
COSMOPOLIS

Number 47



February, 2004

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Work Tsar Status Report as of February 26, 2004 Wave 2

There are 14 texts assigned and active in TI. One of these is in Board Review.

Four texts are being Implemented, and one text is in Security Check.

2 texts are in initial composition and 1 text in stages of composition review (CRT and composition updating).

There is 1 text in Post Proof and 6 texts in Post Proof composition updating and review. 3 texts are in final RTF-DIFF.

There are now 49 texts that are volume ready and 5 volumes that are ready for volume composition.

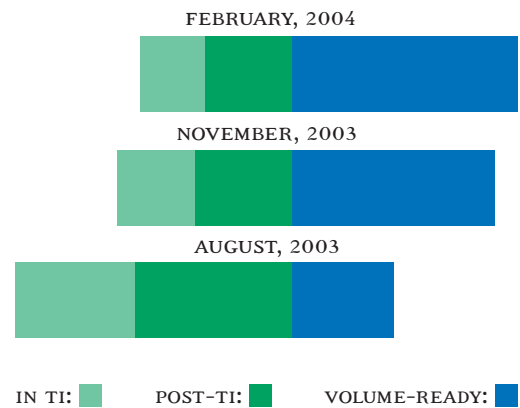
Due to recent findings, one text has reverted from volume ready back to TI!

- Last month:
- + In-TI: 17 texts (20.73%)
 - + Post-TI: 16 texts (19.51%)
 - + Volume Ready: 49 texts (58.76%)
 - + Volumes Ready: 6 (27.27%)

- This month:
- + In-TI: 14 texts (17.07%) (includes *Lurulu* tracking)
 - + Post-TI: 19 texts (23.17%)
 - + Volume Ready: 49 texts (59.76%)
 - + Volumes Ready: 5 (18.18%)

Joel Riedesel

PROGRESS OVER THE PAST SIX MONTHS
Bars represent total number of Wave-2 texts (Imm=2%)



Joel Riedesel

You have done it!

VIE work Credits

Compiled by Hans van der Veeke

After the previous credits were published I got an email from ANDREW EDLIN. Andrew notified me of the fact that instead of 'The Spellers of Forlorn Encystment' I had written 'The Spellers *or*'. When notified of a mistake I always search my files for other occurrences of that particular mistake and to my astonishment I found that the mistake has been there at least a dozen times before and Andrew is the first to notice! To me this is proof of the fact that it does not matter how many people (proof)read a text, there will always be errors left. So no slacking is allowed, we must try our utmost!

Only a few texts have made it this month but also two more volumes have reached maturity.

Please verify these new credits! If your name is misspelled or missing; let me know at hans@vie.tmfweb.nl.

The credits of all finished (Wave 2) texts can also be found on the VIE site:

- go to www.vanceintegral.com
- click on Editors only
- click on Volunteer Credits (second link from top)
- Or go to the page directly: www.vie-tracking.com/www/credits/

This month I would like to put the spotlight on a very special volunteer. One who does a lot of work which many people are not aware of:

The VIE uses a strict system for file movement. Files move to and from the archive, at the direction of team heads. This movement is reflected in work tracking which is done in various ways and recorded permanently on the web. The VIE files are our main asset: we must be careful with them. There are hundreds and even thousands of work files, in a main archive and several back-up archives. It is easy to commit error given the volume of file movement. JOHN SCHWAB, as chief archivist, works meticulously! He keeps order in our work and we are thankful.

John, congratulations! You are hereby awarded access to the 'special section' of the Nympharium! Take some time off from the files and enjoy your stay there!

THE GOD AND THE TEMPLE ROBBER

Finished 4 December 2003

Digitizer
Mike Dennison

Pre-proofers
Richard Behrens
R.C. Lacovara

DD-Scanners
Joel Hedlund
Charles King
Dave Worden

DD-Jockey
Hans van der Veeke

DD-Monkey
David A. Kennedy

Technoproofer
Turlough O'Connor

TI
Steve Sherman
Tim Stretton
Dave Worden

Implementation
Donna Adams
David Reitsema

Composition
John A. Schwab

RTF-diffing
Bill Schaub
Mark Bradford

Composition Review
Joel Anderson
Marcel van Genderen
Karl Kellar
Bob Luckin

Correction Validation
Bob Luckin

Post-proofing
"King Kragen's Exemplary Corps"
Robert Melson (team manager)
Neil Anderson
Nicola de Angeli
Michel Bazin
Mark Bradford
Patrick Dusoulier
Lucie Jones
Linda Heaphy

A TELEPHONE WAS
RINGING IN THE DARK
(An Unfinished Manuscript)

Finished 11 February 2004

Digitizer
Suan Hsi Yong

DD-Scanners
Richard Chandler
Joel Riedesel

DD-Jockey
Richard Chandler

DD-Monkeys
Joel Riedesel
Suan Hsi Yong

Technoproofer
Joel Riedesel

TI
Paul Rhoads
Steve Sherman
Suan Hsi Yong

Implementation
David Reitsema
Hans van der Veeke

Composition
Andreas Irle

RTF-diffing
Deborah Cohen
Bill Schaub

Composition Review
Marcel van Genderen
Karl Kellar
Bob Luckin

Correction Validation
Bob Luckin

Post-proofing
"Spellers of Forlorn Encystment"
Till Noever (team manager)
Neville Angove
Malcolm Bowers
Patrick Dusoulier
Harry Erwin
Peter Ikin
Axel Roschinski

Here is the credit list for
VOLUME 8 which contains:

- Nopalgarth
- The Gift of Gab
- The Houses of Iszm
- The Narrow Land

The realization of this volume was
made possible by the help of:

Donna Adams
Mark Adams
Joel Anderson
Erik Arendse
Denis Bekaert
Scott Benenati
Derek W. Benson
Mark Bradford
Richard Chandler
Ron Chernich

Deborah Cohen
 Christian J. Corley
 Evert Jan de Groot
 Greg Delson
 Michael Duncan
 Patrick Dusoulier
 Rob Friefeld
 Marcel van Genderen
 Brian Gharst
 Ed Gooding
 Hervé Goubin
 Yannick Gour
 Stuart Hammond
 Joel Hedlund
 Marc Herant
 Peter Ikin
 Andreas Irlé
 Damien G. Jones
 Jurriaan Kalkman
 Karl Kellar
 Jody Kelly
 David A. Kennedy
 Charles King
 Per Kjellberg
 R.C. Lacovara
 Chris LaHatte
 Bob Luckin
 Roderick MacBeath
 S.A. Manning
 John McDonough
 Michael Mitchell
 Jim Pattison
 Dave Peters
 Glenn Raye
 Chris Reid
 David Reitsema
 Paul Rhoads
 John Rick
 Joel Riedesel
 Robin L. Rouch
 Jeffrey Ruszczyk
 Thomas Rydbeck
 Bill Schaub
 Steve Sherman
 Michael Shulver
 Gabriel Stein
 Mark J. Straka
 Tim Stretton
 Peter Strickland
 Anthony Thompson
 Willem Timmer
 Hans van der Veeke
 Dirk Jan Verlinde
 Billy Webb
 Suan Hsi Yong
 Fred Zoetemeyer

Here is the credit list for
 VOLUME 21 which contains:

- The Chasch
- The Wannek
- The Dirdir
- The Pnume

The realization of this volume was
 made possible by the help of:

Donna Adams
 Mark Adams

Olivier Allais
 Linnéa Anglemark
 Kristine Anstrats
 Mike Barrett
 Arjan Bokx
 Malcolm Bowers
 Mark Bradford
 Richard Chandler
 Ron Chernich
 Deborah Cohen
 Robert Collins
 Mike Dennison
 Richard Develyn
 Patrick Dusoulier
 Andrew Edlin
 Harry Erwin
 Rob Friefeld
 Marcel van Genderen
 Rob Gerrard
 Brian Gharst
 Ed Gooding
 David Gorbet
 Hervé Goubin
 Tony Graham
 Edward Gray
 Jon Guppy
 Joel Hedlund
 Marc Herant
 Peter Ikin
 Andreas Irlé
 Damien G. Jones
 Jurriaan Kalkman
 Karl Kellar
 David A. Kennedy
 Joe Keyser
 Charles King
 Rob Knight
 R.C. Lacovara
 Stéphane Leibovitsch
 Lee Lewis
 Tonio Loewald
 Bob Luckin
 Roderick MacBeath
 Betty Mayfield
 Robert Melson
 Michael Mitchell
 Bob Moody
 David Mortimore
 Till Noever
 Jim Pattison
 Linda Petersen
 David Reitsema
 Errico Rescigno
 Paul Rhoads
 Joel Riedesel
 Axel Roschinski
 Jeffrey Ruszczyk
 Bill Schaub
 Mike Schilling
 Bill Sherman
 Steve Sherman
 Mark Shoulder
 Theo Tervoort
 Hans van der Veeke
 Billy Webb
 Richard White
 Dave Worden
 Suan Hsi Yong
 Fred Zoetemeyer



Tidbits

While working on the VIE text of *Rhialto the Marvellous*, I came across an interesting note which harks back to *Cosmopolis* No. 6 (*VIE Statistics: Comparative Analysis of Vocabulary Size*—Koen Vyverman) which demonstrated that Jack Vance’s writing vocabulary was of the same order as that of Shakespeare, Scott, Hardy . . . and Wodehouse.

This sentence has generated some queries: “Vapid ghosts, mowing with round mouths!” Should that be ‘mewing’ instead of ‘mowing’? There is actually an appropriate entry in the Shorter OED. *mow: make mouths, grimace*. The evidence packet for this text includes a letter from Jack Vance to, I believe, his editor at Baen. She must have questioned this as well. The response:

“. . . the usage—if memory serves me—reaches us through Shakespeare and more recently (in the 1920’s and 30’s) in the books of Jeffrey Farnol. He uses it to typify the grimaces of old women, probably toothless old women. This is definitely an archaic word, and your confusion is understandable. Not so a recent operator upon one of my manuscripts when during the course of a banquet, a fine fowl ‘stuffed with morels’ was served. The poor lady’s gastronomical expertise was small; she altered the word to ‘morsels’. As for ‘mowing’ I don’t mind if you want to change it to ‘grimacing’ or ‘grimacing and small sounds of’ or ‘squeaking of’—whichever sounds best fit the sentence.”

Hurray for Baen! ‘mowing’ stayed.

— Rob Friefeld



38’s Crucible

Single Quotes, Italics and Chronology

These issues have been addressed before but since they keep coming up in CRT, and PP reports, a letter was recently circulated in *Composition Review* and *Post Proofing*, through the team heads:

Some of you are certainly aware of the following but others are not, so please bear with me. At the beginning of the project the DTW (Distinct Treatment of Words) laid out guidelines. These guidelines, most of which retain their original force, were necessary at the time because we had not yet accumulated full evidence and experience but needed specific guidelines in all cases. With regard to certain italic and quota-

tion issues we have since learned that some DTW guidelines, while still useful in specific circumstances, are not to be applied in contradiction to convincing evidence.

