COSMOPOLIS

Contents

This and That

Project Notes

— All 22 wave 2 books are being printed in Milan.

— The following volunteers are planning to help pack the second wave, between April 26 and May 7:
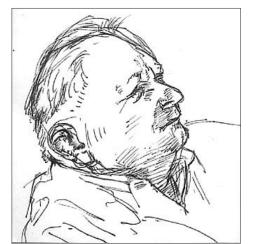
Andreas Irle, Billy and Gale Webb, Brian Gharst, Evert Jan de Groot, Josh Freeman, Josh Snyder, Jurriaan Kalkman, Menno van der Leden, Nicola de Angeli, Rob Friefeld, Thomas Rydbeck, Dustin Maeno, Max Ventura and Paul Rhoads. Some people unfortunately had trouble joining this effort because of e-mail troubles. If any particular VIE manager is unresponsive, please contact another!

— Chuck King has visited the Mugar Library and returned with notes from manuscript pages of the Ellery Queen stories, to which he is now applying TI.

Volume 44 Frontispiece

The original portrait sketch of Vance was made in Oakland while Vance was talking on the phone, which accounts for the high right shoulder.* Those interested in 'artistic process' may be amused to see the original sketch and final etching together, with the intermediate images; a redrawing of the portrait at the size to be used in the etching (smaller than the original sketch), and the counterproof. The latter is not, strictly speaking, a 'counterproof' because it is not an impression of an etching sketch but a loose tracing (backwards, of course) worked-up a second time, as is my habit. There is a further step I will not show, which is the original engraved head, in four states. In the end I scraped it out and started over, to the result shown, which is the fourth state of the revised image. I tried, with what success others may judge, to emphasize the 'visionary' quality I always saw in the original sketch, and which, now, only seems to me amiability. Perhaps I was seeing in the original what I wanted to see — an alarming phenomenon familiar to me both from observation of myself and of others.

* See a more complete version of this drawing on the 'Who is Jack Vance' page of the VIE site.

ORIGINAL SKETCH

ETCHING STUDY

COUNTERPROOF

VOLUME 44 ETCHING

- ✿ -

The French Connection

Francophone Vance readers will be sorry to learn that Arlette Rosemblum, considered by many the best French translator of Vance, is suffering with cancer and has undergone several operations. She would surely welcome notes of encouragement from anyone who has appreciated her work:

Arlette Rosenblum
26 rue Ferdinand Jamin
92340 Bourg la Reine
France

Paul Rhoads

- • �len⟩ • ⟨⟩ • ⟨len⟩ • -

Jack and Frank

By David B. Williams

Jack Vance found most of his friends outside the SF community, but he did develop relationships with several writers in the Bay Area. Anthony Boucher (the most common pseudonym of William Anthony Parker White) was a writer of mostly humorous tales for UNKNOWN and ASTOUNDING in the 1940s and one of the founding editors of THE MAGAZINE OF FANTASY AND SCIENCE FICTION in 1949.

Boucher was a leading figure in the Elves', Gnomes', and Little Men's Science Fiction, Chowder, and Marching Society, a social group of SF writers and fans in the Berkeley area. The club's journal, RHODOMAGNETIC DIGEST, published "Seven Exits from Bocz" in 1952, a story Vance had written in 1949 but couldn't sell.

Poul Anderson joined the group when he moved from Minnesota to the Bay Area in the early 1950s. He and Vance became fast friends for the next 45 years, until Anderson's death in 2001. They had so much in common that they almost never discussed writing, which suited Vance very well. Robert Silverberg got acquainted when he moved to the Oakland hills in the late 1960s.

But we have much more information about one of Vance's SF writer friends, Frank Herbert, thanks to Brian Herbert's biography of his father (*Dreamer of Dune*, Tor, 2003).

In 1952, Jack and Norma Vance returned from their first European sojourn. The trip had exhausted their finances, and Vance's agent, Scott Meredith, got him a scriptwriting job on the early television SF serial, *Captain Video and his Video Rangers*, for the Dumont Network. The Vances returned to California, taking up residence on a small farm near Kenwood, north of San Francisco.

At the time, Frank Herbert was a reporter for the nearby *Santa Rosa Press Democrat*. Herbert had sold his first SF story the previous year. He quickly arranged an interview when he learned that a well-known SF writer lived in the area. (At the time, Herbert drove a 1950 Hillman automobile, a remarkable omen considering that Vance's landmark *The Dying Earth* had been published as a Hillman paperback in 1950.)

Brian Herbert describes Vance in those early years: "A large, scholarly man with thinning hair, Jack wore eyeglasses that had thick, round lenses. He was intense and could be gruff. But his coarse outer shell was frequently employed as a shield, preventing prying eyes from peering into his private world. The real Jack Vance, if he permit-ted anyone to see that far, was generous and effusive, an exceedingly nice man."

