
COSMOPOLIS

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Chateau de St. Louand, Chinon, France: home of the Golden Master II meeting. Photo by Joel Riedesel.

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38's Crucible

by Paul Rhoads

GM2 or

*The Adventures of the VIE, in Various Electronic Formats from the Digital Environment**

The work is done, the guests have departed. GM2 was a major VIE event and a success. Tim Stretton, who organized the event, piloted the work to successful completion. Patrick Dusoulier helped plan work procedures, and Koen Vyverman stood by manning that indispensable VIE tool: TOTALITY. All the volumes were reviewed twice, by some of our most proven people. Errata were sifted by Tim, Alun and Steve, noted in the 'volume bis files' by Joel Riedesel, transferred by Chris Corley to the second set of blues to be returned to Sfera, and all this work was cross-checked by Robin, Steve and Tim.

A few outstanding TI issues were also addressed, notably a sentence in *Marune* which is obviously (based on both external and internal evidence) an editorial interpolation. This correction was thanks to Steve's pantological memory.

The volumes were ranged in five batches, and will be updated and delivered to Sfera by batch, according to previous arrangements. November delivery is still contemplated. Others will give exact statistics so I will only mention here that a couple of volumes came through 100% clean with a maximum of about 10 errors for some volumes. It turns out that the 'booking' process, which took place at GM1, mysteriously introduced 'rogue spaces' into the text, and these account for many errata. As John Foley suspected at the very beginning: each time a file is touched, strange things can happen. I am not expert in the matter, and the mystery is not yet elucidated, but I suspect irrelevant Word file stuff is getting activated by shiftings in InDesign.

The attendees were, from England: TI Directors Alun Hughes and Tim Stretton. From Australia: TI wallah Rob Gerrand. From Sweden: TI wallah Linnéa Anglemark. From Belgium: TOTALITY Maven Koen Vyverman. From

*Unless you prefer the soon to be released 'Fantasy Publications' e-book: *Various Electronic Formats from the Digital Environment*, by Mick Rowsaunft.

Holland: CRT champion Marcel van Genderen. From France: TI Director Patrick Dusoulier. From Germany: TI Director Steve Sherman. From the USA: VIE Chief Engineer Bob Lacovara, TI 'Second' Rob Friefeld, Post-Proofing Director Chris Corley, Work Tsar and Clam Muffin Joel Riedesel, CRT and RTF-Diff stakovenite Chuck King, and Post-proofing sub-team captains Dave Reitsema, Robert Melson and Robin Rouch who is likewise Queen of CRT. We were also honored by the presence of Marie-Thérèse Op Heij who came with Marcel, Beverly and Grace Melson, and John, Chuck King's friend from Versailles. All added to the festive atmosphere prophetically feared by Lodermulch. On Wednesday my wife organized a 'cocktail' for the VIE crew plus French friends. These included Pierre (aka: Toto) and Chantal Pierondeau, and Jean-Philippe and Pascale Mesa, both of whom entertained Jack and Norma during their last visit to France.



Golden Master Editor Tim Stretton running GM2 work from the 'atelier', or 'nerve center'. Photo by Joel Riedesel.

Apart from formal 'GM2 work' we also discussed the contents of Volume 44, and produced a memo, which I reproduce here:

Volume 44 (provisional notes)

Title:

*Wild Thyme and Violets
Other Unpublished Works
and Addenda*

Table of Contents:

1 - CHRONOLOGICAL LIST

(All Vance's known and unknown works, in 'chronological' order, by date, with authentic titles only. An '*' may indicate alternate titles, to be found in 'Textual Notes', or section 4b.)

2 - THE VIE STORY (title to be determined)

(Descriptive essay by Tim Stretton. Including project history and such information as number of sets

printed, library donation recipients, publicity efforts, design features, etc.)

3 - 'AUTHENTIC, BUT NOT PAINFULLY AUTHENTIC' (tentative title)

(About VIE text restoration, by Alun Hughes)

4 - NOTES ON THE TEXTS

a) Title abbreviation key.

b) Volunteer name abbreviations key.

c) Texts, in chronological order (following the 'Chronological List'), with alternate titles, anecdotal material, and detailed VIE work credits. These latter, or the whole of section 4, may be in 8pt. with abbreviations. Volunteer Names (includes subscribers) may be abbreviated by last names only, unless a first initial is needed. Subscriber only volunteers should be mentioned.

TEXTS (With explanatory footnote on half-title page.)

Current presumed chronological order:

5 - *Çuyal of Sfere* (alternate version)

6 - *I'll Build Your Dream Castle* (alternate version)

7 - *Cat Island*

8 - *The Stark*

9 - *The Kragen* (earlier novella)

10 - *The Genessee Slough Murders*

11 - *The Telephone was Ringing in the Dark*

12 - *Clang*

13 - *The Magnificent Red-hot Jazzing Seven*

14 - *Wild Thyme and Violets*

15 - VIE VOLUNTEER CREDITS

a) Work credit details by volunteer. To save space may be set at 8pt.

Rob Gerrand wrote a press release which we sent to the International Herald Tribune and perhaps other places though, so far, few or even no calls have come in begging for an interview. Here is a transcription:

Media Release: September 18, 2002

WORLD'S FIRST INTERNET PUBLISHING

PROJECT NEAR COMPLETION

A unique four year project to publish the complete works of award winning US writer Jack Vance is about to go to press—thanks to the Internet and 300 volunteers.

"It is a world first in multi-national publishing," said Editor-in-Chief Paul Rhoads*, speaking at the conclusion of an editorial conference in Chinon, France, attended by 16 researchers from the US, Europe and Australia.

"We have set the precedent for a new type of publishing, and it could not have happened without the

*This is 'press-release speak', and I deny ever having pronounced such words!

Internet, which has enabled our more than 300 volunteers, in 15 different countries, to work together on the texts.”

Jack Vance, 87, has written 60 books, most of which are currently out of print. The Vance Integral Edition will publish them in 44 volumes, the first 22 later this year, with the balance in 2003.

“Initially we thought all we needed to do was get hold of the texts and simply republish them,” Rhoads said. “But once we got going, we quickly found that most had—to put it politely—been tampered with by his numerous publishers.

“We have gone to every extant version—from surviving manuscripts at Boston University to early magazine and book editions—and restored the texts to how Jack Vance wanted them,” he said.

“We’ve been fortunate to have the help of Jack’s wife Norma, who typed his manuscripts.

“Our team has already analyzed, restored and proofed half of the 4.6 million words that comprise the first 22 volumes, which are about to go to press, and we are well into the second half.”

The volumes are being printed in Italy, are sold by subscription at US\$1250 a set, and are not available individually.