We now know that Vance sometimes deliberately uses double quotes where the DTW specifies single quotes (for words not spoken). So, though this guideline is in fact as correct as it can be—Vance in many or even most cases does use single quotes this way—we are now aware that this is not an issue which can be dealt with in the absence of consideration of the evidence. Since this discovery TI seeks to systematically rule on such quotation issues, always in favor of the evidence, if any. You should continue to bring up such issues if you think a TI or Composition error may have occurred but understand that double quotes, for 'DTW single quote' material, should not be considered a standard. It is a 'guideline', useful in the absence of evidence.

We now know that, though in his early work Vance often used italics, including for such things as sounds and internal dialogue, in his later work he usually abandoned this practice and now tends to eschew italics altogether. Since this issue has been clarified we tend to apply the DTW guideline for early work, in cases where there is an absence of convincing evidence, but do the opposite in corresponding cases in the later work. You should continue to signal any such usage you may think is an error by Composition or TI, but understand that TI is attentive to these issues. It has taken us a long time to fully understand that Vance's literary practices are characterized by variety rather than consistency, and our collective tolerance for this variety has grown as we become more and more intimately familiar with Vance's work through manuscripts and different published versions of texts. Hyphenation and spelling are other areas where Vance's penchant for variety shows itself. In these cases, because they are mostly matters of presentation rather than matters affecting meaning, the VIE has followed ALUN HUGHES' most useful dictum: 'authentic, but not painfully authentic'. With regard to hyphenation and spelling this has, generally, meant that, within texts—i.e. not across the whole edition—we tend to standardize spelling and hyphenation. However, this standardization does not apply to a whole raft of exceptions. For example, it is notorious that Vance uses two spellings for the color 'grey', which he sometimes spells 'gray'. These two versions, whatever they may mean to the rest of us, have distinct meanings, at least in context, for Vance. With regard to hyphenation, which Vance practices with special gusto, the VIE tends to up-date certain hyphenations to contemporary practice—keep in mind that some of the texts we are dealing with are almost 60 years old—in line with Alun's dictum. In most cases this means unhyphenating; however there are cases where the VIE introduces hyphens (probably removed by editors) per hyphenation guidelines provided by Norma Vance. These guidelines concern legibility. Where the reading of a word can be made awkward by the absence of a hyphen, Vance often likes to use one. Some examples, provided to me by the Vances, include the words:

- 'preeminence' [which, without a hyphen (pre-eminence) can be read "PREE-MINENCE"]
- 'reinvent'
- 'overreact'
- etc.

These issues are treated by TI and need not concern CRT or PP, though anytime you feel an error has been made you should report it.

I will take this opportunity to add, perhaps for the benefit of newer volunteers, that Vance has no truck with style manuals. He has no intention of systematically violating them but does not care to be put in a grammatical straightjacket by an 'authority'. The attitude of the VIE is that Jack Vance is a great literary artist and that it is great literary artists who make the language for the rest of us—including the folk who write style manuals. The English used in the VIE is Vance-English, and any usage therein, no matter how odd or unprecedented per other authorities, is not 'un-authoritative'. Our authority, for the purposes of creating the VIE, is Vance's practice. This practice, as is evident from the above, has developed over time, and this also is something which, in its essential respects, the VIE will reflect.

JOHN FOLEY commented: "The development of DTW was done with great care to set a guiding standard in the spirit of Vance, a spirit we knew all along that we had to seek even if it took us into uncharted territory. As Paul notes, we are in a different place now than when DTW was first written, especially in the matters of evidence and of experience. When I first wrote DTW, Paul and I were in accord with it, and now that we have grown so much in our work, I remain wholly in accord with the approach he outlines."

MARCEL VAN GENDEREN relayed to me a question from BOB LUCKIN*: ". . . it might help the CRT and PP reviewers if some indication of whether a work is to be considered "early" (DTW italic guidelines apply) or late (they don't) when it is distributed to the reviewers. I'm not certain that this is always obvious from the text itself . . ."

Bob's question is a good one, and I provide below a tentative Chronological list for approximate reference. This list should not be considered definitive. In fact, in its current form, it is even obviously flawed. The corrected list may have some dramatic differences. However, given the evidence so far available, even the corrected list will not be definitive. Though the dating of texts after about 1970 is unambiguous, before this time there are zones of shadow. What is in question, of course, is dates of writing, not dates of publication. The dates given here are the year in which the text is supposed to have been

* Bob Luckin, as all will remember, is one of the managers who replaced Robin Rouch—at her recommendation. He leads the Composition Verification Team and has been doing exemplary work. We consider ourselves lucky to have him in VIE management.

'completed'. This does not exclude that a text was begun in a previous year, or that it might have been somewhat revised for publication much later.

It is not when a text is published but when it is written which determines which stylistic period it reflects. Certain of Vance's texts were published much later than when they were written, several of the mysteries in particular. The dates I present here are, mostly, based on documentary evidence, particularly records kept by the Vances regarding submission of texts to publishers. Information of this type is sometimes detailed, so that the order of the texts within years, particularly the stories in the 1950s, may often be absolutely reliable. Some dates are more speculative and certain information has not yet been factored into this list. For these reasons certain texts may frankly be out of order. Take the mysterious case of *Bad Ronald*; the date given below is based on records of submission, but ROB GERRAND has pointed out that there is internal textual evidence pointing to later dates, namely things mentioned in the published texts that did not exist at the time given here. I can only assume that some updating of the text was made prior to actual publication, but further research may turn up new facts.

In the summary list given below I do not give such information as places where texts were written, names of lost texts, titles of Captain Video scripts, working and alternate titles, dates of revision, or other such specifics from our draft textual notes. These elements are in preparation and will be presented in Volume 44. The titles given are VIE titles, though there may be a few minor errors. Given various considerations it is not possible to strictly respect chronology in the structure of the VIE edition. But the structure of the book set, to a great extent, does reflect chronology of writing.

DRAFT CHRONOLOGICAL LIST OF TEXTS

1944

MAZIRIAN THE MAGICIAN
THE WORLD THINKER

1945

THE PLANET OF BLACK DUST
PHALID'S FATE
THE GOLDEN GIRL

1946

THE GOD AND THE TEMPLE ROBBER
I'LL BUILD YOUR DREAM CASTLE
CAT ISLAND

1947

BIRD ISLE
BIG PLANET

1948

THE FLESH MASK
HARD LUCK DIGGINGS
THE SANATORIS SHORT-CUT
THE SUB-STANDARD SARDINES
FOUR HUNDRED BLACKBIRDS

1949

SEVEN EXITS FROM BOCZ
TO B OR NOT TO C OR TO D
THE HOWLING BOUNDERS
THE UNSPEAKABLE MCINCH
MEN OF THE TEN BOOKS
THE ENCHANTED PRINCESS
THE POTTERS OF FIRSK
THE RAPPAREE
CHATEAU D'IF
DEAD AHEAD

1950

CRUSADE TO MAXUS
THE PLANET MACHINE
SON OF THE TREE
SPA OF THE STARS
THE NEW PRIME
THE VISITORS
MASQUERADE ON DICANTROPUS

1951

THE KOKOD WARRIORS
ABERCROMBIE STATION
THE MITR
THE SECRET
TELEK
CHOLWELL'S CHICKENS
DOVER SPARGILL'S GHASTLY FLOATER
THREE LEGGED JOE
VANDALS OF THE VOID
D.P.

1952

SABATOGE ON SULPHUR PLANET
NOISE
SHAPE-UP
GOLD AND IRON
THE WORLD BETWEEN
SJAMBAK

1953

STRANGE PEOPLE, QUEER NOTIONS
WHEN THE FIVE MOONS RISE
THE ABSENT MINDED PROFESSOR
THE HOUSES OF ISZM

1954

THE DEVIL ON SALVATION BLUFF
MEET MISS UNIVERSE
THE STARK
THE GIFT OF GAB
CLARGES

1955

WHERE HESPERUS FALLS
THE PHANTOM MILKMAN
THE MEN RETURN
BAD RONALD

1956

A PRACTICAL MAN'S GUIDE
THE HOUSE LORDS
THE AUGMENTED AGENT
GREEN MAGIC
THE LANGUAGES OF PAO

1957

DARK OCEAN
PARAPSYCHE
ULLWARD'S RETREAT
THE MAN FROM ZODIAC
THE MIRACLE WORKERS
COUP DE GRACE

1958

THE HOUSE ON LILY STREET
DODKIN'S JOB

1959

THE VIEW FROM CHICKWEED'S WINDOW
THE MAN IN THE CAGE

1960

THE MOON MOTH

1961

STAR KING
THE DRAGON MASTERS
SAIL 25

1962

STRANGE SHE HASN'T WRITTEN
(Ellery Queen Story)

DEATH OF A SOLITARY CHESS PLAYER
(Ellery Queen Story)

1963

NOPALGARTH
THE KRAGEN
THE BLUE WORLD
CUGEL THE CLEVER

1964

THE MAN WHO WALKS BEHIND
(Ellery Queen Story)
ALFRED'S ARK
THE KILLING MACHINE
SPACE OPERA
THE FOX VALLEY MURDERS
THE TELEPHONE WAS RINGING IN THE DARK

1965

THE PLEASANT GROVE MURDERS
THE MAGNIFICENT SHOWBOATS OF THE
 LOWER VISSSEL RIVER, LUNE XXIII SOUTH,
 BIG PLANET
THE LAST CASTLE
THE PALACE OF LOVE

1966

THE DEADLY ISLES
SULWEN'S PLANET
THE NARROW LAND
EMPHYRIO

1967

THE CHASCH

1968

THE WANNEK

1969

THE DIRDIR
THE PNUME

1970

THE ANOME
MORREION
THE BRAVE FREE MEN

1971

THE ASUTRA

1972

THE INSUFFERABLE REDHEADED DAUGHTER
 OF COMMANDER TYNNOTT O.T.E.
THE DOMAINS OF KORYPHON

1973

TRULLION
RUMFUDDLE
THE DOGTOWN TOURIST AGENCY
THE SEVENTEEN VIRGINS

1974

MARUNE
FREITZKE'S TURN
WYST

1975

MASKE:THAERY

1977

THE BAGFUL OF DREAMS

1978

THE FACE

1979

FADER'S WAFT
THE MURTHE
THE BOOK OF DREAMS

1981

CLANG
THE MAGNIFICENT RED-HOT JAZZING SEVEN
WILD THYME AND VIOLETS
CUGEL, THE SKY-BREAK SPATTERLIGHT

1982

SULDRUN'S GARDEN

1984

THE GREEN PEARL

1986

ARAMINTA STATION

1990

MADOUÇ

1991

ECCE AND OLD EARTH

1992

THROY

1995

NIGHT LAMP

1997

PORTS OF CALL

2003

LURULU

Crusade to Maxus

Currently being reviewed by TIM STRETTON, work proceeds on the novella *Crusade to Maxus*. This text is unique in its editorial problems, and an interesting case with respect to editorial practices and Vance's own literary development. It is a very early work, first published in February, 1951, by *Thrilling Wonder Stories*. Thirty-five years later, in 1986, Ace republished it.