Jack would probably laugh today, but to Frank Herbert, Vance at that time was a successful writer, a man with a name in the SF field who made good money and drove a bright yellow Jeepster convertible.

The two men shared several interests and quickly became friends. Within a few months they decided to move to Mexico and set up their own two-man writer's colony. In September 1953, Jack and Norma Vance, Frank and Beverly Herbert, and the two Herbert boys, Brian (age 6) and Bruce (age 2), crammed into a Jeep station wagon purchased by the Vances and headed south to Lake Chapala near Guadalajara.

A minor tragedy occurred along the way. During a rest break north of Mazatlan, at a monument marking the Tropic of Cancer, Norma set her purse on the car's fender and then forgot about it until they had driven several miles down the road. "When we arrived back at the monument," Brian recalls, "we saw the purse on the ground. It had been run over. Inside, Jack's favorite writing instrument, a fountain pen, was ruined. Since Jack did his writing by longhand, this was a serious matter, indeed. His favorite writing instrument felt right in his grip and disseminated ink perfectly. With it he had written a number of excellent stories. The pen, silver and black, now lay crushed beside a Mexican highway."

At Lake Chapala the Vances and Herberts moved into a large, two-story adobe and white stucco house on a hillside overlooking the lake. Brian Herbert recalled the challenges of being a small boy in a house with two writers: "Whenever the men were writing, usually from mid-morning to late afternoon, they enforced strict silence throughout the premises. The house had a long outside corridor where I played with my toys. Especially a little army tank. I was in the habit of simulating war noises, and as I immersed myself in fantasy and made too much commotion Jack or Dad would bellow from one of the rooms, '*Silencio*!' ('Silence!') or '*Callate, niño*!' ('Shut up, boy!') Dad was at his typewriter in one room clacking away, while Jack labored in another room, writing longhand passages that would subsequently be transcribed into typewritten form by Norma."

Chapala was a sub-tropic locale boasting vivid sunsets and a large population of flies and cockroaches. "Each morning we developed the habit of shaking out our clothes and shoes before putting them on," Brian Herbert recalls. "Many roaches entered through the drain in the bathtub, and if Mom or Norma saw them when they wanted to

take a bath, they came out and waggled two fingers (like cockroach antennae) at one of the men. Then Dad or Jack went in and flushed the filthy creatures down the drain with hot water."

Chapala was an artists' colony and popular with tourists; costs were high by Mexican standards. After a couple of months, neither writer had sold anything and funds began to dwindle. The Vances and Herberts moved a few miles down the road to Ciudad Guzman and a smaller, more economical house (some of the rooms had dirt floors). But with no checks arriving from New York editors, after another two months they had to pack up and return north. By the end of the year they were back at the Vance farmhouse near Kenwood.

While neither writer sold anything during their Mexican stay, both did begin to develop important stories for later publication. Herbert worked on the manuscript for a novel titled *Under Pressure*. He would finish it in 1955. It sold immediately to ASTOUNDING and was published in hardcover by Doubleday with the variant title *The Dragon in the Sea*. The Science Fiction Book Club also bought the book, and Universal paid a modest sum for movie rights. This first novel provided a much-needed boost to Herbert's usually lean finances and helped to establish him as a SF writer.

Vance received the initial impetus to write his most important early novel, *To Live Forever*. According to Tim Underwood, "One night Frank and Jack tossed around an idea for a novel and afterward flipped a coin to see who would write it. Jack won the toss and the book became *To Live Forever*," his first contract for an original adult novel.

Ballantine published *To Live Forever* (Betty Ballantine's title, not Vance's) in 1956 in both hardcover and paperback editions. Vance defined a new stage in his career with the later remark that *To Live Forever* was "the first of the type of stories I write today."

Back in California, the Herberts stayed with the Vances at their Kenwood farmhouse for several more months, until Frank landed a speech-writing job with U.S. Senator Guy Cordon of Oregon. The Herberts relocated to Portland and the Vances soon bought a ramshackle cottage in the Oakland hills, which they would rebuild and make their home for the next fifty years.

The Herberts returned to California in 1959 and settled in San Francisco in 1960, renewing their association with the Vances. The Vances introduced the Herberts to the Andersons, and the three couples shared many dinners and outings together.

The Herberts had moved to San Francisco because Bev Herbert had been hired as an advertising writer for a major department store. At this point Frank's freelance writing career had reached its nadir, and he took a job as night picture editor for the SAN FRANCISCO EXAMINER. He sold six SF stories in 1960–62, but most of his attention was devoted to a major project, his "desert story."