JACK VANCE ON:

FAME

She was no celebrity of the usual sort. She had built no empires, destroyed none, had been elected to no office, performed no antics on stage or screen, was not associated with any vice or depravity.—*Golden Girl*

FAMILY

They meant no harm, of course; they wanted only that he be like themselves, which was the prerogative of parents.—*Night Lamp*

LOGIC

[He] argued so plausibly that many folk refused to listen to him . . . —*The Last Castle*

PAROCHIALISM

The typical inhabitant, when asked as to his origin, might perhaps cite his native world or, more usually, his local district, as if this place were so extraordinary, so special and widely famed that its reputation hung on every tongue of the galaxy.—*Wyst*

PREJUDICE

“Amazing how chaste little virgins like Glyneth can excite such wild extravagances of gallantry, while other persons of equal worth, perhaps blemished by a goiter or a pock-mark or two, can lie suffering in the ditch, eliciting little if any notice.”—*The Green Pearl*

TALK

Here was the milieu he loved: conversation! Supple sentences, with first and second meanings and overtones beyond, outrageous challenges with cleverly planned slip-points, rebuttals of elegant brevity;

deceptions and guiles, patient explanations of the obvious, fleeting allusions to the unthinkable.—*Marune*

ON JACK VANCE AND THE VANCE INTEGRAL EDITION

Born San Francisco, 1916. Has lived in many countries around the world. Currently resident in San Francisco with his wife Norma.

Written 60 books—4.6 million words.

Winner of the *Hugo*, *Nebula*, *Grand Master of Fantasy* and *Edgar* awards.

First published, 1945—*The World Thinker*.

Most recent book *Ports of Call* (1998); currently working on the novel *Lurulu*, due for publication 2003.

The VIE is being published in 44 volumes, 22 in 2002 and 22 in 2003. Available as a set only, for US\$1250.

In other events Patrick sang and played guitar, joined by Chuck. Chris distributed a Vance puzzle (found elsewhere in this COSMOPOLIS) and Joel distributed CDs of his GM2 photos.

Finally, I wish to thank those who volunteered for kitchen duty, in particular: Marie-Thérèse, Chris, my wife Geneviève (who had great fun and was sorry to see everyone leave), my cousins ‘Zizine’ and Delphine who provided desserts for several meals, Patrick Portelie our *vigneron* who graciously provided *le nécessaire*, and, on Thursday, Robin who accompanied me to the market and Alun who cooked the cassoulet (with garlic boiled in oil, and red wine).

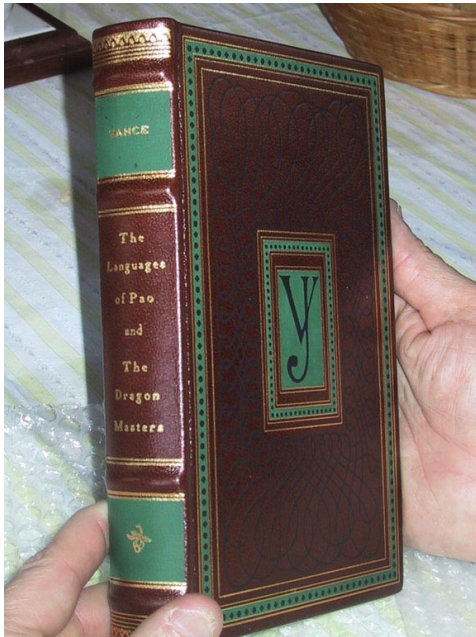


Patrick Dusoulier, Chuck King and Rob Friefeld. Photo by Koen Vyverman.



The SFV and the *Dragon Masters* Maps

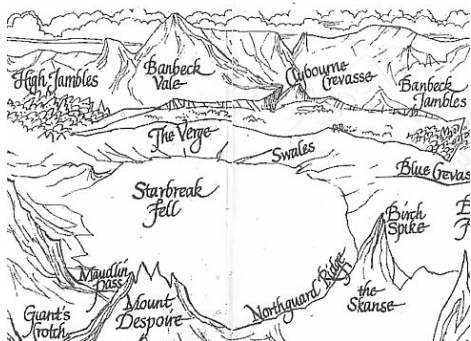
The SCIENCE FICTION VOLUME has been published, and by the time this is printed most subscribers will, at last, have received their copies. I apologize, again, for the delays in publication. The SFV deluxe edition is the final model for the VIE deluxe edition, and here it is, in all its glory:



Deluxe VIE model, in the hands of proud subscriber Steve Sherman. Photo by Koen Vyverman.

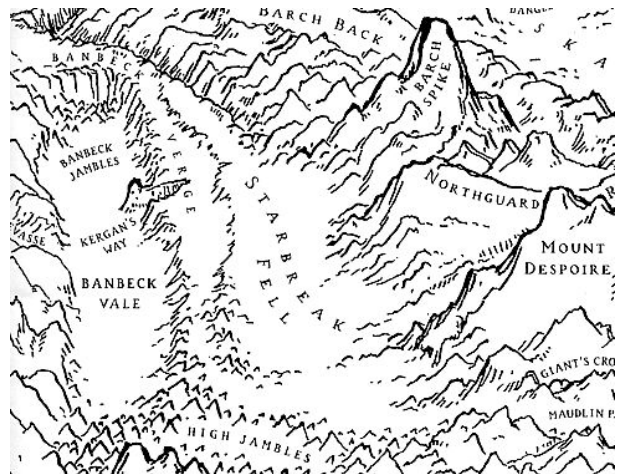
A further delay regarding the deluxe editions is the result of a mix-up in Milan about maps, but this has turned out to be a happy accident which will result in fold-out, rather than end-paper maps for deluxe volumes, which is an improvement. Regarding the *Dragon Masters* map, the subscribers to the SFV will find that the *Dragon Masters* map it contains is not identical to the VIE *Dragon Masters* map which will appear in VIE volume 9.

The story behind this difference is as follows: when work began on the *Dragon Masters* map, the only sources were the Gaughan map from the magazine version and the text itself.



Map drawn by Gaughan, including the Jambles, Mount Despoire, and Barch Spike.

We did not know upon what evidence the Gaughan map was based, and it is not particularly helpful in understanding the story. In any case it could not be used for the VIE for four reasons: we do not have the rights to it; it is in a format not adjusted to VIE format; as published it includes text only appropriate to the magazine publication; VIE policy is to create new art in a consistent mode. Therefore I created a map—the one which is used in the SFV—based on analysis of the text.



SFV map, detail.

The SFV map is oriented north-south and the features are so adjusted that the textual references, in particular the strategic movements, can be followed.

While this map was being designed, with the help of Norma Vance, the story's TI wallah Ron Chernich and others, Suan Yong located Jack Vance's original sketch in the Mugar library.



Detail from Vance's original sketch.

From the original sketch I learned that Gaughan's map was a faithful reproduction, and since this evidence was now in our hands we felt the VIE map should also follow Vance's model. However, even with a few minor adjustments, the Vance sketch does not correspond fully to the events, as described in the story. Therefore we

thought it useful, interesting and fun to use our first, more 'accurate', map for the SFV and the more 'authentic' or faithful map for the VIE. Following Vance's sketch I also tried, in the VIE map, to get closer to the feel of the original. For example: in the SFV map the mountain shapes are based on my reading of the text, while in the VIE map I tried to follow the actual shapes in Vance's drawing.