THOMAS RYDBECK, *Maxus* 'Wallah', writes: "I started out wanting to 'restore' the [original version] but it was very quickly obvious that Jack had made a major revision of the story, trimming the language of its youthful 'fat', eliminating a 'loop' [. . .] purging the '50's Sci-Fi paraphernalia. Among these changes are such decisive and authorial alterations as changing the hero's name from 'Jaime Gardius' to 'Dyle Travec', the monetary unit 'mil-ray' to 'sil', the 'Lord High Patroller' [one of the lords of Maxus] to 'High Commissioner' and the name of the ethnic group on the planet Fell, from 'Otro' to 'Oro'. In [*Thrilling Wonder Stories*] there were also chapter headings which [. . .] I think Jack did away with [. . .] There are also many clear instances of editorial meddling and a couple of consistency issues due to Jack's too rapid editing."

There was some feeling that because the two versions are so different both should be published in the VIE. My own first reaction was: "It is clear that Jack did an important revision and my feeling, as usual, is that it is a stylistic improvement, and that the VIE should strip away the editorial part and publish the revision. The revision retains most of the real charms of the early version but is properly tightened up, with some embarrassing sections gratefully eliminated. Certain interesting passages from the original could be preserved in the Volume 44 textual notes. I feel there is no need to publish the early version separately; the 'loop' can be presented in the textual notes. The hard question is; what is editorial? Reading aloud is a good guide: when the rhythm is fouled the change is probably not Vance; also fussy changes which attempt to make logical, and 'clear' things that are already perfectly clear. Some changes make no essential difference and I can find no editorial motivation for them. In these cases we should go with the later text."

As I studied Thomas' 900 notes, my opinion evolved. There are not many cases of revised stories. Among them are *Four Hundred Blackbirds*, *Noise*, and *Guyal of Sfere*. The VIE seeks to be a 'definitive' version of Vance's work. Our mission is not to provide fodder for future scholars in a welter

of alternate versions and cross indexes, but enjoyment to readers.* So, assuming the versions are not truly different enough to make it unavoidable, publishing the same story twice sits uncomfortably in the VIE plan.

The two versions of *Guyal of Sferre* are a special case. The original is published in VIE Volume 1. The revision, very different in tone, will appear in Volume 44. This revised version, like that of *Maxus*, was made decades after the original. It was then published as a stand-alone story in an anthology with later texts. Originally it was conceived and published as part of the loosely connected 'Dying Earth' cycle. We therefore published the original version with its contemporary fellows. The revised version, with its altered mood, will appear in Volume 44.

The VIE version of *Noise* is a different case. As I believe has been discussed in *Cosmopolis*, it is something of a hybrid. It is not an exact reproduction of either original or revision. This is a delicate matter related to the VIE's goal of presenting 'definitive versions' of Vance's texts. Our policy towards Vance's revisions is to respect them, but with a degree of editorial discernment, an approach expressed in the formula: accept 'stylistic improvements' but be cautious of 'stylistic changes'. In *Noise*, as in *Maxus*, the great majority of Vance's revisions are 'stylistic improvements'. The VIE version of *Noise* is, therefore, largely equal to the revision.

On occasion, however, Vance's revision of his own work can be criticized, and here the VIE must act as the sensitive editor he has not always enjoyed. Influenced by popular literature of the time Vance's early style—say 1946 to 1957—can be called 'exuberant' or 'flamboyant'. But as the decades pass his manner becomes more and more distinctive, evolving, always in the same direction, toward greater reserve or containment. Progressive refinement and reinforcement of this distinctive manner allows, to an ever greater extent, the subtler aspects of his inspiration to flourish.

An analogous process occurs between early and late drafts. A good illustration is from *The Dogtown Tourist Agency*. In the early draft—currently being provided to the VIE by TOM WHITMORE—Vance uses the construction: *Hetzel made a gracious gesture*. This he crosses out, and changes to: *Hetzel sipped tea*. Vance readers will recognize, in *made a gracious gesture*, a typically vancian figure; simple,

* In addition to the book set the VIE will leave to the future the sum of its editorial work—in the form of electronic files. Later editors and scholars may find these interesting or useful. But the books themselves are intended simply to be savored. There will be no editorial footnotes, analytical articles, extraneous bibliographic details. Just Vance's stories, in the correct versions.

elegant, expressive, alliterative, with a note of extravagance. However, compared to *sipped tea*, it is both abstract and overly explicit. The change is a 'stylistic improvement' because the original phrase, or the meaning it is intended to convey, is sublimated and exalted. The revision is at once more sharply etched, more efficacious and embodies a greater degree of that vancian indirection which, like a blooming flower, gives a delectable odor to his work.

Vance never went back to early texts unless there was a proposition of republication, and in these cases he mostly let editors deal with the texts as they liked—assuming he was given any choice—but his motivation to rework certain texts himself seems to have been embarrassment. Vance is famously not proud of his early work. Looking at the revisions this dissatisfaction is sometimes comprehensible. Take the following passage from *Maxus*; the revised version is:

It was massive weight and fanatical fury against wary craft and cunning strength. Travec was a mountaineer of Exar and had fought many times. But Arman's own endurance seemed inexhaustible.

the original text is:

It was weight, strength and fury against furious craft, and furious strength. Arman had experience from relentless cities of man. Gardius was a mountaineer of Exar. It was like a contest between bull and black panther. Arman's endurance was marvelous.

The original style may be amusing but a steady diet of such phraseology quickly becomes too rich, and Vance also corrects such fundamental awkwardness as the repeated 'strength'. Vance is an excellent reviser of his own work. What is occasionally lost in the verve and extravagance of his early manner is replaced by greater, if subtler and more vancian, delights.

A certain caution, however, is not out of order. Sometimes the spirit of his early work seems to have become too foreign to his mature sensibility, so that his working process of 'sublimation and exaltation' is short-circuited. To express this idea in an exaggerated image, Vance's revisions of himself are sometimes like sawing the head off an African ebony carving to replace it with a marble head in the style of classical Greece.

There are several lines along which Vance revises his work. One, already indicated by Thomas, is his mature impatience with techno-babble. In *Crusade to Maxus* the moving sidewalk, *slip-strip* in the original, is revised to *strip*; *heat-pencil* is changed to *torch*; a futuristic technology,

gravinul, is revised—probably, but this is not absolutely sure, by Vance—to the more neutral *force field*. This is not the only sort of science jargon Vance prefers to eliminate. The original version has this phrase:

The old memories—since they are not firmly channeled into the ganglia—are presently lost and there is only the sense of continuity.

which he revises to:

The old memories fade and there is only the sense of continuity.

The Ace editor on the other hand, with his SF readership in mind, does the opposite. Where the original has, for example, such homely words as *speaker* and *phone*, the editor has Sci-fi-ified to *transcom* and *screen*.

Eliminating techno-babble is a species of the most frequent vancian technique of revision: eliminating words or phrases. Here is another example:

Gardius said to Mardien, stiffly, for he had never learned conversational grace, "I suppose I must thank you." He paused uncomfortably.

which Vance culls down to:

Travec said stifly, "I suppose I must thank you." He paused uncomfortably.

This sort of revision, though a simple cut, is not unrelated to the 'sublimation and exaltation' example from *Dogtown*. Background information not directly pertinent to the actual situation—in this case the nature of Gardius' education—is melted into the fabric of the story. Travec, for example, is elsewhere identified as *a mountaineer of Exar*, a more subtle way to provide the same information. The adjectives 'stiffly' and 'uncomfortably' are enough indication, or more than enough—which brings us to one of the dangers which stalks Vance's revision of himself. In the original 'stiffly' and 'uncomfortably' are separated by 15 words and 5 punctuation marks. In the revision these numbers are 8 and 4. The nearer proximity of 'said stifly' to 'paused uncomfortably' is not particularly graceful. In this case, however, the original is no amazing example of excellent construction either, and the revision may be judged an improvement on all counts.

Another type of vancian revision is to introduce restraint not by cutting words but by changing them. An example:

She fell to sobbing on his shoulder.

revised to:

She cried silently on his shoulder.

The new version is more vancian—quieter, more intense. However such a revision can also be problematic when a change of characterization fails to harmonize with the remaining context.

A more delicate and important problem than judging the relative quality of Vance's revisions of himself is winnowing out editorial changes. We lack manuscripts for both the magazine and Ace publications, and must rely exclusively on the published texts. Both, it seems clear, have been trafficked. Lacking manuscripts there is no direct evidence of this but the VIE has developed criteria of judgement which I have tried to sum up as follows:

EDITORIAL INTERVENTION: rewritings, eliminations or additions which attempt to make things more 'logical', less allusive, or more appealing to a theoretical reader from a non-vancian perspective. Editorial phrases are rife with words like 'then', 'thus', 'for', 'so', etc., or heavy-handed constructions for the sake of avoiding odd use of verbs or any vancian twistings of grammatical rules. Editorial phrases are consistently more banal and make heedless use of cliché, and such changes are known to the VIE as 'vassarizing'—elimination of anything non-standard, odd, original, and 'non-grammatical'; cleaning up Vance's language in favor of familiar and common constructions. An editorial rewrite takes more words to say the same thing. It is 'fussy'. Editors shift things around to no good end, or seek to clarify, in a leaden manner, only succeeding in obstructing the flow of the story. When editors change the meaning, however slightly—except when a rare vancian error is being corrected—the meaning is either weakened or actually wrong. When 'which' is replaced by 'that', when character names are eliminated in favor of 'he's and 'she's, when alliteration is washed away, when commas are replaced by 'and's; suspect the editor.

VANCIAN EDITS: Almost always Vance intervenes to cut away, removing adjectives and adjectival phrases. When adjectives are added, watch out! His own overheated early prose style is toned down without, however, compromising meaning or fundamental pungency. Vancian cuts are pure and neat. He does not 'fuss'. His additions, which are rare, are away from cliché toward the specific and telling. When large sections are revised new passages will exhibit vancian characteristics and not editorial ones. There are a few cases where editorial edits appear to overlay a vancian change. In the absence of a setting-copy this situation

is inextricable; it is better to have the original than a travesty of a revision.

To illustrate one of the above points, the *Maxus* original has: *His blood curdled*, but the Ace version has: *His legs began to shake*. The original version is a cliché, and may even be a contribution of the magazine editor. Just as Vance changed the abstract *gracious gesture* to a concrete image in *Dogtown*, so here in *Maxus* he does the same thing. The phrase is longer, but the change is vancian.

Illustrating several types of editorial intervention, here is another passage from *Maxus*. Ace has:

Travec sank back into the seat, then stood up and looked down at the city of Alambar. Out to the horizon and beyond, the metropolis spread, a figured rug of somber colors — tarnished greens and blacks, dark russets and ochers, gray of smoke and concrete and brick.

Directly below him, three leaden rivers merged and puddled into a lake of quicksilver, which was surrounded, overshadowed by the great administration buildings, the palaces and townhouses of the Overmen. Elevated roads straddled the city like exposed veins; everywhere there was a ceaseless twinkling of motion.

Can you spot the editor's hand? The original version has:

Travec sank back into the seat, then stood up and looked down at the city Alambar. Out to the horizon and beyond it spread, a figured rug of somber colors — tarnished greens and blacks, dark russets and ochers, gray of smoke and concrete and brick.