In 1957, Herbert had toured a U.S. Department of Agriculture research project near Florence, Washington, which was testing how to stabilize sand dunes by planting poverty grasses. Herbert flew over the site in a small plane and was awed by the view of sand dunes like waves on a great sea. He never published a planned magazine article about the project but soon began researching an idea for a novel, eventually reading more than 200 reference works and compiling hundreds of pages of notes.

Vance recalls that one day Herbert enthusiastically described his idea for a big novel about a desert planet, giant sand worms, Spacing Guilds, and more, and asked Vance what he thought. Vance wasn't particularly impressed but nodded and made polite noises (he never really cared for Frank Herbert's stories because so many of them contained an element of mysticism). Later, after *Dune* became a huge success, Vance was surprised and amused when Herbert told interviewers that it was all thanks to Jack Vance's encouragement!

Herbert was busy writing his big novel in 1962 when Vance enlisted him and Poul Anderson in a joint venture to build a houseboat for use as a floating cottage on the waterways of the nearby Sacramento River delta. This interest in waterborne housing has been reflected in a number of Vance stories: the houseboats in "The Moon Moth" (1961), Navarth's domicile in *The Palace of Love* (1967), and Jantiff Ravensroke's moody evening on the family houseboat in chapter 2 of *Wyst: Alastor 1716* (1978).

The pontoons were constructed in Vance's driveway, then moved to a beach on the bay near Point Richmond. "This was a happy time," says Norma. "Several friends had now joined in the work, enjoying the sunshine, salt air and companionship. Every stage completed was a cause for celebration; a party atmosphere prevailed."

Then disaster struck. A storm blew up, one of the pontoons rubbed against the dock until the fiberglass coating wore through, the pontoon filled with water, and the boat sank. Vance donned a wet suit and he and Poul Anderson re-floated the boat by filling it with blocks of plastic foam. The foam was extremely buoyant, and elaborate efforts had to be devised to force it underwater. Anderson described raising the houseboat as "an epic of men against

the sea that would have been worthy of Joseph Conrad if Joseph Conrad had written slapstick."

After the sinking, Herbert dropped out of the consortium. But while working on the boat, the three SF writers had plotted a story about an underwater thief, intending to use the pseudonym "Noah Arkwright" in honor of their partnership. Due to other work, neither Vance nor Anderson could get to the project, so Herbert eventually wrote it himself as "The Primitives" (GALAXY April 1966).

The first installment of *Dune* appeared in ANALOG (the renamed ASTOUNDING) in December 1963, the same month that Vance's *The Star King* began serialization in GALAXY. It needs to be noted that *Dune* wasn't an overnight success. After its magazine appearance (Herbert was paid three cents per word) the novel didn't find a book publisher for several years. Then it slowly gained an audience, and sales grew year after year. Eventually, *Dune* and its sequels would make Herbert a millionaire.

In 1964 Herbert bought a house in Fairfax, 20 miles north of San Francisco, and 56 acres of undeveloped land more than 100 miles further north near Willets. He intended to build a house there on weekends with his own labor and that of volunteers like Jack Vance. Herbert wanted to develop a subsistence farm and experiment with various alternate energy methods. But the site proved to be too distant and a drain on both time and finances. Within a year Herbert put the Willets property up for sale.

He didn't abandon the idea of a rural retreat, however. In 1967 he purchased an old farmhouse on ten acres near Colfax, about 50 miles closer to Fairfax. Vance was again enlisted as a volunteer carpenter. They tore off the old house's roof and began framing in a complete second floor in place of the attic. Then Herbert seriously injured his back lifting construction materials and compounded the injury when he slipped on ice at home.

By the end of the 1960s, Herbert was unhappy about the rapidly growing population in the Bay Area, the increasing traffic and the crowds at his favorite fishing spots. His writing income was beginning to rival his salaried job. Finally, he resigned from the EXAMINER, sold his home and the Colfax property, and moved north to Puget Sound, where he had grown up.

Vance and Herbert never lived in the same geographic area again, but they kept in touch. For example, Brian Herbert recounts a phone call from Vance to his parents one Sunday in 1982. Herbert mentioned that he was going to write a fifth Dune book. Such an extended series required a continuing elaboration of titles. Vance quipped, "Did the publisher ask you to call it *Rebecca of Sunnybrook Dune*?" No, Herbert replied, "*Gunga Dune*."

"Jack congratulated Dad on his success. A few moments later, Mom came on the line and mentioned my three book sales. Jack congratulated me as well, and spoke a little about his own career. A modest, self-effacing man, Jack didn't boast. But I knew he was a science fiction superstar in Europe, where people lined up for blocks to obtain his autograph."