VIE map, detail.



A Sour Note

Before, during and now after GM2, I have been the object of an escalating slander campaign on the Internet. Suggestions that I am, by association, a danger to Jack Vance or the project seem to have been more or less dealt with, but the situation has now taken on an almost purely personal character with allegations of 'racism', 'anti-Semitism' and even 'holocaust denial' (a criminal offence in France where I live)—supposedly based on COSMOPOLIS writings. As contemptible as such tactics, particularly as carried out by mostly nameless people, may be, I do not take them lightly. Slander, particularly published slander, is dangerous. This situation has been absorbing an unfortunate amount not only of my time but that of several other VIE folk, and given our roles in this stage of project work, threatens even to delay publication of Wave 1 books. Meanwhile, November delivery, in spite of all, still seems possible, and remains the basis of our plans. Other work, such as European delivery of GVs and SFVs has also suffered delay.



PWR's Vance Quotation of the Month:

Any collocation of persons, no matter how numerous, how scant, how even their homogeneity, how firmly they

profess common doctrine, will presently reveal themselves to consist of smaller groups espousing variant versions of the common creed; and these sub-groups will manifest sub-sub-groups, and so to the final limit of the single individual, and even in this single person conflicting tendencies will express themselves.

— *The Languages of Pao*



GM2: What Did We Achieve?

by Tim Stretton

Readers of COSMOPOLIS may by now be wearied of tales of gourmandizing under the dappled shade of Chateau de St. Louand's spreading trees; especially if they were not there to share the fun. Well, there was a serious work purpose too, and in this short article I try to quantify the main outputs of the GM2 meeting.

The key purpose of GM2 was to extirpate those few—we hoped!—remaining errors in the Wave 1 texts before Sfera were given the go-ahead to print the 22 volumes. Bob Lacovara's eagle-eye had already spotted that the process of 'booking'—the process by which VIE electronic files were converted to proof copies by Sfera—had introduced several unfortunate artefacts on to the page. Several broken words had been introduced, and Post-Proofing Team Leader Chris Corley was glad when we verified that these had *not* been present in the texts distributed for post-proofing.

This sobering discovery made us especially alert to the possibility of a significant volume of errors having been introduced. Fortunately, on close examination this proved not to be the case. Over the course of the week, 371 potential errors were identified by proofers. A small group of moderators, referred to as the 'Nunckers' by the jocular for their propensity to rule propositions 'nuncupatory', whittled this down to a figure of 102. This equates to an average of 3.64 substantiated amendments per volume, a very small number. The table below shows the different kinds of issues uncovered.

	Number	%
Typographical/proofing	6	6%
TI changes	33	32%
Booking/composition	47	46%
Font inconsistency	6	6%
Kerning	8	8%
Unresolved	2	2%
	102	100%

The largest category—nearly half—related to errors introduced in the booking process such as split words and unacceptably eccentric hyphenation, or to decisions made by VIE composers which, on reflection, were considered not to be the optimum solution. These were not ‘errors’, but simply occasions on which other compositional choices were ultimately preferred.

Just under a third of the changes were late textual integrity amendments. We were fortunate enough to have in many cases the TI wallahs for the texts in question, as well as the full panel of TI seconds and board reviewers. While we were determined that GM2 was not about re-doing TI—an exercise that would have distracted us from the work at hand—on these small number of occasions, we felt that the changes were unequivocal and contributed to the restoration of a more authentic text.

The other key point to note is that only six typos were discovered. The VIE Wave 1 contains almost 2.4 million words; and the various steps we have put in place—pre- and post-proofing, TI, DD and Techno—have extirpated all but six of those errors. It’s a huge achievement, especially by the PP teams, many of whose leaders were at Chinon to bask in the acclaim. There will, of course, be errors which even now we have not found. Our aim has always been to minimize the number of errors in the published editions, not to eliminate them: perfection is unattainable in human affairs. But we can now have a reasonable assurance that the number of typos remaining in VIE Wave 1 is small; smaller, surely, than in any published editions to date.

It is unfair to single out individuals for special praise; everyone worked hard, and everyone made unique contributions to the success of Wave 1. For those who are interested, though, the greatest wordage was digested by Chris Corley, who proofed 380,000 words. Honourable mentions should also go to Chuck King and Dave Reitsema, who checked 324,000 each.

It would be wrong to finish without thanking Paul and Genevieve for their peerless hospitality, which contributed so much to the success of GM2; to all the participants, for their hard work and good humour; with special thanks to Robin and Joel for their photographic archive; to Koen, for TOTALITY; and to Patrick for his previously unsuspected musical gifts!



Work Tsar Status Report as of Sep. 23, 2002

by Joel Riedesel

Wave 1

The Golden Master 2 meeting was a great success. All 22 volume blues were proofread at least a couple times and the plan for finalizing the updates and printing the volumes in batches put in place. Keep your fingers crossed. There’s a small chance that these 22 volumes will be in your hands before Christmas. (I’m hoping for some nice Christmas reading.)

Robin and I were present and I put together one story of the meeting. It is available here:

<http://www.ourstillwaters.org/stillwaters/gm2/index.html>

Chuck King’s GM2 photos can be downloaded from the webpage above; Koen Vyverman’s photos can be seen at: <http://homepage.mac.com/brunneng/PhotoAlbum9.html>

Wave 2

Wave 2 continues apace. DD scanning is complete except for one special case text (where the manuscript is under careful control). There are still a number of Jockey and Monkey jobs in the works.

TI is in progress and will be further ramping up over this next month as Steve Sherman begins to make new assignments.

There are even a few texts just about ready for Composition and Post-proofing shortly thereafter. We hope the composers are planning a short break from Wave 1 composition work before succumbing to the Wave 2 onslaught.



Vance Titles Acrostic

by Chris Corley

Instructions: The answer to each clue below is the title of a Jack Vance work, with one letter either changed or removed. For example, a clue might be: “Responded to ‘What is the square root of 625?’” for which the answer would be “Said 25” (the changed letter is ‘L’ from *Sail 25*). Note that word boundaries in the original title are not necessarily preserved in the answers to the clues. For purposes of this exercise, leading articles ‘The’ and ‘A’ are omitted from the titles. Once you have found all the answers, enter each original title’s changed or removed letter in the rightmost column to spell, reading down, another Vance title.

Compendium of confection and purée recipes		
"It is made of green cheese."		
Language gap?		
<i>Freedom</i> counterpart		
Shakespeare asks what's in it		
1993 computer game best-seller		
US State capital		
Igniting; flashing		
Wrong notes in a wolves' harmony		
Million million		
Exuded a chife		
World overrun by cockroaches		
Scar or tattoo		
Librarians at a Buddhist temple		
Garcia fan		
Laundry instructions		
Truth		
An alias might be a <i>nom de</i> this		
Emerald wizards		
What a heart or a wound can do		

Bonus Question: What word, exclusive of prepositions and articles (of, a, the, etc.), appears most frequently in Jack Vance titles?