Directly below him three leaden rivers merged and puddled into a lake of quicksilver, which was surrounded, overshadowed by the great administration buildings, the palaces and town-houses of the Overmen. Elevated roads spraddled the city like exposed veins; everywhere there was a ceaseless twinkling of motion, here, there, everywhere, a myriad trembling.

The passage is rife with intervention: *the city Alambar* has been vassarized to *the city of Alambar*, the editor has commercially dolled up for SF readers with the term *metropolis*, partly to avoid the 'awkward' *and beyond it spread*; an editorial comma has been inserted at *him three*, a hyphen has been editorially removed from *town-house*, and, worst of all, the vancian *spraddled* has been vassarized to *straddled*. On the other hand the overheated: *a ceaseless twinkling of motion, here, there, everywhere, a myriad trembling* has been depurplized by the author to the more effective: *a ceaseless twinkling of motion*.

Here is an example of an editorial change which actu-

ally transgresses meaning; the original text is:

Travec leaned forward, his face corded.

This is revised by the editors to a cliché:

Travec leaned forward, his face livid.

'Corded' is used to describe muscles, or the neck, never the face; the editor would not stand for this degree of literary freedom. This change might not be so serious except that the context is tension, not anger! Travec is anxious, not furious. The editor offers the reader something verbally familiar but makes hash of the sense of the scene.

When asked to give advice to young writers Vance advises them to start small, to avoid shoving too many ideas into one story. He may have had *Crusade to Maxus* in mind, where a welter of vancian themes jostle and crowd. The hero is a proto-Gersen, avenging slavers who have ravaged his family. The planet Maxus prefigures slave planets like Magarak (*Gold and Iron*) or Sabra (*Palace of Love*). It is home to a class of over-lords, like the mercantile Mangs of Mangtse (*Son of the Tree*) or the Methel who control financial matters on Dar Sai (*The Face*). Like the Mangs and Methel the lords of Maxus are not mere thugs; they are refined, sophisticated, self-aware, and not intrinsically evil:

"There are something over forty million of us[. . .] A mere forty million! We design and manufacture for the galaxy. Our industries produce the complicated mechanisms by which you of the outer planets subdue your environments. Forty million men who own and manage the greatest industrial complex of all time!"

Travec, not wishing to become embroiled in sociological argument, said nothing.

"These forty million Overmen supply the brains," the High Commissioner continued. "We organize, superintend. See then — our genius is exploited by the galaxy to its benefit.

We trade everywhere. Your garments are spun on Maxus looms. Your space-boat was built at Paradis Junction.

"But —" the High Commissioner leaned forward " — the forty million brains are needed at the top. We cannot waste our strength. So we use whatever labor we find expedient and — I repeat — the whole galaxy benefits."

As for the villain, Arman, he is a proto demon prince. Vance readers may recall how Viole Falushe seeks to make himself a god in the eyes of a Jheral Tinzy clone. Arman goes much farther: he founds a religion, of which he himself is the god, and fanaticizes a whole ethnic group. Under Arman's sway the telepathic Oros plan to break the power of Maxus by creating a counter-Maxus.

The 'crusade' of the title is the infiltration of Maxus by Oro spies, posing as slaves. The power of Maxus is mercantile, a mercantile dominance based not on military power but on technological monopoly—a theme developed in stories like *The Rapparee* and *The Houses of Iszm*. Meanwhile the theme of empathy is used in *Clarges*, *Parapsyche*, *Nopalgarth*, or appears in such places as the Ska racial memory of *Lyonesse*. The idea of a prophet-god fanaticizing an ethnic group is obviously based on Mohammed and the Arabs but, in contrast to Frank Herbert's Islamophile treatment of this theme in *Dune*, Vance's treatment is based on a Christian outlook. Rather than militarism and conquest the Oro philosophy—out of which Arman forges his religion—includes such elements as spiritual communion, eternal life, compassion, love, disdain of worldly wealth, happiness, respect for the individual:

We are not truly telepathic, but none of us fear death. When we are in danger, or dying, we establish rapport with someone we love and it's like stepping from a sinking boat onto solid ground."

Travec grimaced. "There can't be much privacy among you."

She shook her head vehemently. Her silky blonde hair flew fanwise. "But there is! There is no conflict of wills. The old consciousness is given continual awareness without a break. The old memories fade and there is only the sense of continuity.

"For the dying it's like putting down one interesting book and taking up another. And for the living, remember, we only make rapport with those we love."

He looked at her curiously. "And how many people are in you?"

She winced. "Dyle—you do not understand! I am I. I am me! Even if forty people had bridged death into me I would still be myself. Indeed, we overcompensate in singularity. We need the reassurance of individualism, we carry it to an extreme. Other races achieve a melancholy peace by making themselves as similar as possible, outwardly. Our identification is inner. The outer symbols of persistence are unnecessary. There are no tombs on the Alam Highlands, no hoarding of wealth.

"My mother loved her garden. She had many flowers. She died and now lives within me. I have no yearning whatever for flowers or plants. I worry about people and the future and social evils. So you see the link is one of awareness."

"What did you feel when your mother's soul came to you?"

"Only a great joy," said Mardien earnestly. "As if I had

saved her from drowning. I felt her presence for a few weeks as if she were in the room. Then gradually she melted completely into me."

Another vancian theme, or attitude, runs through *Maxus*. Vance develops it explicitly only in the unpublished *Stark*. I do not wish to lay too great a stress on this point but it is no secret that Vance is an anti-Communist. Though his work, I say, is non-ideological, *Maxus* is one story where Vance's, shall we say, 'non-Marxian perspective' occasionally reveals itself, like the outcroppings of bedrock. In the Ace edition of *Crusade to Maxus* Arman gives a speech to the Oros:

"We must set our hearts to resolution! Together we shall purge the universe. The slaves shall be masters and the masters shall be slaves! They shall sweat, toil and die as their own slaves have died! We shall build a new society and serve a new God! Our bricks will be human minds, our mortar the Oro way. The mansion we build together will be a new universe!"

But the original is:

"We set our faces to resolution. We purge the universe. We infuse with our ardent liquor! We thrust down the leech, grind it to pulp. They who enslaved shall be the slaves, they shall sweat, toil and die as their slaves have died! We build in the name of Arman the God! Our bricks are human minds, our mortar is the Otro way, our completed structure will be a new universe!"

There are several kinds of changes here: *set our faces* is vassarized to *must set our hearts*. The second sentence is also vassarized; lengthened and fussily corrected. But the third adjustment—*They who enslaved shall be the slaves* altered to *The slaves shall be masters and the masters shall be slaves*—not only interjects a ringing banality but changes the meaning of the phrase. The change is subtle but its sense is revealed by a pattern of such changes throughout the text. I do not think the Maxan over-lords were intended to represent the commissars of Soviet Russia, or even that they unconsciously or objectively do represent them. The word *slavers*, however, is an exact description of such folk, while the word *masters* has other denotations and associations. Note also how the original version of the speech is more charged with hate and almost biblical rhetoric. The Ace version is less ardent, more academic or scientific in tone, introducing the term 'society', changing such constructions as: *the mansion we will build together to: our completed structure*. Though the editor's hand is clear it is not impossible that aspects of these changes are Vance's, that the

editor reworked phrases already revised by Vance. Some revisions can be called vancian in that they are shorter or quieter, but such qualities are only indications. Other indications point in another direction; is a quieter tone and shorter phrases appropriate to Arman's rabble rousing rhetoric?

The editor's intentions become explicit in this change; Ace has:

you conceivably might create an industrial capitalist system, but you'll need many more millions of men to work it than there are on Fell.

But the original has:

you conceivably might create an industrial system, but you'll need many more millions of men to control it than there are on Fell.

In 1951 Jack Vance did not write the word 'capitalist'. In 1987 he did not inject it into the construction *industrial system* to create the unmusical tongue-twister of the Ace version. Likewise he did not change the neutral and exact *control* to the vague and politically loaded *work*. A final suspect change is made to the last sentence of the story. After Travec frees the slaves the High Commissioner, per Ace, proclaims:

"Citizens of Maxus, as of today, there are no more slaves on Maxus"

But in the original he says:

"There are no more slaves on Maxus"

The slaves of Maxus may now be free but they are not yet 'citizens', and they are certainly not citizens in the mind of the High Commissioner, at least not in the first seconds of his defeat.

Where Vance wrote *We build in the name of Arman the God!* the editor introduces concepts foreign to the fabric of the story: *We shall build a new society and serve a new God!* What 'old' god and society is being hinted at here? The story presents no old society, and there is no hint of any old god for Arman to replace. These ideas are part of the pattern of gratuitous, even militant, overlays of progressivism—the Marxist view of history. It goes without saying that Vance does not share this view. However sensitive he may be to the flavors of different political regimens, social orders and class differences, his view can nowhere be shown to rely on the contrasts of dialectical materialism between old and new, ancient and modern.

Occasionally, though only in his early work, we can

detect where he may have been tempted by progressivist vocabulary. Take this famous line from *Gold and Iron*:

every day sees something started, progress made toward a goal . . . We live with this drive, this thrust to the future

But Vance's idea of 'progress', as far as I can see, remains traditional. Progress, in the vancian view, is not a weird one-way street to universal equality but one aspect of the natural ebb and flow, the rise and fall, the progress and decadence of civilization. The 'old society' the editor has in mind is the rule of 'capitalist masters'. The old god would be the one worshiped by capitalist masters—presumably the 'bourgeois' Christian god, or perhaps Mammon. But the lords of Maxus are not 'capitalists'. Their power is based on information—technological secrets—and the willingness to deprive others of freedom. They have cornered the technology market. They maintain their monopoly by secrecy, force and, above all, the mercantile tactic of supplying the universe with its needs at prices that dampen competitive motivation. Money, or 'capital', is not even an element, let alone the key, to their domination.

Aspects of Vance's underlying view can also be discerned in this passage where Mardien explains Arman's plan:

. . . We will seek out every formula, every structural design, every circuit, every phase of knowledge on Maxus. And here in the Alam Highlands we will recreate the secrets.

"We will shield Fell from the Maxus warships till we have warships of our own. Then we will take our techniques to the other planets. Maxus will fall back before us."

"Very imaginative," said Travec drily. He leaned back against the wall. "But why exchange the occasional predations of Maxus for the tyranny of [Arman]?"

"There will be no tyranny under Arman!"

"[. . .] you conceivably might create an industrial system, but you'll need many more millions of men to control it than there are on Fell. Are you aware how complicated a warship is? How many man-years of labor go into building even a cruiser?"

"No," she said faintly.

"And how many man-years of labor go into merely building the machinery, the equipment, necessary just to get started?"

"We'll start out on a small scale."

"There's no such thing as a small scale. It's either big or it doesn't exist at all. It takes forty million Overmen merely to superintend the Maxus industries. And there are only a few million of you. Where will all this additional man-power

come from? Arman gave you the answer in his speech. It leaps to his mind since he's a slaver by profession. Slaves!*

"Another thing—while your industrial system is expanding do you think the Overmen will go to sleep? They're realists. They'll expand with you, faster than you. They'll build more factories, enslave more planets—and they've got a two-thousand-year head-start.

"If your plot succeeds, you don't win—nobody wins. Everybody loses. There won't be merely Maxus ravaging the planets for men—there'll be the slavers from Fell. Two industrial systems, competing for galactic markets to buy enough food to feed their slaves."