In 1974, Bev Herbert, a constant smoker, had been diagnosed with lung cancer. Miraculously, treatment was successful and she enjoyed complete remission. However, the radiation therapy on her lung damaged her heart. Her condition declined slowly for a decade, and she died in 1984 of cardiac failure.

Frank Herbert died suddenly in 1986, at the age of 65. He was being treated for pancreatic cancer when he suffered a pulmonary embolism and died within minutes. Brian Herbert writes: "In a daze, I made a number of telephone calls, including one to Jack and Norma Vance. 'I'll raise an empty glass for him,' Jack said, his voice breaking as he referred to an Irish tradition, saluting the warrior who has not returned from battle."

●—◦♦◦—●

TI Revealed

Rob Friefeld

. . . so much in each other's company that the wry, offhand intonations in which they spoke, the half sarcastic, half-facetious manner in which they phrased their thoughts, were almost identical.

—CITY OF THE CHASCH

Some months ago, our Editor, seeking to mine his readers for interesting material, sent out a call for reminiscences of our experiences with the project. I got to visit the Vances a couple of times; I got to go to France and meet the people I have been working with. Maybe you all would like to hear about that, but I doubt it.

These fine experiences to the side, the heart of the project, for me, is the hours spent immersed in magical prose. If you are interested in Jack Vance's prose, you might also be interested in looking over some of the highlights of the textual integrity work I was involved in.

Buried now in the archive, likely never to be seen again, are hundreds of files with tens of thousands of endnotes, each documenting a painstaking appraisal of the position of a comma, a variant spelling, a hyphen, a text change, a

point of grammar. Those endnotes are a treasure-house of brilliant analysis, rationalization, circular reasoning, (possibly drunken) largesse, coin flipping, learned discourse, ranting . . . my life with the VIE is contained in the endnotes. Here, in detail, lies the story of how your VIE editions actually differ from all the others.

TI is done by a trio. The first crack at the text is by the TI wallah, who gathers available material on the text, identifies all the issues with it, and proposes what to do about them. That work then goes to the TI Second, whose job is to play devil's advocate, applaud, ground the wallah in reality. After a round of give-and-take, the text goes to the Board Reviewer. The Reviewer rules on all the propositions, generally from a conservative point of view, i.e. prove that one jot of what Jack wrote needs to be changed. The buck stops at Board Review.

Many of us wore all three TI hats at various times. My own inclusion in the Review Board came about because of the "One Yank" rule: at least one of the three TI people on a text must be a native American. Jack frequently uses wording which sounds unexceptional to us Yanks but which leaves others scratching their noggins or clawing at their collars for air.

Here I have selected seventy-two of the endnotes which I regard as "classics". I have naturally restricted my selection, for the most part, to those items which emphasize my own metal-bursting sagacity. To add to the fun, I won't identify the stories involved. Many of you will become shocked, horrified, even apoplectic as you read this exposé, and you may reach for your pens to demand a reconsideration or an apology. Heh-heh. Too bad.

TYPICAL DECISION-MAKING

This text quotation was taken from a file already in its final form; the proposed change has been IMPed. The TI-ISSUE statement from the wallah identifies the source of the issue, in this case a reading in the Ace novel, which is what was digitized (called the vtext), versus the reading in the manuscript. The TI-Second weighs in. The Board Reviewer — by tradition identifying himself with initials — makes the call.

1. He had not noticed her come in, nor had he seen her promoting drinks anywhere else around the bar.

   TI-ISSUE 15; in; he had seen her promoting drinks nowhere/in, nor had he seen her promoting drinks nowhere
   TI-COMMENT 15; ACE/MS. The vtext corresponds to the original MS. The change to the MS is holo-

graphic. However, this was done haphazardly, since 'nowhere' no longer works. It could be changed to 'anywhere'. With that amendment, the text seems to me more direct than the original. If the proposal is rejected, then the only alternative I see is *stet*, i.e. to ignore the holographic amendments.
   TI-SECOND 161; I agree with your assessment of the situation, but would lean toward STET, as the vtext reading has the virtue of having been written in its entirety by Jack Vance.
   TI-COMMENT 15; That's true, but "not noticed . . . nor had he seen" read better to JV. It is not that much of a stretch to finish his editing for him . . .
   TS – I agree with Rob; Jack's intent is clear enough but he did not follow the execution through
   TI-PROPOSITION 15; in; he had seen her promoting drinks nowhere/in, nor had he seen her promoting drinks anywhere
   IMP in, nor had he seen her promoting drinks anywhere

We made a great effort to base all of our decisions on evidence. We do not "improve" Jack Vance's writing, but there might be some mistakes, and a decision has to be made. Sometimes agreement is reached . . .

2. "It is intimate," she muttered, and put her hands up to her thin cheeks. Reith shrugged, uninterested in her modesty. "I want you to take me to the surface."