The solution can be found on page 14.



Editorial Mangling: A Monkey's Tale

by Chuck King

As part of the indoctrination of new VIE volunteers, we are told how in the past evil editors have willy-nilly made serious and significant changes to Jack Vance's work—that what was published may well vary substantially from what Jack wrote. As a volunteer I dutifully drank in this wisdom, and gasped with horror at the examples that were cited, but I never really understood the breadth of the problem until I started Monkeying.

Monkeying is the process by which the v-text is compared (via Word's document comparison tool) to the Double Digitization (DD)-jockeyed file, itself the result of comparing three separate OCR scans of the text. The primary purpose of Jockeying and Monkeying is to eliminate as many typos and scannos as possible from the v-text. In a perfect world, the differences identified by the comparison would all fall into these categories; they would be fixed and the clean text would proceed through the process.

Ours is, alas, not a perfect world; complications arise. A significant complication of Monkeying occurs when the

v-text and the DD texts come from different sources. Then, rather than simply identifying typos and scannos, the comparison of the v-text to the jockey file reveals all editorial changes from one edition to the next, which must of course then be endnoted for Textual Integrity to consider. Recently, I Monkeyed some short story texts (*Sjambak* and *The Augmented Agent*) for which the v-text had been scanned or typed from the original pulp magazine publication from the fifties but the DD scans had been taken from an Underwood-Miller anthology published in the eighties. In so doing I discovered that upon re-publication those stories had been heavily edited, and in almost all cases the edits served to dilute the Vancian character of the text. I had a similar experience doing TI work on *Men of the Ten Books*, which was also freely changed upon re-publication by U-M.

The edits fall into a few categories. In some cases editors have simply changed a word for no apparent purpose, with minimal impact on meaning or flow, e.g., "we're working the wrong slant" becomes "we're working the wrong angle"; "What does he do with his loot?" becomes "What does he do with the loot?" These are annoying, but not as troubling as the other categories of changes.

The most unfortunate changes are those that attempt to update Vance's language. These stories were written in the fifties and some of the terms and colloquialisms are anachronistic now. Also, Vance wrote many of his older short stories in a sort of 'tough guy' vernacular. Personally, I think that these characteristics add charm to the old stories, but the U-M editors did not share that view.

So, in *Sjambak*, "scratch-screen" (an IO device on which the user wrote with a stylus, predicting the Palm

Pilot decades in advance) becomes simply "screen". "Secret rite stuff" becomes "Secret rites, sacrifices". "A loudspeaker voice rattled the ship." becomes "An amplified voice rattled the ship." Here are some other changes from that story:

Pulp: odor recorder

U-M: specialized recorder

Pulp: The veriest idle talk.

U-M: The basest idle talk.

Pulp: hothouse climate of Singalût.

U-M: dripping humidity of Singhalût.

(All instances of 'Singalût' (a planet) were changed to 'Singhalût' in the U-M publication.)

Pulp: the *gamelan*, an instrument well-loved in Old Bali

U-M: the *gamelan*, an instrument named after the ancient percussion orchestra in Old Bali

(Apparently this editor felt the need to demonstrate his or her arcane musical knowledge.)

Pulp: the dolor of an ignoble sjambak

U-M: the color of an ignoble sjambak

(This one is particularly galling; apparently some proofreader didn't realize that 'dolor' is a word.)

Pulp: carried himself with a hell-raising swagger, left over from a time twenty years gone

U-M: carried himself with a swagger

Pulp: He punched the button on his camera to automatic. It would now run for several hours, recording one hundred pictures per second, a thousand to the inch.

U-M: He set his vidcam on automatic. It would now run for several hours.

Pulp: What happened when you woke up from the chloroform?

U-M: What happened when you woke up from the drug?

Often the editors felt the need to dress up some of Vance's 'common' language, resulting in changes like the following:

Pulp: I don't have a doctor's degree

U-M: I don't have a medical degree

Pulp: looking at them

U-M: examining them

Pulp: who's gonna call him on it

U-M: who's going to call him on it

Pulp: I suppose you get kinda bored

U-M: I suppose you get rather bored

Pulp: how can they hope to hide out?

U-M: how can they hope to pass unnoticed?

Pulp: one of the leg men

U-M: one of the advance men

Pulp: Taking footage.

U-M: Recording preliminaries.

Pulp: lard in some head-hunting, a little cannibalism and temple prostitution

U-M: splice in some head-hunting, a little cannibalism and temple prostitution

Pulp: "This is the gravy-train," said Murphy.

U-M: "This is the life," said Murphy.

Pulp: 'em

U-M: them

Similarly, in *The Augmented Agent* we find:

Pulp: The era of the bullet is at an end.

U-M: The era of the simple projectile is at an end.

And in *Men of the Ten Books*:

Pulp: the central government still governs, uses lots of statistical machinery

U-M: the government still governs

Pulp: We know a lot but we don't know a lot more.

U-M: We know a lot but there's much more we don't know.

Pulp: they pulled the votes of the district.

U-M: they controlled the votes of the district.

Pulp: Pish!

U-M: Come on!

Pulp: If there are problems we want to help lick them.

U-M: If there are problems we want to help solve them.

Pulp: the bell in round one

U-M: the signal to start

Another category of significant changes to text from magazines to U-M re-publication involves attempts to make the text more 'politically correct'. This occurs a bit in *Sjambak* ("sometimes even killing" becomes "sometimes even bloodshed") and *Men of the Ten Books* (a paragraph in the magazine reads in part, "First the real estate lobby tore into him, called him a Chaoticist. A rumor circulated among his friends that he was morally degenerate. The poor devils that lived there tried to lynch him because they'd be evicted." In the U-M reprint, the entire sentence "A rumor circulated among his friends that he was morally degenerate." is omitted.) The most instances of the PC-ification of a story that I've seen, though, was in *The Augmented Agent*, where we find the following:

Pulp: Chinese People's Democracy

U-M: People's Republic of China

(At the height of the Cold War, perhaps it was considered inappropriate to portray the Chinese in a potentially favorable light.)

Pulp: Notice the color of the pills: they indicate the racial groups most strongly affected. White for Caucasians, yellow, for Chinese, brown for Negroes.

U-M: Notice the color of the pills: they indicate the racial or cultural groups most strongly affected. White for Caucasians, yellow for Indo-Asian, brown for Africans.

Pulp: American Negroes

U-M: American Blacks

Pulp: photographs of Marx, Lenin, and Mao Tse-Tung.

U-M: photographs of Karl Marx and Mao Tse-Tung.

(I can't figure out why an editor went out of the way to delete Lenin from this list.)