"No, no, no!" cried Mardien. "That's not our plan at all!"

"Of course not," Travec said mildly. "You're an idealist. The idealists are always the revolutionaries, the cat's-paws. Then the realists consolidate, compromise, liquidate the opposition."

Travec's statement: *it's either big or it doesn't exist at all*, is not about 'accumulation of capital'. Certain things simply cannot be done unless they are done in a certain way, on a certain scale. To build a 74 gun three-master requires cutting down a forest of oak trees and casting tons of bronze and, no matter how rich and clever you may be, you can't build a nuclear bomb in your basement. An industrial network of mines, laboratories and factories is required.

The people who continue to dominate public debate—intellectuals, journalists, artists—sought throughout the 20th century to promote their vision of the future—the triumph of Communism—against what they labeled 'capitalist imperialism'. The same hoard of culture warriors is now struggling to impose its view of the past: the cold war was a battle of ideologies—Communism against Capitalism—which happens to have been won by the latter. Even with Communism totally discredited America, as the champion of 'Capitalist ideology', is maintained in the state of legitimate foe. But this imbecile and geriatric revolutionary romanticism is not their deepest motivation. Above all they desire to explain their malignantly stubborn and catastrophic self-delusion, their persistent criminal error and—not to put too fine a point on it—their complicity in the greatest horror perpetrated in the history of humanity. It is not America that is desolate at having lost an enemy in the collapse of Communism; alert America found a new enemy soon enough! It is the anti-capitalists, the leftists, the orphaned diaspora of the Communist International now as homeless as Al Qaida, which

* Note how the earlier introduction of the word masters confuses this passage.

cannot comprehend the new shape of history. 'Capitalism' is not an ideology. It is not even a system. And though 'free-market economists' have been tricked into using the word, it is not even a description of something real. It is a slur against the free world.

Mardien is a dupe of ideologues. But Travec, like the over-lords themselves, is a realist. *You're an idealist* he tells her, *idealists are . . . the revolutionaries, the cat's-paws . . . the realists consolidate, compromise . . .* Vance readers will recognize this view. It may or may not be naive—Marxists will regard it as such—but it is certainly pragmatic. In that sense it can be called 'American'. Travec triumphs over the realist over-lords by another American quality: ingenuity. And his motivation is also distinctly American: the fight for freedom.

Vance's word, *slavers*, is explicit; it means people who enslave. It does not mean *capitalists*, a notion foreign to Vance's thinking. Editorial interjection of such vocabulary may not prove that the Ace editor was an agent of subversion controlled by Moscow—though that is not impossible. At the very least—even though the term was out of style in the 1980s—he was a 'fellow traveler' or, to use the term Stalin himself reserved for this extensive and persistent cohort, a useful idiot. Whatever the case, the editor abused his position to promote ideas hostile to those of the author. His editing is subversive. Vance's story is not about *workers* against *masters*, but *slaves* against *slavers*. Arman wished to reverse the social order, to make the slavers into slaves, and thus the slaves into slavers. Travec wished for universal freedom. The difference is fundamental, and parallels the difference between Marxism and Americanism. If, in 1951, or 1987, Vance had a political message, it is certainly not an anti-capitalist one. The advanced industrial development of Maxus should not lead us to identify Maxus with America. Today we think of Russia as an industrially stunted backwater but at the beginning of the 20th century Russia boasted the greatest industrial development in the world, and in the 1950s—to say nothing of the successful campaign of dis-information concerning the Soviet economy—Russia was setting off atom bombs and beating America into space. In *The Stark*, also written in the 1950s, the Russian Communists are industrially and technologically advanced.*

Finally, what of homophony? The technique is not

* In 1939 Russia had the most massive war industry on the planet. In that year the USA had 400 tanks, and Hitler had 4000—all manufactured in Russia. The Red Army, meanwhile, boasted no less than 24,000 tanks. Vance's attitude in *The Stark* is certainly anti-Communist but there is interesting use of the 'better red than dead' view.

abused by Vance, but neither does he eschew it totally. Travec's original name, Gardius, suggests his function—the vancianly limited role of protection. 'Ism', it has been suggested by another commentator, is 'ism', suggesting the ideological battle underlying that story. I have elsewhere pointed out the resonance of the name 'Sabra' (*Palace of Love*), and is Vance's 'Yip' not descended from Swifts' 'Yahoo'? The name Maxus has a distinctly Roman flavor, and the planet reigns over a vast economic imperium. But does not this vocabulary also suggest the term 'Marxist'? This may be going too far but the argument walks on more than one leg.

There is one revision of the text—unquestionably Vance's own—rejection of which is being contemplated by the VIE. If it is decided not to restore the 3000 word passage in question it is amusing enough that it will be reproduced in Volume 44. Travec, having tracked Arman to Fell, is just about to capture him in a hut, when Arman suddenly captures him. The deleted episode begins there. Arman drops Travec into a jungle of giant spiders but Travec survives and returns to confront Arman on his ship. Here the episode ends, and now Arman again captures Travec. Vance grafts the end of the confrontation on the ship into the hut scene, to create a single capture scene. The revised version, which takes place exclusively in the hut, goes like this:

There was a bright gleam in Arman's eyes as he watched Travec, who stood with arms down, waiting for death. Mardien sat feeling the bruises where the stool had struck her, watching without expression.

"Drop that knife!" said Arman. Travec slowly lowered his head, slumped into a crouch. "Quick!" barked Arman, "or I'll burn you where you stand."

Travec dropped the knife.

"I know about you," said Arman. "You hoped to take me to Maxus—alive."

Travec said nothing.

"A man like you will sell for two thousand sil at Alambar." He raised his voice and spoke into a mesh, "Krosk!"

Soon there was a scrape of feet along the hallway. A squat man in white overalls shoved his face into the room. He had a brown face seamed with wrinkles, eyes like prunes. "What'll you have?"

"Spray this man."

The squat man, without change of expression, applied a hypospray to Travec's neck. There was a sharp hiss.

Arman said, "You'll awake in Alambar. The price of your body will be useful. Every sil is useful."

Travec felt a slow dizzy tide rising over his head. His knees buckled, his arms hung loosely. He saw the faintly smiling Arman gesture to the simian little man, who came forward to catch him. Mist flooded his vision.

In the original story the passage begins as follows:

Arman stood eyeing Gardius speculatively. Gardius waited with arms folded, waited to be killed.

Mardien stood feeling the bruises where the stool had struck her, watching without expression.

At this point Arman captures Gardius, ties him to a helicopter and drops him into the jungle. Gardius defeats giant spiders and escapes in an improvised balloon—foreshadowing Etzwane's escape from Angwin Junction. He finds Arman's ship, enters it, and then comes the most explicit description of the inside of an interplanetary freighter in all of Vance's work:

Above him the ceiling bowed down, convex—the floor of the central core of machinery which ran the length of the ship. Around the periphery were ramps. At the end of the corridor rose the passenger holds, communicating with the corridor where he stood by ramps. At the end of the corridor rose the double ladder to the control dome and the crew's quarters.

The second confrontation between Gardius and Arman then begins. Where the excised version ends the original text resumes as follows:

"Drop that knife!" said Arman. Gardius slowly lowered his head, slumped his shoulders into a crouch. "Quick!" barked Arman, "or I'll burn you where you stand."

Gardius dropped the knife.

"I know about you," said Arman. "You hoped to take me to Maxus—alive. For torture."

Travec said nothing.

"Last night," said Arman, "I allowed my temper to interfere with my intellect. A man is a valuable property. Too valuable to drop in a swamp. A man like you will sell for two thousand milrays at Alambar. So—" He raised his voice. "Kyle!"

There was a scrape of feet along the catwalk grating. A squat man in white overalls shoved his face into the room. He had a brown face seamed with wrinkles, eyes like prunes. He asked, "What'll you have?"

"Spray this man."

The squat man, without change of expression, turned to a cabinet, came back with a hypospray. He applied it to Gardius' neck. There was the sharp hiss of the air-driven drug.

Arman said, "In a minute you'll be asleep and you'll awake in Alambar. A more vindictive man than I might punish you — but the price of your body will be useful. Every ana is useful."

Çardius felt a slow dizzy tide rising over his head. His knees buckled, his arms hung loosely. He saw the faintly smiling Arman gesture to the simian little man, who came forward to catch him. As his eyes glazed he saw a woman climbing the ladder into the cabin. Mist flooded his vision. It might have been Mardien.

In various ways the excision can be seen as improvement. First of all, assuming the story is a miserable dog, any shortening whatever is so much to the good. From a more textual point of view Arman's change of heart—*last night I allowed my temper to interfere with my intellect*—can be criticized as a lame plot transition to accommodate a gratuitous adventure, or the adventure can be accused of being a tag-on episode unrelated to the core of the story. Finally, perhaps the spider adventure can be criticized as bad in itself; in fact a bit of sympathetic editing seems, to me, needed to make its action clear at a couple of points. In my view, however, there is nothing notably awful about it. There are giant floating seed-pods, a battle with grotesque creatures, and a scene at an inn. How bad can that be? From another angle it is not impossible there was a publication need to shorten the revised story. But several objections can be raised against the cut. The elimination of the original transition, and the graft of the ship scene onto the hut scene creates some anomalies; earlier in the story it is made clear that Arman and Mardien are alone in the hut. This is natural and logical because they are there for a tryst. So when Krosk/Kyle appears one can only wonder where he had been twiddling his thumbs while Travec was trouncing Arman or why he is so conveniently equipped with a hypo-spray. Also earlier in the story there is a long scene where the spiders are thoroughly hinted at, to such an extent that their later non-appearance is problematic.

A more general consideration is that although in the context of the VIE, this early story will not stand out like a sore thumb, it might have in 1987 if published with later stories. Instead it will take a proper place in a chronological development and meld into the flow of a life's work. It can also be mentioned that the basic structure of Vance's stories—the basic structure of any story—is that one thing happens, and then something else happens; one adventure follows another. Is the spider adventure unrelated to the core of the story? It certainly makes Travec's trials that much more trying (too trying?), Arman seems

that much more evil (too evil?), Mardien's conversion more understandable (too understandable?). Brushing aside imponderables, does the spider adventure prolong pain or pleasure? To me the answer is clear. Whatever the author may have felt when confronted with the opportunity to embarrass himself by republication or collect no fee, I suspect that my fellow VIE subscribers share my view.



The Blue World

STEVE SHERMAN made these comments concerning *The Blue World*:

RICHARD [CHANDLER] worked from a typescript that is clearly not the final word — perhaps even two generations removed — but by and large it is pretty clear which changes are Jack's and which are editorial. At this stage of the exercise there are still a couple of open issues between Rob and me, but I expect — based on experience — that we will find a consensus.

The one complex issue is the matter of capitalization of guild and caste names. Richard has hypothesized that Jack had a scheme [detailed in 'TI-narrative' document]. . .