   COMMENT 136; How about a new paragraph since the speaker changes?
   COMMENT 161; I agree in principle, but so it appears in the Ace.
   COMMENT 199; MSS=vtext, and I don't really think a paragraph break is needed.
   TI-SECOND 15; I think the only time it is acceptable to have dialog from more than one person in a paragraph is when they are all commenting on the same thing, or when a particular effect is desired. Here, it really looks like an oversight: Reith even changes the subject.
   SJS: But the shrug is a direct response to Zap 210's gesture of modesty. I think Jack knows exactly what he's doing here.
   TI-SECOND 15; OK, then. I grow less concerned about editing with every text I review.

TI-PROPOSITION 15; cheeks. Reith/cheeks.¶Reith [insert paragraph break]
SJS; stet

. . . sometimes not.

3. I cite the historic conclave of 1500 at Smade's Tavern (to be discussed in Chapter One) where the five acknowledged themselves, grudgingly perhaps, as peers, and defined their various areas of interest. *Ipsi dixeunt!*

    TEXT-QUERY 144; Ispi dixeunt/Ipsi dixerunt
    COMMENT 144; Dunno about this one: A web search indicates the <Ipsi dixerunt> translates as something like "sentences from our characters" which fits very well here, while <Ipsi dixeunt> returned only one hit relating to Irish folk-music. Perhaps the "runt" variant is modern Italian and "unt" is the original latin?
    TI-ISSUE 655; *Ipsi dixeunt/Ipsi dixerunt*
    TI-COMMENT 655; I checked a Latin grammar book and 'dixerunt' is indeed the proper form.
    SJS: If I'm right that the sound matters more to Jack than the grammar, we should let him have his 'mistake'.
    TI-SECOND 15; This was discussed on the Wallah's list. Those who still remember their Latin were unanimous that it is not a 'mistake', it is a mistake. The only hit Google returns for 'ipsi dixeunt' is "did you mean *ipsi dixerunt*". I can't believe that Jack would deliberately mistake the phrase just because he thought it sounded better his way. Probably, like many of us, he just remembered it wrong. The only thing which would persuade me is to find the vtext in a legal dictionary. Chuck is certainly the one to have made such a finding.
    TI-PROPOSITION 655; *Ipsi dixeunt/Ipsi dixerunt*
    SJS; stet

Every so often, the MS revealed a pleasant little surprise.

4. The summer waned. On June 30 Janeil and Hagedorn celebrated the Fete of Flowers, even though the dike was rising high around Janeil.

    TI-ISSUE 15; Ace, GAL, THW = The summer waned. / MSS, TOR SC = The summer waxed warm.
    TI- COMMENT 15; This change is inexplicable. It could not be a typo. Clearly, the vtext is wrong: the summer does not wane on June 30 (in either hemi-

sphere. Will precession of the Earth's rotational axis cause this over the next 25,000+ years?).
    TI-PROPOSITION 15; change text to: The summer waxed warm.
    SJS: Even without the astronomical considerations, the vtext is clearly wrong. What could Galaxy have been thinking?
    COMMENT 38; To answer Steve's question, they were jerking their knees at alliteration.
    IMP; waned/waxed warm

The comma omission is so much a feature of Jack's writing that Patrick invented the abbreviation VLC – Vancean Lack of Comma. The second item here supports our "One Yank" rule.

5. A dismal scene, thought Reith; still it pointed up the essential humanity of the Chaschmen.

    TI-ISSUE 199; VTEXT=RED INK= <still,>
            MS = <still>
    COMMENT 199; Comma inserted in red ink in MS2. I think it's quite suitable here.
    TI-SECOND 11; Yes, but MS is quite similar to other cases of Jack's writing. Some cases found in Trullion, I remember. I personally like VTEXT too. I have a mental picture of somebody pointing index finger in the air and saying "Still," everybody looks at the finger for half a second, time enough for the comma . . . and then the follow-up, whatever that is, for instance : "Still, I prefer the comma after 'still' !"
    COMMENT 199; :-)
    COMMENT 199; Still, it is a VLC, and should be treated in accordance with other such . . .
    TI-SECOND 15; Disagree with prop. I think the missing comma changes the meaning of the phrase from "even so, it pointed" to "it continued to point". I admit it: this is one of my pet peeves; it always gives me trouble. Recommend STET.
    SJS: I'm with Linnéa. The ms reading seems utterly unproblematic to me.
    TI-SECOND 15; Heh. Like you, maybe I should disqualify myself from pet-peeve issues.
    TI-PROPOSITION 199; still, it/still it
    IMP

    TI-ISSUE 199; VTEXT = MS = <pointed up> / <pointed out>
     COMMENT 199; MS2 = vtext but I think this is a strange expression. Isn't it quite likely to be a typo,

for "painted up"?