Pulp: Avenue of the Six Black Warriors

U-M: Avenue of the Six Warriors

Pulp: We are Communists together, striving toward a common goal!

U-M: We are bound together, striving toward a common goal!

Pulp: the Russians, the French, the Hindus, especially the Chinese

U-M: the Russians, the Hindus, especially the Chinese

(Can't offend those French!)

Pulp: mulatto

U-M: light-skinned African (in another place, just 'African')

Pulp: in order to simulate a Negro, it was best to begin with a Negro

U-M: that to simulate an African, it was best to begin with a black man

And these are far from all of the changes: in *Sjambak*, there were over 140 new endnotes added, almost all of which identified changes from the magazine text to the U-M version. *The Augmented Agent* ended up with over 175 new notes.

I guess the moral to this story is that if you want to read the old stories the way Jack wrote them, you need to resort to the pulps. That is, until Wave 2 is done!



The Mathematical Vance II

by Richard Chandler

I'm sure I speak for all of us when I say that one of the great pleasures of life is rereading Jack's stories. This has to be the case. Otherwise, why would we spend so much time and effort on the VIE? Why would we spend so much money for the VIE? In *The Mathematical Vance* (COSMOPOLIS 22), I analyzed (from the viewpoint of a mathematician) three examples of mathematical prose I

had found in Jack's works. Recently rereading several favorites I have discovered three more examples.

Ecce and Old Earth: In searching for the Charter and Grant-in-Perpetuity of Cadwal, Glawen (and Wayness, as we later discover) visits Nion, Pharissee VI ARGO NAVIS 14-AR-366, (The World of the Nineteen Moons). According to the *Handbook*, Nion has a diameter of 13,000 miles (page 358 of the TOR edition). On page 379 it is described as having a "surface area roughly four times that of Earth". (The next sentence makes it clear that Jack is talking about the total surface area, not just land mass.)

Well, the arithmetic just doesn't work. Using the formula you must have learned in junior high ($A = 4\pi r^2$, where r is the radius) gives these values for the surface area of Nion and Earth:

$$A_N = 4\pi(6500)^2 \approx 531 \text{ million square miles;}$$

$$A_E = 4\pi(4000)^2 \approx 201 \text{ million square miles.}$$

Thus Nion's surface area is only about 2.64 times that of Earth's; roughly three times perhaps but certainly not four. How could this error occur? This stymied me for a bit but then I realized that if you thought the surface area was proportional to the *cube* of the radius rather than to its square, you would get a ratio of about 4.3, roughly four times. Did Jack do this? I'm sure we'll never know.

Throy: There is a small mathematical problem on page 129 of the TOR edition which masks a huge inconsistency. Shadow Valley Ranch (where Chilke had worked for Madame Zigonie) is described as having an "area of six hundred thousand miles". The small mathematical problem is that area should be measured in *square* units, e.g., square miles. Leaving out 'square' here was most likely simple carelessness. On the preceding page, area is given in square miles several times.

If we assume *Throy's* value at six hundred thousand square miles, the huge inconsistency is the area of Shadow Valley Ranch as stated in *Araminta Station* (page 37 of the TOR edition): "twenty-two thousand square miles". Perhaps our best course is to heed Emerson: "A foolish consistency is the hobgoblin of little minds, adored by little statesmen and philosophers and divines."

The six hundred thousand square mile figure works better with other information in *Throy*. On page 127 Rosalia is given a land area twice that of Earth, which would be about 115 million square miles. This was eventually divided into 160 ranches so that the *average* would contain more than 700,000 square miles. Twenty-two thousand square miles would be puny indeed.

The Domains of Koryphon: Jack's works abound with invented games of chance. Such a game is described on pages 96-97 of the TOR paperback. Played with "four-inch rods of polished wood, tipped at each end with daubs of bright color, usually, but not always, different

end from end”, the game “occasioned considerable tension” among its players.

The set of rods is described: “The hundred and five rods were divided into twenty-one sorts, ringing the combinations of red, black, orange, white, blue, green.” Mathematically, it’s not clear what Jack is saying here. To me, the most reasonable interpretation is that there should be five each of twenty-one different kinds of rods. Twenty-one should count the number of various ways of coloring the ends using the six given colors. How can we see this? First, it should be clear that there will be six types having both ends the same color (red-red, black-black, etc.). So let’s count the number of types having differently colored ends.

Perhaps the easiest way to do this is to imagine that each rod is momentarily given a left-right orientation. There are six ways to color the left end and, independently of each of those, five ways to color the right end (we cannot use the left end color), making a total of $6 \times 5 = 30$ colorings. This counts each coloring twice since the rods are not really oriented; i.e., $\text{---} \text{---} \text{---} \text{---} \text{---} \text{---}$ would be the same as $\text{---} \text{---} \text{---} \text{---} \text{---} \text{---}$. (I hope the colors work for you. These are supposed to be wood-colored rods with red and green ends.) Thus the total number of different types of rods will be $6 + 30/2 = 21!$

Isn’t this remarkable! In my long stint as an educator I have always felt that problems like this were among the most difficult kind of elementary mathematics to solve and to teach, and here we have a mere author doing this rather sophisticated procedure correctly. We all know that, whatever Jack is, ‘mere author’ doesn’t come close to describing him. He takes the words we all use (and a few more besides) and somehow invests them with magic. He takes simple ideas we have all had (and a few more besides) and works some mysterious sorcery, and Poof! a miracle happens. *Mere author*, indeed!



A Thesis

by Jérôme Dutel

Introduction

by Patrick Dusoulier

On 14th June 2002, I received a mail from a guy named Jérôme Dutel. He had managed to get my name through the French Vance Connection (i.e. Jacques Garin, the webmaster of the most excellent French Jack Vance site). Jérôme was telling me of a thesis he was working on (he’s aiming for a Ph.D.) involving Jack Vance’s *The Languages of Pao*, and explained that he needed help to round up some of Jack’s texts he couldn’t find easily. I invited him for lunch in Paris and we discussed all this

over some nice sushis (typical Parisian lunch) and a bottle of Bandol rosé (for local colour . . .). Jérôme struck me as a brilliant (and modest) guy, who well deserved any help we could give him. The VIE management agreed too (Paul, Bob, John V); John Schwab sent me the text files for the 21 texts Jérôme needed, I then got them printed (double face) and sent them to Jérôme (a hefty package weighing 1.3 kilos. Special for Bob Lacovara: this means roughly 2 pounds and 14 ounces, in the avoirdupois measurement system . . . still used in some foreign countries, I’m told). Those texts came to him at the right time: he had just broken his ankle while doing some sport activity (proving once again that my motto ‘No Sport’ is the healthiest one) and was immobilized for several weeks. He has dived into the stuff like a greedy child into candyfloss, and just wished there’d been 5 kilos of it instead (Bob, I’ll leave it to you to convert, this time).