As I've indicated on the JV Message Board, every encounter with this text increases my affection for it. It almost never gets mentioned when vanceans recommend texts to beginners, but it seems to me — increasingly — to embody all of the characteristics of Jack's best work. In addition to that, it has a — how shall I say it? — pastoral quality that distinguishes it within the canon. It is at the same time characteristic of Vance and utterly, completely sui generis. But after all, isn't that the experience of most of us who have devoted effort to this project? We have dug into Vance texts three- four- and five-fold and have not lost interest. To the contrary, we have found that additional immersion in a text has created new insights. It is a measure of Jack's greatness that rereading increases our appreciation.



Wordpick Picks a Word

The versatile VDAE—a.k.a. 'Totality'—has often been mentioned in these pages. Wordpick, the other leg of Techno proofing, a custom tool supplied to the VIE by IAN DAVIS, is mentioned less often. So I thought I would share with *Cosmopolis* readers this note from a passing file:

TEXT-QUERY 853; well-lighted/well-lit?

COMMENT 853; Wordpick did not like this one, and I find it is somewhat grating, even wrong, when used in connection with illumination as is the case here. In any case, VDAE says this is only occurrence of this word. I know there not much chance of this getting up, but it's worth a try.

COMMENT 38: ha! Wordpick confirms my instant reaction: *vascularization*.

I don't know how this went over at Board Review, or what light further evidence may have cast. So goes TI work.

- o -

Archival Facts

According to a recent communication from JOHN SCHWAB, there are: '9000 files in the primary archives. Some of these are redundant internal backups (less than 22%). The rest are . . . transient files [and the above] count above does NOT include the over 10 full CD Rom disks that are packed with files as well. Many of those are unique and apart from the main archives [and, of course] also backed up.'

- o -

VIE Maps

[Part Two of Two]

This is the second in a two part article about VIE maps. The first part appeared in *Cosmopolis* No. 46. Discussed are the source materials of the various maps and aspects of their creation.

Some of the maps the VIE is publishing have already been published, others not. In the latter category is the map of the world Pao. Here is a detail of the original drawing:



DETAIL OF AUTHOR'S DRAWING

The sketch is both rough and unfinished. Over a set of preliminary forms Vance over-drew more detailed coastlines for many but not all continents and islands. The relation between these lines and the drawing style of the Tschai map is obvious. The VIE Pao map seeks to be faithful to Vance's more finished lines and to complete unfinished sections in his spirit:



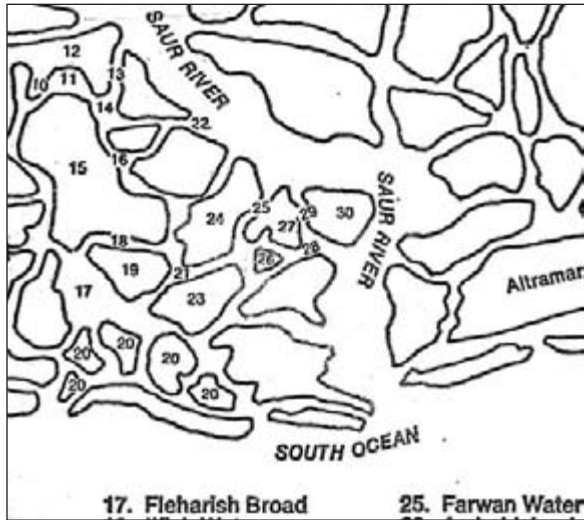
VIE PAO MAP, DETAIL

Vance's maps are extremely compelling because, unlike all imagined geography with which I am acquainted, including the Middle Earth map of Tolkien, they have a compelling geological realism. One seems to feel tectonic forces at work, the flow of tides, erosion, the spread of estuarial lands, the bone-like under-girdings of mountain ranges, the dispositions of watershed basins, the presence of coastal cliffs or muddy flatlands. This is certainly related to Vance's experience as seaman and traveler, as well as to his interest in what shapes human beings physically and spiritually. In this regard note that the vancian fascination with the relation of geography to physiology is not new. The Roman historian Tacitus wrote:

The red hair and large limbs of the inhabitants of Caledonia pointed quite clearly to a German origin, while the dark complexion of the Selures,

their usually curly hair, and the fact that Spain lies opposite to them are evidence the Iberians of a former date crossed over and occupied these parts. From the permanent influence of original descent, or because climate had produced similar qualities . . .

For the map of the Fens of *Trullion*, no original source drawing could be found, but several published maps exist. The published maps, like several of the Tschai maps, seem to be more or less degraded versions of the lost original. The Fens map is apparently inspired by the Sacramento estuary, among the sloughs of which the author spent his childhood, as well as sailing his famous houseboat later on. A certain knowledge of this area helped us to try and work back, from the published maps, to a theoretical original. The character of Vance's line, as well as various textual indications, were also guides:



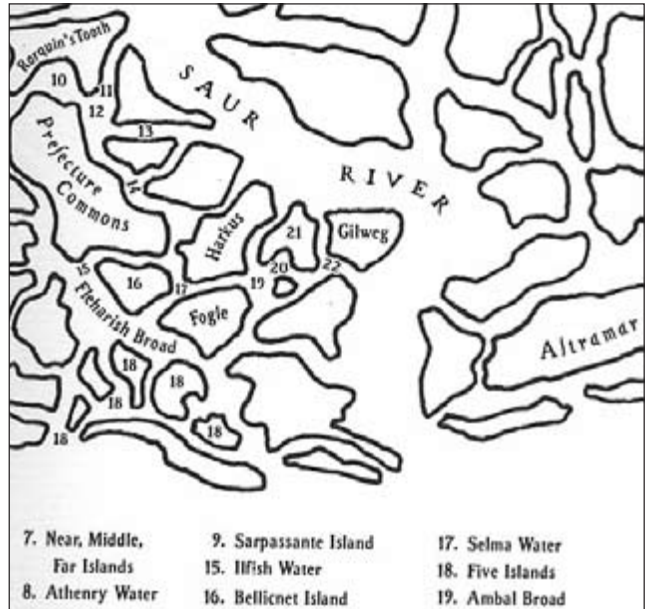
DETAIL OF DAW FENS MAP

The DAW map seems a faithful copy of the original. The lines have some vancian character.



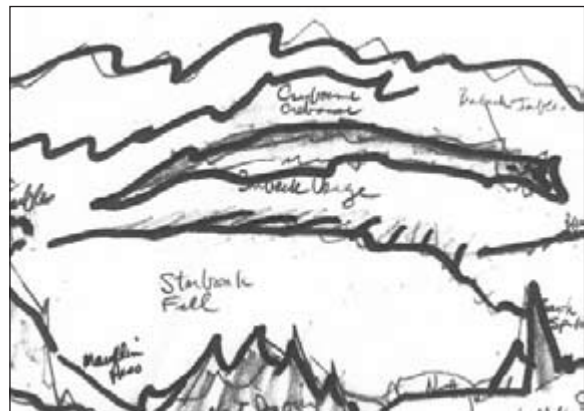
DETAIL OF MEULENHOFF FENS MAP

The Meulenhoff map is clearly a freer adaptation of the drawing and at first glance the DAW map appears infinitely more faithful than these amorphous shapes. But the Meulenhoff version has interesting clues. For example, note the greater contrast in widths of waterways and their radically different shapes. Are these elements only the result of 'freedom' or sloppiness, or is this map more faithful in some ways than the DAW map? The VIE map is not exactly a compromise between the two; while basically following DAW it makes various small alterations based on the considerations mentioned above.



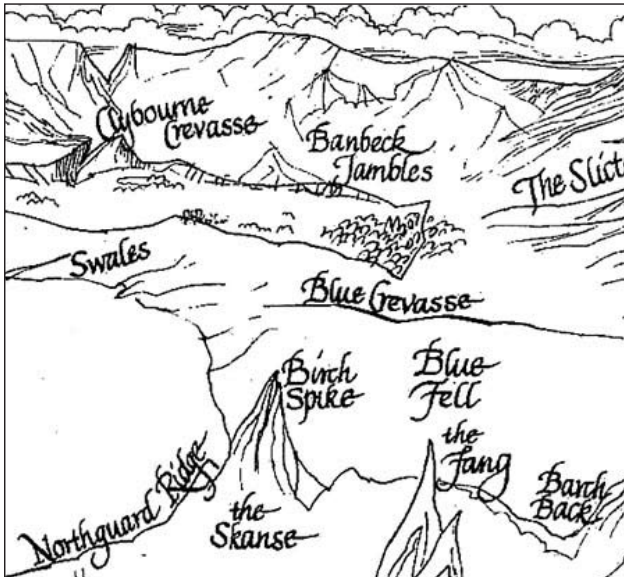
VIE FENS MAP, DETAIL

An altogether different style of map—panorama rather than projection—and another interesting example of Vance's map sketching style, is Aerlith (*The Dragon Masters*), a detail of which has already been published in *Cosmopolis*:



DETAIL OF DRAGON MASTER MAP SKETCH

It was from this original that Gaughan made the map which accompanied the first magazine publication of the story in question:



DETAIL OF GAUGHAN'S DRAWING

As some may recall an initial VIE map was made that sought to reconcile the author's drawing with the narrative, and to this end chose a view looking north, rather than east. This initial map was published in the VIE 'Science Fiction Volume' (*The Languages of Pao and The Dragon Masters*), along with the Pao map.



DETAIL OF VIE VERSION

For the VIE itself it was decided to follow Vance's drawing more strictly, even if the correspondence with the action of the story is not absolute—an impossibility in any case. Perfect concordance between maps and narrative is not fully in the VIE spirit, though we do seek to avoid flagrant impossibilities. In the case of *The Dragon Masters* some subtle contrasts between the text and the map do nothing to interfere with the reader's enjoyment of the story, and have a certain interest in themselves.

The case of Durdane was not quite the same. The discrepancies between the map and the text, while essentially minor, are more disorienting when they are absolutely specific and detailed. In his Durdane 'TI-narrative document', which accompanies all Textual Integrity work, SUAN YONG wrote:

Most of the Durdane trilogy is set in the nation of Shant, a confederation of 62 cantons each with its unique identity and eccentricity. Such a setting is a favorite of one genus of fiction readers (of which I count myself a member), who delight in tracing the geographic progress of the story on a map, usually supplied with the text. For such readers, the presence of a geographic inconsistency or improbability can be most distracting: at best it is seen to reflect carelessness by the author, at worst it shatters the "reality" of the story rendering it unenjoyable . . .

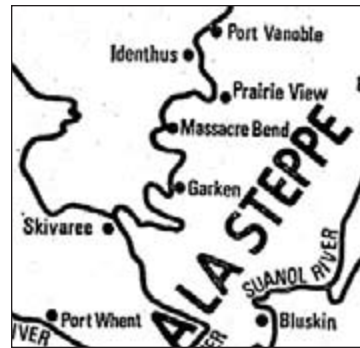
Among the treasures residing at the Special Collections in Boston University's Mugar Library is a map of Durdane, drawn by Jack Vance himself, which the VIE now has the honor of being the first to publish. In comparing the map with descriptions in the text, a number of inconsistencies arise; in studying these inconsistencies, my conclusion is that this map was drawn when *The Asutra* was written, and is the latest in a series of maps drawn by Jack, each revision containing a few changes that were not back-propagated to earlier text.

Suan's suspicions were proven correct when we found an earlier version of the Shant map which, indeed, included geographical dispositions later rejected but not all corrected in the text. The next issue of *Cosmopolis* will contain further information concerning the Shant map.