TI-SECOND 11; I agree with you that "pointed up" is awkward. I don't think it's a typo myself, but one of Jack's shifts of prepositions. One might rather think of "it pointed out" the essential humanity etc. It stressed it, it made it come "out" in a fine illustration. "Let me point out the essential humanity of the Chaschmen, as seen in my observation of their daily behaviour, mores, customs and so on". . .

COMMENT 199; 11 and myself are agreed that this is an awkward construction; I would very much like to change it... Unusual preposition usage is all right, but I frankly thinks this one is so odd it disturbs the reading.

TI-SECOND 15; Disagree with prop. Perhaps this is an Americanism, but I hear it frequently. STET.

TI-PROPOSITION 199; pointed up/pointed out

SJS: stet.

While on the subject of 'Patrickismo', another often used short-hand he developed was the UJ.

6. As she <mark>matured, her</mark> resemblance to Jheral Tinzy became ever more striking.

    TI-OBSERVATION 11; VTEXT=B67=<matured, her>

    MS=<matured her>

    TI-COMMENT 11; "To mature" is also a transitive verb, MS contains a UJ (Unfortunate Juxtaposition): "Maturing her resemblance". . . If MS-orthodoxy prevails, so be it, but I'd rather STET. TI-second and Board may also agree . . .

    TI-SECOND 161; I take Patrick's point, but I think there is little danger of confusion in the ms reading.

    TI-PROPOSITION 11; STET

    rdf; IMP matured, her/matured her

That one was too subtle to move the Board. But then, carrying the tradition forward, came this one:

7. The sea wall ran perpendicular to Ard Street; <mark>twenty feet below the ocean,</mark> translucent and shot like a star sapphire with Rigel-rays, eased up and down.

    TEXT-CHANGE 45 ; twenty feet below the ocean,/ twenty feet below, the ocean, COMMENT omission of the comma implies the scene is taking place undersea

COMMENT 161; A daring CHANGE, but I agree in principle.

COMMENT 655; undone during monkeying.

TI-ISSUE 655; twenty feet below the ocean,/twenty feet below, the ocean,

TI-COMMENT 655; Text conforms to MS. I don't find this unclear at all.

TI-SECOND 15; I do. I'm below the ocean. I think we need this comma. (However, it was presumptuous to make the change before TI-BR.)

TI-COMMENT 655; Yes, here too upon reflection I agree. Prop revised.

SJS: The original change was made by no less than the first PreProofing Team Head. (The second Team Head found it 'daring'.) I'm going to go along with you on fixing what Patrick calls a case of UJ (unfortunate juxtaposition).

TI-PROPOSITION 655; twenty feet below the ocean,/twenty feet below, the ocean,

IMP

CONSISTENCY? BAH!

Jack apparently does not place great store in consistency of spelling. We took it as a feature of his writing, but we all had our limits. I think the issue of consistency drove more TI workers up the wall than any other.

8. Here is an excerpt from the <mark>catalog</mark> of AEMISTHES: *Perfumes, Redolences, Essences,* Pamfile, Zaccaré, Quantique. Each category is further amplified in the body of the <mark>catalogue</mark>, with the nature and quality of the constituents exactly, even redolently, defined.

    TI-ISSUE 655; catalog/catalogue

    TI-COMMENT 655; MS has 'catalogue' here, but spells it 'catalog' in the previous sentence. With all possible deference to JV's practice of using variant spellings, sometimes spelling the same word differently in the same text, I think it is asking a bit much to believe he had a purpose in spelling this differently within the same paragraph, used in the same context by the same speaker. Re which to use, I propose the first version.

    SJS: As to what purpose Jack might have had, I am as much in the dark as anyone. But the fact is that this is his common practice, sometimes even within a single sentence, much less a paragraph. Even if we

don't understand why, I believe we are bound to defer to him.

TI-PROPOSITION 655; Stet.
IMP catalog/catalogue

I can't explain it: this line makes me want to grab the book and reread the whole thing.

9. Reaching into his pouch, Rhialto brought out the walnut-shell from which stepped Osherl, now, by reason of some obscure whim, wearing a fox's mask.