As a just reward for our ‘generosity’ (in fact, Jérôme insisted on paying for the printing and the postage fee), I asked Jérôme to write an article for COSMOPOLIS about his thesis work. This he has done, in French. I have translated it, carefully endeavouring to convey the elegant, but somewhat intricate, style that characterizes the French Literary Academics. It makes for a rather low Flesch Reading Ease index, and the Flesch-Kincaid grade level is way up the scale, but it’s well worth reading!

Just to introduce Jérôme, here’s the short résumé he sent me:

I was born in Roanne (Loire, France) in 1976. I am a teacher of Modern Literature, a post-graduate (Doctorat de Lettres) from the Lyon III-Jean Moulin University, and a member of the Marge Centre of Research.

I like:

Surrealism (Çisèle Prassinos, Benjamin Péret, André Pieyre de Mandiargues), Fantasy (Jorge Luis Borges, Clark Ashton Smith, Edwin Abbot); the poet-painters (Henri Michaux, Victor Hugo, Alfred Kubin); thinkers such as Jean Paulhan or Roger Caillois, and authors like Malcolm de Chazal, Paul Auster, Vladimir Nabokov or yet again, Jerome Salinger; Conceptual Art and artists like James Turrell, Gloria Friedmann, Ghada Amer, Jenny Holzer or Jean Olivier Hucleux; swimming, water-polo and kayak; animation films from the Çhibli studio, or movie directors like Takeshi Kitano or Hou Hsiao Hsien; music produced by labels such as Warp, Matador, Kitty-Yó or City Slang.

I don’t like:

Tomatoes.

And he has a good sense of humour too . . . Now, to Jérôme’s article!

A Thesis

In what I consider to be one of the most fascinating novels written by Jack Vance, *Wyist: Alastor 1716*, the entire initial section of the narrative relies on what the main

character, Jantiff Ravensroke, reads in an “old treatise on the depiction of landscapes”:

For certain craftsmen, the depiction of landscapes becomes a lifelong occupation. Many interesting examples of the craft exist. Remember: the depiction reflects not only the scene itself but the craftsman's private point of view!

Another aspect to the craft must at least be mentioned: sunlight. The basic adjunct to the visual process varies from world to world, from a murky red glow to a crackling purple-white glare. Each of these lights makes necessary a different adjustment of the subjective-objective tension. Travel, especially trans-planetary travel, is a most valuable training for the depictive craftsman. He learns to look with a dispassionate eye; he clears away films of illusion and sees objects as they are.

In addition to the fact that the reader, who can glance here over another reader's shoulder, is offered a glimpse of one of the rare personal statements made by Jack Vance—this ‘open’* writer—here is also, for any researcher, a concept to meditate upon.

On the threshold of my thesis, looking back to my graduate and post-graduate work devoted to the powers of language in René Daumal (1908-1944)—a master player in ‘Le Grand Jeu’†, who for a while violently competed with Surrealism before withdrawing into the mystical asceticism of the Gurdjieff Circles, and wrote some of the truest poems of the mid-20th century—I was gripped by the same feeling of closeness and suffocation as the immobile painter: by looking too much at things through the words of another, you end up not seeing reality as it is.

Just then, I had the opportunity to read one of the very few Vance books that I had never opened before: *The Languages of Pao*. To find in this book a reflection on the powers of language both close to, and distinct from, Daumal's own reflection, convinced me of the necessity to connect those two works in which linguistics feed upon fiction, and fiction upon linguistics. The fact that this would associate academic endeavour—the interest of research—with literary pleasure—the thrill of immersion in one of my favourite authors—persuaded me that here, indeed, was something to enhance and capitalize upon my later experiences with this mysterious object called ‘language’ (academic dissertations as a student, didactic report on poetic initiation through the concept of repetition as a teacher, and modern French teaching to foreign students—in transition classes and in Africa). At the same time, it would be an opportunity to try and draw more attention to the importance of Vance

*This expression was used by Jean-François Jamoul in *La S-F et les grands mythes de l'humanité*: “Jack Vance is [...] the very type of the open novelist: the limits of the horizon are indefinitely pushed back.”

†Le Grand Jeu: a literary movement and magazine, founded by René Daumal. He defined its essence as “the impersonal instant of eternity in emptiness.” (Translator's Note)

in the artistic panorama of the past century. Indeed, as indicated by the name of the Research Group I belong to, *Marge**, my project is to show that what is usually set on the fringes of official culture (such as science fiction, or authors euphemistically called ‘minor’) can in fact hold a central position in understanding and exploring the literary space.

And thinking of those stories, characteristic of the 20th century haunting concerns, where imagination seems to become an anticipation of linguistic experiments, it became obvious that three books offered such specific patterns as to make it worthwhile to compare them in depth: René Daumal's *La Grande Beuverie*†, Jack Vance's *The Languages of Pao*, and George Orwell's *1984*.

In each of these books, linguistics—partly assimilated by erudition, partly elaborated upon by imagination—do indeed hold a fundamental place: Daumal must have read Saussure, but he prefigures Austin's performatives; Orwell is acquainted with Ogden's ‘Panoptic English’, but he extends its implications; Vance knows the Sapir-Whorf hypothesis, but intuitively guesses some elements of Labov's sociolinguistics.

Seen from another angle, those three books also highlight the evolution of a genre: from Daumal's ‘récit fantastique’ to Vance's space opera, through Orwell's anticipation novel, one sees the shifting that is part of the great tree, stemming from all the imaginary circumnavigations with a Utopian and critical goal (*The Third and The Fourth Book of Rabelais*, *Gulliver's Travels* by Swift or More's *Utopia*) and presenting in succession—inflating them and threading them—heroic saga, fabulous tale, ‘récit fantastique’, anticipation novel and finally, science fiction.

This first global overview was soon to be corroborated by some primary research: you can thus observe a unity of action (*linguistic fiction*), then a unity of place (the Western world in its historical evolution since the 17th century: France, United Kingdom, United States of America) to which is added, as in a classical play, a unity of time to make the whole complete. *La Grande Beuverie* was published in 1938, *1984* in 1949 (but the title itself is much more indicative when you permute the last two digits) and *The Languages of Pao* in 1958 (for its final version, slightly cleaned from the original magazine version published in December 1957): in 1938, France can still consider itself as a major power; in 1947, England emerges from the war with an increased stature, but in 1958, there is no denying that the United States holds

*Marge: the word means ‘margin’, but also ‘fringe’, as in ‘to be on the fringes of’. (Translator's Note)

†*La Grande Beuverie*: this book has been translated to English under the title *A Night of Serious Drinking*. (Translator's Note)

the first rank among the nations of the world. In one generation, a new vision of the world is revealed, involving economic, geographic and political changes, as well as literary or linguistic ones.

In fact, when you observe that in 1966 Benveniste published the significant *Saussure après un demi-siècle*, you realize all the better the import of linguistics in this period, and the impact of those books which—under the guise of classical fiction, thereby transmuting their reading into a defence of literature—raise one of the most essential theoretical questions of the 20th century: What are the powers of language? How do you move from the biblical *Lux Fiat* to performatives? How do words interact with the elements of this world, ideas, human beings? Is a perfect language possible?