The maps of Maske and Thaery are a case where the only source is one published map, and the same process of 'vancification' of the drawing and reliance on the text was used.



BERKLEY MAP DETAIL



CORONET MAP DETAIL

One notes a similar lettering process to the Tschai map—probably an early, crude form of computer graphic lettering. However this may be, after the story was published a reader named MARGARET HOWES made a careful study of the map and text, and sent the Vances a corrected map:



VIE MASKE MAP DETAIL



MARGARET HOWES' VERSION, DETAIL

The standard paperback has a non-margin page area of about 8.5x14 centimeters. The VIE end-paper, less margins, measures a significantly larger 17.7x23.7 centimeters. So the VIE is able to include more detail. I will not show samples of the Thaery maps.

The *Magnificent Showboats* map is, likewise, published on a 8.5x14 centimeters page, and though no original sketch seems to exist, similarities with the problems of Maske end there, for a great deal of 'original', if 'post-publication', material exists. Here is a detail of the version published by Coronet:

Many of Margaret's points were good and Norma Vance went to the trouble of creating several up-dated versions, based on Margaret's map and her own research. Here is Norma's 'revision #2': *[next page]*



NORMA VANCE'S VERSION, DETAIL

The VIE version takes not only all these materials into account but made a new and independent inspection of the text. This study was conducted in tandem by Norma and VIE Work Tsar JOEL RIEDESEL. Land, river forms and town placements were shifted around a great deal before a final version was achieved:



DETAIL OF VIE MAP FOR LUNE XXIII, BIG PLANET, THE SCENE OF THE ACTION OF *The Magnificent Showboats* . . .

The four Bain maps presented a new set of problems. These two stories use four maps; 'San Rodrigo County', 'North Central San Rodrigo County', a detail of the former, and two maps of towns in San Rodrigo County: 'Pleasant

Grove' and 'Marblestone'. The original drawings of Pleasant Grove and North San Rodrigo County are available.



NORTH CENTRAL SAN RODRIGO COUNTY; DETAIL OF VANCE'S DRAWING



DETAIL OF PUBLISHED NORTH CENTRAL SAN RODRIGO MAP

It is clear that the artist who made the published maps worked with care and accuracy but chose to interpret Vance's relief lines as trees. This is understandable. Vance's sketch takes up a whole 8.5x11 inch page but the publisher disposed of very little space and the map is only a few inches across. The VIE, disposing of more space—but still a great deal less than a whole 8.5x11 page—is able to use contour lines:



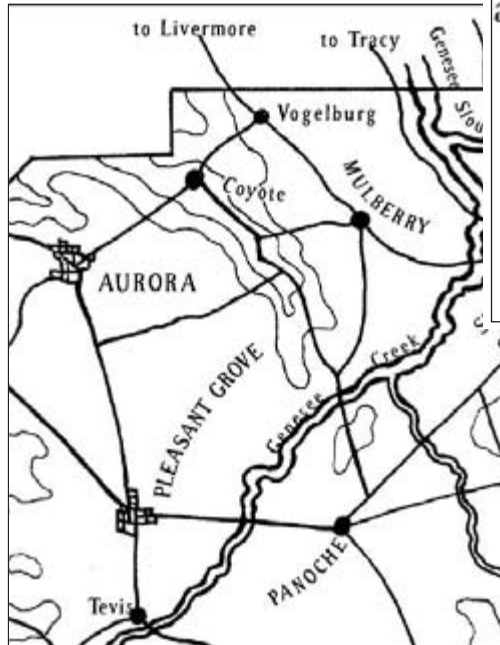
VIE NORTH CENTRAL SAN RODRIGO COUNTY; DETAIL

For the main map of San Rodrigo County no drawing exists, only a published map. But, based on the latter, and the relationship between Vance's North Central drawing and its published version by the same artist, we were able to create something closer to the original.

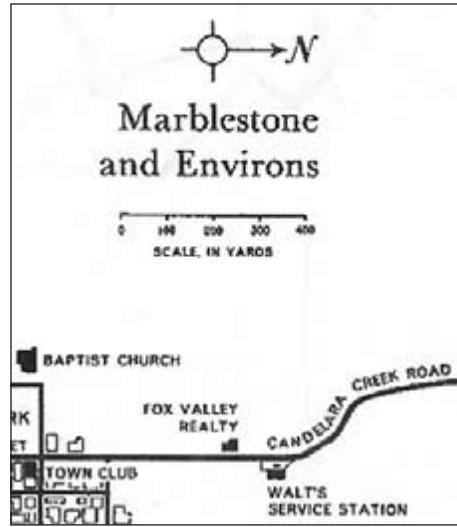


SAN RODRIGO COUNTY, PUBLISHED MAP; DETAIL

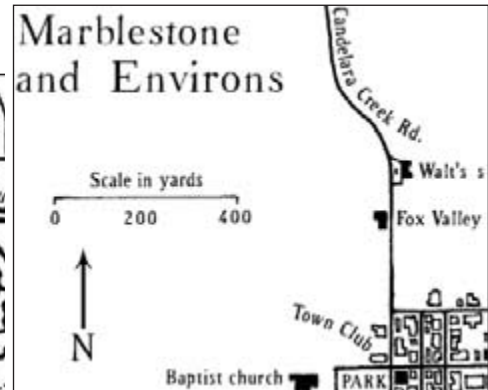
DETAIL OF VIE VERSION OF SAN RODRIGO COUNTY MAP



In the case of Marblestone, the published map was the only source, and the VIE follows it closely. But we needed to turn it vertically:



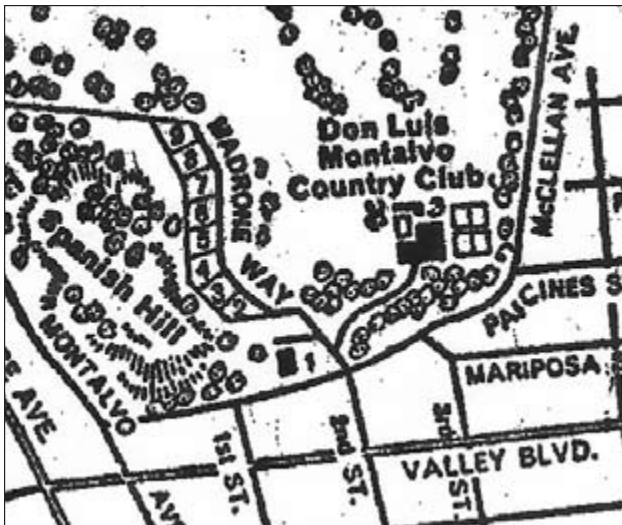
MARBLESTONE AND ENVIRONS; DETAIL OF PUBLISHED MAP



MARBLESTONE AND ENVIRONS; DETAIL OF VIE MAP

The case of Pleasant Grove is parallel to that of North Central San Rodrigo County; there is both an original drawing and an excellent published version. Published versions of maps are important with respect to sketches, in the same way that published versions of

texts are important with respect to manuscripts. They may contain corrections or last minute authorial intentions. In the case of Pleasant Grove, while the VIE follows the sketch quite closely, we do take some elements from the published map.



PLEASANT GROVE, PUBLISHED MAP, DETAIL



PLEASANT GROVE, VIE MAP, DETAIL



PLEASANT GROVE, ORIGINAL SKETCH, DETAIL

Altogether there are 15 VIE maps disposed in 11 VIE volumes. The map lettering is often done with regular Amiante fonts, but three special fonts were also created for this purpose. They can be seen in Showboat, Thaery, Maske, Pao, Lyonesse, Durdane World and Tschai. In addition to the maps, two other graphic projects may be mentioned; the Lyonesse genealogy tree and the diagrams illustrating *The Stark*. The latter are being prepared by JOEL ANDERSON from Vance's original drawings. I have seen the first two of five or six, and they are handsome and exciting. They will appear in Volume 44.

Many people have contributed to the VIE map-mak-

ing process. SUAN YONG and JOEL ANDERSON did the lettering on all the wave 1 maps. In addition to the contributions, mentioned above, of NORMA VANCE, JOEL RIEDESEL and ROB FRIEFIELD, I would also like to mention RICHARD CHANDLER who helped in particular with Maske and Thaery, THOMAS RYDBECK who helped in particular with The Fens, and CHUCK KING who dug up long-lost maps at the Mugar. PATRICK DUSOULIER, with his superior taste and judgement, has been of constant service, and STEVE SHERMAN, though he claims to have no sense of direction, always knows a typo when he sees one. Many other people also contributed.

The Mathematical Vance, Part 5

Richard Chandler

In rereading *The Killing Machine* (one of my favorites of Jack's novels) I discovered a mathematical error, which I had never noticed before. On page 103 (Underwood-Miller edition) we see:

Then, borrowing Lubby's slide-rule, he calculated the square root of the first eleven prime numbers: values ranging from 1 to 4.79.

For this range (1 to 4.79) to be even close to correct the first prime number would have to be 1 and the eleventh would have to be 23. This is wrong *at both ends*. Forgotten about prime numbers? Again I will instruct you at no cost.

First of all, the context of our discussion will be the positive integers, sometimes called the whole numbers, natural numbers, or counting numbers: 1, 2, 3, 4, 5, A *divisor* of such a number is simply any number which divides it leaving 0 for a remainder. Thus the divisors of 6 are 1, 2, 3, 6 while the divisors of 7 are 1, 7. Thus any number n always has default divisors 1 and n . A number which has no divisors except the default divisors *and is larger than 1* is said to be *prime*. The “larger than 1” restriction is made by mathematicians as a matter of convenience. If it were not made, many theorems about prime numbers would have to contain language restricting consideration to “prime numbers larger than 1”. One of the most basic and useful theorems in mathematics would be wrong, if 1 were allowed to be prime:

Representation Theorem: Every natural number (larger than 1) has a unique representation (up to order) as a product of powers of prime numbers.

Thus $6 = 2^1 \times 3^1 = 3^1 \times 2^1$ and there is no other way to represent 6 as a product of powers of primes. Similarly, $12 = 2^2 \times 3^1$ and $67,914 = 2^1 \times 3^2 \times 7^3 \times 11^1$, and this is the only way of representing these numbers as a product of powers of primes (except for reordering the product). If 1 were allowed to be prime, this theorem would be incorrect because there would be an infinite number of different ways to represent any number as the product of powers of “primes”:

$$6 = 1^1 \times 2^1 \times 3^1 = 1^2 \times 2^1 \times 3^1 = 1^3 \times 2^1 \times 3^1 = 1^4 \times 2^1 \times 3^1 = \dots$$

So mathematicians have chosen *not* to allow 1 to be prime. However, this restriction may not be known to the average layman (or even the significantly above-average layman). So we can excuse this lapse of Jack’s. But what about the other end (4.79) of the range? For this to be even close to correct, Gersen’s eleventh prime would have to be 23 ($\sqrt{23} = 4.79583 \dots$, more properly rounded to 4.80). However, even allowing 1 to be prime, the eleventh “prime” would then be 29: {1, 2, 3, 5, 7, 11, 13, 17, 19, 23, 29}. The correct set of the first eleven primes is {2, 3, 5, 7, 11, 13, 17, 19, 23, 29, 31}. Thus the correct range for Gersen should have been 1.41 to 5.57 ($= \sqrt{2}$ to $\sqrt{31}$).