TI-ISSUE 15; walnut shell/walnut-shell
TI-COMMENT 15; hyphen per MS. In the MS, this is unhyphenated 4 to 2. By this subtle means, Vance encourages the overly punctilious reader to loosen up and perhaps enjoy a less restrictive life.
TS – just one way among many in which he makes the world a better place; absorbing the energies of 400 or so dysfunctional adults for five years is of course another . . .
SJS: I wouldn't have missed it for the world.
TI-PROPOSITION 15; walnut shell/walnut-shell
IMP

10. As I look about, I discover a fine warm day of the sixteenth aeon!

TI-ISSUE 15; 16th Aeon/sixteenth aeon
TI-COMMENT 15; per MS. In the following few paragraphs, the aeons are no longer even capitalized in the MS. This is yet another variation which enjoys a short run, and then we are back to the numerical form. Although it is only a presentational issue, we may as well stick with the evidence.
TS – we must at least consider a hypothesis of transient authorial inattention, at least as far as the capitalization goes.
TI-COMMENT 15; Yes. I originally had in mind to propose STET for all these, but used reverse psychology instead. If the differences intrude on the reader's attention, it is a distraction. But, I'm pretty sure we see the same thing with "20th Century", "twentieth century", &tc.
SJS: 'Transient authorial inattention' seems more and more to be a 'feature' of Jack's writing, which I think is an argument for preserving it in all but the most egregious cases.
TI-PROPOSITION 15; 16th Aeon/sixteenth aeon
IMP

Decisions occasionally are revisited by the editor-in-chief, IMPs, post-proofers, composition reviewers, and other parties who make special pleadings.

11. Cugel brought out his cards. "Will you play Skax or Rampolio?"

TEXT-QUERY 853; Rampolio/Zampolio
COMMENT 853; Cugel is known to be an expert at "Zampolio". We have, in this text, Rampolio, Zampolio and Zambolio. I believe all three should read "Zampolio". See notes for the others.
TI-COMMENT 15; MS does have 'Rampolio'. I don't think it serves anything to use typotheosis here. There is no reason for games to have almost identical names or to change names.
TS – 'rampolio' and 'zambolio' are by no means identical. These could be variant or dialect versions of the same word. Cf. Tinkle-toe Imp-spring etc.
TI-COMMENT 15; I don't believe the variant or dialect explanation, since there is no direct reference, ever, to such variations in the language in Cugel's travels. Do you really believe that varying the game name is Jack's way of illustrating such regional differences? We know, don't we, that this is not deliberate? In this instance, it is Cugel who proposes the game. In the case of Zambolio, it is again Cugel who proposes the game. It is Cugel who recognizes a game as a "simple variation of Zampolio". With poker or gin, the game may vary but the name doesn't. I think it is clearly an oversight. If the names are left as is, I'll admit it doesn't make a great deal of difference . . .
SJS: Seems to me we have to at least consider the possibility that Jack knew what he was doing. Tim's citing the Tinkle-toe is convincing to me.
TI-PROPOSITION 15; Rampolio/Zampolio
SJS; stet
PWR: [See note 360: 'Zampolio', and note 370: 'Zambolio'.] Authorial error. The case cannot be compared to Twinkle-toe where the same thing, simply and naturally, went by slightly different names in the mouths of different people at different moments. Here, if different names are intended, there is no question of these names representing the same game! In fact 4 different games would be indicated because the game played in Gundar is not 'Zambolio' but 'a simple version' of it: so we would have Rambolio, Zambolio, a version of Zambolio and Zampolio.

Absurd. If the Gundar game, the version of Zambolio, were in fact 'Rambolio' or 'Zampolio'—both games Cugel knows—why not say so? Preserving these different names betrays Vances intentions if he intends a single game. It is clear to both Tim and me, however, that there are only 3 card games in the story: Skax, Zampolio, and the Gundar variant of the latter. The hilarious introduction of (Zampolio) in Saskervoy, is then not only more coherent, but funnier (*because* more coherent) when this game reoccurs. Furthermore the extreme similarity of the names would seem to indicate Jack was just slightly confused. I assuming the last mention, 'Zampolio', is his 'final' intention, for this is the name that filtered though his brain to the end of the text. Also the great similarity of names makes preserving them an act of absurd and guilty antiquarianism, because we emphasize the secondary and thereby betray the primary.
SC-PROPOSITION: Rampolio/Zampolio

12. Are you acquainted with 'Zambolio'?"

TEXT-QUERY 161; Zambolio/Zampolio
COMMENT 161; One occurrence of each.
COMMENT 853; also offended wordpick. Interestingly, VDAE reports one of each in the VIE, but I'd almost bet money (no pun intended) that I've seen "Zampolio" used elsewhere – or maybe I've just read this book too many times. Either way, "Zambolio" looks wrong. A third reference to this game is "Rampolio", which supports "Zampolio".
TI-COMMENT 15; The MS confirms the vtext. An MS two generations older also has 'Zambolio'. Most likely, the name of the game was mis-remembered at an early stage and propagated through the versions. I'll propose a little correction, based on the logic of 853, and await outrage or reluctant agreement from my second. [An earlier occurrence of <Rampolio> is proposed to be fixed to <Zampolio> as well.]
TS – it is, I'm afraid, outrage . . . these harmless variations add a little colour.
TI-COMMENT 15; Yes, could be. But they are not deliberate variations.
SJS: As noted at the earlier occurrence of Rampolio, I'm with Tim on this one.
TI-PROPOSITION 15; Zambolio/Zampolio
SJS; stet
PWR: See note 87
SC-PROPOSITION: Zambolio/Zampolio