Here then is a rough sketch of the set of questions addressed by this thesis where are gathered—through three different but not dissimilar books—three very close seekers after truth: mystical truth for Daumal, mythical truth for Vance or political truth for Orwell; no matter which, since each is, fundamentally, about Truth.

Jack Vance definitely belongs to this group of truth seekers, he who is so similar, as well as his characters, to this landscape painter* who has never stopped travelling to bring objects under various lightings, thereby finding in them their intrinsic truth. Besides, the same train of thought, duplicated in a mythological, then mythic form, is to be found in *Emphyrio*, with Ghyl Tarvoke's travels: from Halma (where the sunlight is "wan", "pale as lymph", to show at sunset "a somber display of dark yellow, watery browns") to Maastricht (where the sun is "surrounded by a zone of white glimmer: something like the light over an ocean"), from Earth (where it is "warm and yellow-white") to Damar (where against the "ash-brown sky", the twilight fades "to a luminous umber"), everything becomes at last, as expressed by the character, "literal truth". In a similar fashion, it is clear that Efrain, the amnesiac prince in *Marune: Alastor 933*, must 're-live' through all the modes of his planet—i.e. the distinct conditions of sunlight, varying according to the dominant sun or suns in the sky, and dedicated to different occupations and behaviours as explained by Jack in a very detailed schedule—so that he can fully recover his rank as Kaiark of Scharrode, as well as his true identity and personality.

Inversely, we sometimes find that it's the object itself that travels, shedding light upon truth and its surrounding reality: for instance the tribulations of the green pearl in the first chapter of the eponymous novel, presenting a comprehensive physical and psychological

*About this connection between Vance and painting, see *Les Vases communicants* by Jean-François Jamoul: If Vance "evokes Tiepolo, he's not very far either from an orientalist painter such as Gabriel Decamps [...] which in no way prevents Vance from using, in other instances, the classic composition of Dutch and Flemish paintings [...]. Yet again elsewhere, he will use the transparent delicacy of English water-colour painters, or the simplicity of Japanese prints."

vista. From the magical vat to the sea, from the sea to the flounder, the flounder to the fisherman, the fisherman to the pirate, the pirate to the gentleman, the gentleman to the footpad-barber, the footpad-barber to the executioner and, finally, from the executioner to the earth, all the components—supernatural, geographical, social and spiritual—of the *Lyonesse* world are swiftly fitted together under the eyes of the reader, so as to form a complete picture, both familiar and exotic.

In *Les Singulières Arcadies de John Holbrook Vance*, Jean-François Jamoul dwells upon the explanations for this power of evocation:

In Vance, the reality of a world is not only built upon words [...]; it results from a certain arrangement of components: each detail taken separately could belong to our own world, all those details put together as a whole indisputably determine an elsewhere that is different from the terrestrial world. They constitute a focus of representation, a free deployment of the author's imagination.*

But the strength and specificity of Vance—characteristics that he shares with most of the great authors—lie in the fact that he himself is never present other than in imagination: Vance is an author who self-effaces behind his creations, as if to make his offering to others better still. This self-effacement explains the relative contempt he is subjected to: like Alexandre Dumas† in his days, the name of Vance seems to be associated with a poor quality of writing, either too prolix or too hasty (the pulps of the 40's being similar to the 19th century serial novels), belonging to a despised sub-genre (science fiction stories being paralleled with the historical novel, in a sort of temporal leap forward) and aimed at a commercial popular consumption (those three terms being obviously, and unfortunately, highly negative and derogatory in the eye of the literary critic). But if Vance wants to disappear behind his creations, it is because he knows it is more important to offer them to others than to exhibit himself complacently through them. Indeed, the root of Vance's work is the Other. How could we explain this in clearer terms than those used by one of Vance's characters, even if this is "not immediately accessible to the casual amateur":

The basic doctrine tells us that each individual, willy-nilly, generates his own universe, of which he, or she, is the Supreme Being. We do not, as you will notice, use the word 'God', since the individual's power is

*To compare with what Deleuze says in *Mille Plateaux*: "The more you take the world where it is, the more chances you have of changing it."?

†In an interview for *Science-Fiction Magazine* (issue #1 Jan-Feb 1999, interview conducted by Henri Loevenbruch and Alain Névant), Jack confided that "my mother owned a complete edition of Dumas in 20 volumes. So I've read *The Three Musketeers*, *Twenty Years After*, the *Vicomte de Bragelonne*, *The Count of Monte Cristo*. . . Those were superb adventures, with a breathtaking pace. I admired, and still do admire, his narrative sense of reality: this may well have marked me unconsciously. In my opinion, this is what makes for a good novel." In passing, let us note that an alternative title for *New Bodies for Old* is *Chateau d'If*.

*neither transductive nor pervasive, and each person will have a different concept as to the nature of his divine program. Perhaps he will merely manipulate the tenor, or — let us say — the disposition of a standard universe.**

This is a doctrine to which all Demon Princes openly subscribe, as well as Vance's 'bad guys', but which is also at the secret root of each of his heroes. Vance is a past-master in the art of objective subjectivity; with him, the 'deus ex machina' of the early days has vanished, giving way to the simple unfolding of lives, as in his latest work, *Ports of Call*, where the multiple threads find no conclusion—or at least, temporarily, but everything is contained in this 'temporary', the best adjective to apply to the word 'life'.

Still, Vance is not simply a great spiritual heir of the 19th century either: his scope goes well beyond the education or initiation novel (in the same way as his more recent novels leap out from the constraining limits of adventure or science fiction novels) even if each of those novels comes out as a culmination of the genre—*Ports of Call*, with Myron, *Night Lamp* with Jaro, or, from a feminine point of view, Suldrun, Glyneth and Madouc in each of the *Lyonesse* volumes. He is rather on the side of formation novels, or rather, 'deformation novels'. Vance distorts reality through his worlds, the better to highlight what often seems to constitute, in his eyes, the world: Man. Along those lines, his latest novel, *Ports of Call*, is symbolic of this research: here is a novel in which no intrigue is left, where the narrative threads are immediately cut, then linked together so as to form a tapestry that transforms his previous figurative drafts into a unique and gigantic abstraction.

Many of Vance's novels leave the reader frustrated because the worlds that the characters carry with them (with Vance, the reader will always see through somebody else's eyes) are unlimited promises of life and vitality: how can you bear to leave the *Blue World* when it has barely begun to emerge?

Still you must, since Vance is not the photograph-painter of strange and alien worlds, as one might assume from his inventive and brisk descriptions, but as Paul Rhoads asserts, one of the great humanists of his time: in his oeuvre, the central figure of Humanity is revealed under all its aspects in a magnificent setting (one finds here Wingo's project and his *Pageant of the Gaeian Race* made from "mood impressions") which will remain alien only as long as Man will not have made it his own (as Wratch does when he takes over the Phalid's body—an alien body *par excellence*—thereby ensuring the human victory).