What did Jack do to get 23 as his eleventh prime? We will never know, of course. The obvious scenario is that he added a non-prime to his list. So which one? Not any even number (larger than 2) because it obviously has 2 as a factor. Of the odd numbers left, 9, 15, 21, take your pick. None seems very likely to me. Maybe he just didn’t count correctly. (My favorite mathematics joke: “Do you know there are three kinds of mathematicians?” “No, what

are they?” “Those who can count and those who can’t.” Of course, this works only when a mathematician tells it.)

There is a subtler problem with the passage quoted. “Then, borrowing Lubby’s slide-rule. . . .”! Slide-rule??? In 1525 of the Space Age? We couldn’t have gotten a man back from the moon if our calculations had been done on a slide-rule! It’s simply not sufficiently accurate.

I started teaching at North Carolina State University in the fall of 1965 and one of my first classes was the beginning of the introductory calculus sequence. I received a letter from the department head instructing me to take the letter to the bookstore so I could get a slide-rule; I was going to have to teach the students how to use it. I went to the bookstore, showed the letter to the manager. He immediately began showing me all the \$50+ slide-rules. As I had been expecting something much cheaper (\$50 was a small fortune to me in 1965), I asked him who was paying for it. He took me off to one side so the nearby students couldn’t hear his answer and explained that the slide-rule companies provided them *gratis* to faculty, just like the desk copy of the text book. So I ended up as the proud owner of a Post Versalog, the “Benz” of slide-rules. The irony is that the fall semester of 1965 was the only time I ever taught slide-rule in class. The next time I taught the beginning calculus course the students all had calculators. One of my older colleagues at the time said the worst thing that ever happened to the mathematics department at NC State was that they stopped teaching the slide-rule.

The Killing Machine has an original copyright date of 1964. I suppose at that time Jack can be excused for not being prescient enough to have foreseen the calculator. But in fact he did! On page 69 we see: “Gersen set to work with slide-rule, calculite, and integraph.” Still the ubiquitous slide-rule. Calculite? Clearly some kind of small calculator. Integraph? An analog computer. Perhaps the slide-rule and the calculite performed complementary arithmetical tasks. Since a slide-rule can extract roots, there was no need for the calculite to do this.

After rescinding himself with the counterfeit cash he produces at Interchange, Gersen returns five days later to rescind Alusz Iphegenia Eperje-Tokay:

Gersen opened the flat black case he was carrying, withdrew packets of bank notes in 100,000 SVU denominations: the largest in circulation. “Here is the money.”

Now, $10,000,000,000 \text{ SVU} = 100,000 \times 100,000 \text{ SVU}$, so his “flat black case” held a nice, round 100,000 banknotes. Our current \$1 bill masses almost exactly 1 gram

and is 6.14" long by 2.61" wide by .0043" thick. So if we assume the same about each of Gersen's 100,000 SVU bills, he was carrying 100 kg of mass in almost exactly 4 cubic feet of volume. Here on earth that would weigh about 220 pounds; we are not given enough information to determine its weight on Sasani, the planet of Interchange. We find out that "counting and fake-metering the money occupied six men four hours." That's 24 man-hours, which averages to 4166 2/3 bills per man per hour, more than one per second! Impossible? No . . . but about as likely as Gersen carrying 220 pounds of cash around in a "flat black case".

Let's return to the eleven "primes": I suspect Gersen would still be a "guest" of Interchange, endlessly passing crimped paper through the slot of his fake meter, rather than running Kokkor Hekkus to bay with the inexpressibly beautiful Alusz Iphigenia Eperje-Tokay at his side. The fragment of paper Gersen had taken from "Mr. Hoskins" at Skouse told him

— crimps, or more properly, bands of density. These apparently occur at random, though in practice they are so casual as to be imperceptible. The critical spacing is in terms of the square root of the first eleven primes. The occurrence of six or more such crimps at any of the designated locations will validate —

Including 1 in his list of primes would guarantee that *none* of the crimps would occur at the designated locations.



Jack Vance on . . .

Welcome to the column that exposes Jack's gift for aphorism and quotation.

Last issue we had a small competition to identify where the following quote, *On Talk*, came from:

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.

The first three correct responses were from BRIAN GHARST, JASON IVES and THOMAS RYDBECK, who each correctly identified it as coming from *Marune: Alastor 933*, page 125 of the VIE reader's edition. The quote describes

the thoughts of the ill-fated Matho Lorcas as he attempts to charm the Lissolet Sthelany.

Please send your suggestions in to gerrandr@bigpond.net.au so we can keep this column going. Thanks to PATRICK DUSOULIER, we have the following:

Absolutes and Certainties

Absolutes are the most uncertain of all formulations, while the uncertainties are the most real.

("The Dragon Masters"—The Demie to himself)

Analogies, Similes and Other Picturesque Figurative Expressions

He's tight as a constipated duddle on a cheese diet.

("Book of Dreams"—A local to Kirth Gersen)

Behaviour in Public

Do not expectorate at random. Do not inappropriately void bowels or bladder; use designated receptacles. Do not perform an indiscreet flatulence except in designated areas.

("Ports of Call"—Civil Proscriptions found in the Port Tanjee Advisory)

Nothing is more conspicuous than a farting princess.

("Suldrun's Garden" — Dame Maugelin to Suldrun)

Belief

People believe whatever they want to believe.

("Book of Dreams"—Howard Alan Treesong to Alice Wroke)

Debates and discussions

Your opinions are not as absorbing as you may believe.

("Maske: Thaery"—Jubal Droad to an insolent functionary)

In discussions, I find myself consistently a minority of one.

("Book of Dreams"—Dwyddion to Kirth Gersen)

Dogmatism

There may be something in what you say. But remember, no dogma fits every dog.

("Ports of Call" — Wingo)

Faith

Facts can never be reconciled with faith.

("The Dragon Masters" — The Demie to Joaz Banbeck)

Morality

The person who, let us say, expects generosity from a bank, efficient flexibility from a government agency, open-mindedness

from a religious institution will be disappointed. In each purview the notions represent immorality. The poor fool might as quickly discover love among the mantises.

("Book of Dreams"—Unspiek, Baron Bodissey)

Mystery

Mystery is a word with no objective pertinence, merely describing the limitations of a mind.

("The Unspeakable McInch"—Magnus Ridolph)

Open minds

In my experience dozens of apparent absurdities have turned out to be unassailable facts.

("The Face"—Benchmaster Dalt to Duay Pingo)

Politics

Life is a pyramid — only one may stand at the top.

("Languages of Pao"—Eban Buzbek to Beran Panasper)

Religion

The religious man stating his case is in essence explaining himself.

("The Wannek"—Adam Reith to the passengers of the *Vargaz*)

Skepticism

The inconceivable, sir, is rarely possible.

("Book of Dreams — Penwipers Hotel Chief Porter to Kirth Gersen)

Truth

There are so many truths — how can anyone make up his mind?

("Languages of Pao—Beran Panasper to Gitan Netsko)

AND OUR PUZZLE THIS ISSUE: where did the following come from?

Knowledge

A little knowledge is a dangerous thing; a great deal of knowledge is disaster.

Send response to gerrandr@bigpond.net.au — and don't forget to also please send in your favorite quotations.

Rob Gerrand



Letters to the Editor

To the Editor:

What about further immortalizing Vance's work as a book-on-CD? I can think of no more pleasurable way to while away a long car journey or a winter evening. This medium would also reach a larger audience, including the blind, and of course Jack's wonderful prose cries out to be read aloud.

I am not suggesting the entire VIE on CD! but selected works such as *Demon Princes* or *Cugel* (everybody would have suggestions!) might be especially suitable. At the least a promotional book-on-CD could be created to enhance awareness and subscriptions.

No doubt there are legal questions involved. There is also the question of choice of the three styles of book on CD:

- 1) straight reading
- 2) reading with character voices (but by one reader only)
- 3) reading with character voices, possibly with multiple readers, with background music, sound effects etc.

I prefer the middle course of 2), but there are arguments in favor of all three modes.

There are excellent voice talents who do this kind of work, or possibly someone/s amongst our talented pool of volunteers?

I wonder if this has been done (probably on cassette) at any time before?

Andrew Edlin



To the Editor:

I have three questions for *Cosmopolis* readers: Who (apart from me) would like a copy of the *Cosmopolis Literary Supplement* in book form? Who (apart from me) would be willing to subscribe to it? How on earth do we persuade the people who would have to do the extra work to do it? If the Vances would agree I think it would be neat if it were produced with the same binding as the VIE books.

John Edwards

And a further thought from the CLS Editor:

To the Editor:

John's suggestion is interesting and should be explored, though I am speaking only for myself, not knowing how Tim feels about all of this. Alain Schremmer has suggested another possibility to me, which involves using a cheap on-demand printer to bind Tim's and my novels into simple books that have no obvious connection to the VIE. This might be a more appropriate way to do it, avoiding even the appearance of conflict-of-interest. Another possibility is just creating PDFs which contain the novels themselves, and that readers could download. The problem with this option is that *anybody* could download those and this might create problems for future publishing prospects. I really don't know which way to deal with this, and would very much welcome suggestions from others

Regards

Till Noever

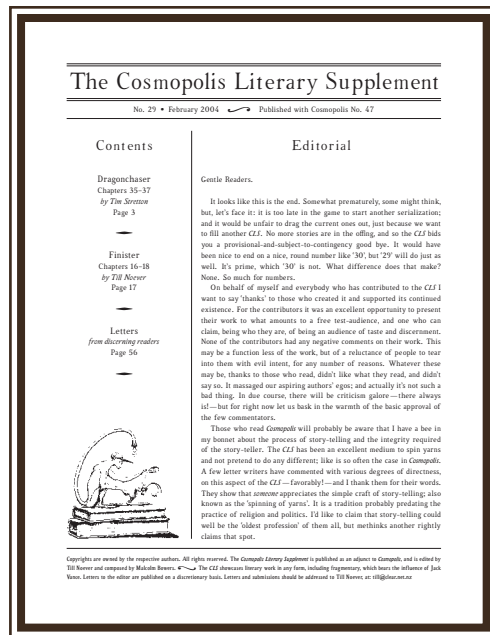


End Note

David Reitsema, Editor, Cosmopolis

Thanks to proofreaders Steve Sherman, Rob Friefeld and Jim Pattison and to Joel Anderson for his composition work.

COSMOPOLIS SUBMISSIONS: when preparing articles for *Cosmopolis*, please refrain from fancy formatting. Send raw text. For *Cosmopolis* 48, please submit articles and letters-to-the-editor to David Reitsema: Editor@vanceintegral.com. Deadline for submissions is March 27, 2004.



The Cosmopolis Literary Supplement

CLS 29 will be available with this issue of *Cosmopolis*. It looks like it may be the last. Dragonchaser and Finister have come to an end, and there is no more material or time to start another serialization, even if there were one. So, unless something truly surprising happens, this is it.

I want to thank all our loyal readers for their support, and those who communicated with us for their encouragement.

Till Noever

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