Truth and humanity are therefore the two key words of Vancean aesthetics, if you agree that they can offer a diversity that one individual alone cannot encompass: all the genius of Vance is in this presentation and

affirmation of the multiplicity of individual universes, and their irreducible—although constantly divisible—veracity, which constitutes, if you think of it carefully, the essence of our world, of our worlds.

To conclude, do we have to point out that it comes as no surprise that the various levels of reading the great Vancean works are now being multiplied? In his postface to *Maske: Thaery*, Jacques Goimard shows that this science fiction tale—whose title combines baroque *theatre* with *faery* fantasy—while being a work of fiction, also hides behind its masks—*Maske*—a work of reflection which makes you "travel across a double imaginary geography: that of the Earth, and that of America". Jacques Chambon, in his introduction to *The Moon Moth*, goes even further when he wonders whether such stories as *The Dying Earth* or *The Eyes of the Overworld* may not, perhaps, "represent tales of new human civilizations for which Earth has become a legend." We might as well stop here, with this excellent question, to agree that there are many ways to read—in time and space, as in *Rumfuddle*—this major author named Jack Vance; but what really matters is that each of these readings leads to the grand design of giving life and truth to what are simply 'writings'.



CLS 16

by Till Noever

Look on the website for CLS16, which is being published concurrently with this issue of COSMOPOLIS. In addition to chapters 8-11 of *Coralia* we also have a story from Byron Marshall. No letters this time: it appears that nobody noticed anything sufficiently exciting or objectionable to comment on. Is that a good thing? Opinions differ. Usually, a lack of response implies indifference and/or apathy, often engendered by the blandness of the object under consideration.

Maybe we should come out with something to stir the masses into a reaction? The editor is considering publishing a somewhat bawdy story on an Irish Catholic theme, with witchcraft undertones. Would that evoke responses? He wonders . . .

CLS 16, not entirely 'by the way', also introduces the intriguing art of Enrique Alcatena, who has graciously provided an illustration for a scene from *Coralia*. I hope we'll be able to coax our Argentinian friend into more such efforts in the future.



*This is Kershaw speaking, in *Ports of Call*. (Translator's Note)

Acrostic Solution

Compendium of confection and purée recipes	Book of Creams (Dreams)	D
"It is made of green cheese."	Moon Myth (Moth)	O
Language gap?	Rift of Gab (Gift)	G
<i>Freedom</i> counterpart	Mir (Mitr)	T
Shakespeare asks what's in it	A name (Anome)	O
1993 computer game best-seller	Myst (Wyst)	W
US State capital	Boise (Noise)	N
Igniting; flashing	Sparking (Star King)	T
Wrong notes in a wolves' harmony	Howling Blunders (Bounders)	O
Million million	Trillion (Trullion)	U
Exuded a chife	Stank (Stark)	R
World overrun by cockroaches	Bug Planet (Big)	I
Scar or tattoo	Flesh Mark (Mask)	S
Librarians at a Buddhist temple	Men of the Zen Books (Ten)	T
Garcia fan	Deadhead (Dead Ahead)	A
Laundry instructions	Fold and Iron (Gold)	G
Truth	Fact (Face)	E
An alias might be a <i>nom de</i> this	Plume (Pnume)	N
Emerald wizards	Green Magi (Magic)	C
What a heart or a wound can do	Throb (Throy)	Y

Bonus Question: What word, exclusive of prepositions and articles (of, a, the, etc.), appears most frequently in Jack Vance titles?

- Big *Planet*
- Sabotage on Sulfur *Planet*
- *Planet* of the Black Dust
- Sulwen's *Planet*
- The Magnificent Showboats of the Lower Vissel River, Lune XXIII South, Big *Planet*



Letters to the Editor

To the Editor,

Paul Rhoads' Catholic fervency is now beyond question. To me, it also seems beyond reason. However, for COSMOPOLIS readers the key question is what Jack Vance is likely to think of all this monotheism in general and Catholicism in particular.

From *The Pilgrims* Cugel chapter, the Umphred character in *Lyonesse*, and many more in the canon, it seems to me that Vance is not a believer in an invisible, supernatural, all-powerful, all-loving, all-wise entity. My opinion as a reader is that this sort of belief is likely to amuse him. I admit that I may be projecting my own biases.

I sent the gist of this in to Paul in the days of his editorship. While he chose not to publish my letter, he did send a polite reply confirming my guess that Jack was indeed not a believer.

If Jack is not even a monotheist, why waste so much of COSMOPOLIS on Paul's vision of Catholicism? I held off re-submitting this in hopes that John Rappel's fine letter would at least check Paul's enthusiasm. As it has not, I suggest that the conversation change to not what readers think of religion (Paul or anyone else) but what Jack thinks! Of course he is too busy to write himself, but could not someone on the VIE who is close to him interview him and print the transcript in COSMOPOLIS? Any further comments could then play off Jack Vance, whose views matter to the readership rather than the views of fellow readers with strong opinions.

Bruce Downing
New London, NH, USA



To the Editor,

In a society of liberal politics and economic markets, it would be more appropriate to speak of the 'dos' and the 'do nots', the 'cans' and the 'cannots', the 'wills' and the 'will nots' — terms that reflect the undeniable fact of American social mobility — that individuals can and do make their own destinies.

—David Horowitz

In some societies poverty is considered a pathetic misfortune, or noble abnegation, hurriedly to be remedied by use of public funds.

Other more stalwart societies think of poverty as a measure of the man himself.

—Baron Bodissey

In response to Alain Schremmer, I can state simply that my statistics did not come from the federal government (my letter in COSMOPOLIS 28 explains their origin). They demonstrate the good news that in America, individuals still do create their own destinies, and that opportunity to advance into the oppressive and greedy wealthy class is available for anyone who cares to work for it.

On another note, there has recently been some noise on the Internet regarding Paul Rhoads' submissions to our newsletter. Specifically, one or two anonymous individuals have charged that Paul's writing is filled with racism, hate speech, and intolerance. Despite attempts by others to extract specific examples of these evils, the offended parties continue to offer only generalities and express bewilderment that no one else discerns the impropriety. This is to be expected for the obvious reason that they have no case. Thankfully many people, including Paul's close friends and strongest critics, have risen to his defence in this matter, and I offer my support as well.

Brian Gharst



Closing Words

Thanks to proofreaders Linda Escher, Rob Friefeld, and Jim Pattison.

COSMOPOLIS Submissions: when preparing articles for COSMOPOLIS, please refrain from fancy formatting. Send plain text. For COSMOPOLIS 32, please submit articles and Letters to the Editor to Derek Benson: benson@online.no Deadline for submissions is October 25.

Derek W. Benson, Editor



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