13. Here is the finest steel of Old Kharai!

TEXT-QUERY 161; Kharai/Kharay
COMMENT 161; One occurrence of each.
COMMENT 853; VDAE has one more occurrence of "Kharay". Change therefore supported. See note for "Kharay".
TI-COMMENT 15; MS has <Kharai> here. The place name should not change within the same story. There is no basis for picking one spelling over the other based on frequency. I propose that the first occurrence is the most inspired and should be retained. The second occurrence is then a typo or minor memory lapse.
PWR: Bravo.
TI-PROPOSITION 15; STET
SJS; stet

14. "We wait here until the Aig-Hedajha caravan comes down from the North,

TI-ISSUE 15; Hedajha/Hedaijha
TI-COMMENT 15; This city is near the crash site on the First Sea. All through *Chasch* (4 mentions), it is 'Hedajha', of the Aig-Hedajha caravan route. In *Dirdir* and especially in *Pnume,* it is spelled as here. I am 95% but not 100% sure it is the same city: although the context is not definitive, it is obvious in all the novels that it is a large and well-known city. This is not the first city name which changed from *Chasch* to the later novels. I propose to make the place name consistent. I propose further to use the later spelling, not without some regrets.
SJS: I think I'm going to overrule, Rob. I'll go with the single-instance cases, but four mentions is enough for me to think we have to preserve this evidence of the evolution of Jack's concept of Tschai.
TI-SECOND 15; OK. We had further discussion of this on the Wallah's list, and I am now comfortable with *stet*. Let the scholars write a treatise on it.
TI-PROPOSITION 15; Hedajha/Hedaijha [all instances]
SJS: stet (all instances)

15. "After all, we could build a ship and sail it to Hedaijha, the Green Erges, Coad—but we are

a wry people; it amuses us to come to Urmank where the Thang provide entertainments.

ARCHIVE-TEXT-QUERY 161; Thang provide/Thangs provide

COMMENT 161; So in the Ace edition, but the plural otherwise has the 's'.

COMMENT 507; DAW has Thang

COMMENT 199; MSS have "Thang". Nevertheless I propose a change to make it congruent.

TI-SECOND 15; "Thangs" is so pervasive that I suspect this is a typo in the MS. Agree with 199.

TI-PROPOSITION 15; Thang provide/Thangs provide IMP

PWR: but this is Cauch speaking! Admittedly he sometimes also says 'Thangs', but in his parlance, perhaps there are variable forms for this or that use, circumstance or phonetic juncture? The text reads fine; it may be a typo, but I think Jack just 'felt' 'Thang' at this juncture. Why not let it lay?

TI-SECOND 15; OK. It lies better on the tongue as 'Thang'.

SC-PROPOSITION: Thangs provide/Thang provide IMP

16. The old man stopped playing. "That was a jig of Carbado, which is a seaport to the south of Canton Esterland. How did you like it?"

TI COMMENT SY; MS=vtext=Dell=<Barbado> FSF=n/a

TI-COMMENT SY; Geographic consistency issue, proposing change to <Carbado>. (The arguments in this endnote are repeated from the TI-narrative:) The Mugar map names this city Carbado, and there is one mention of Carbado in The Brave Free Men. This is not to be confused with Carbade, which is a town in Seamus, referenced consistently many times in The Anome (but never in The Roguskhoi or The Asutra). But in FSF synopses—summaries of earlier episodes used to introduce the next installment in the serialization, evidently written by Jack himself—references to Carbade (the Seamus town) were misnamed Carbado. The description of Barbado as a seaport in south Esterland clearly refers to the same city that is named Carbado in the map, so leaving the inconsistency as is would look sloppy. The fact that Jack (mistakenly) used "Carbado" in the FSF synopses suggests to me that Jack likes the name Carbado, and would like it used (somewhere), hence my proposal to change Barbado to Carbado rather than vice versa.

The main disadvantage to this change is that Carbado may get confused with Carbade, but the careful reader should find no problems with the similarity of name.

TI-SECOND 161; I like Paul's suggestion that Barbado has the advantage of avoiding the confusion with 'Carbade' and would recommend normalizing to 'Barbado'.

TI-COMMENT SY; I believe the "avoiding confusion" argument is too intrusive – it amounts to tampering with Jack's artistry. Evidentially, it's clear that the "final state" in Jack's mind towards the end of the trilogy is Carbado, so I still think this is to be preferred. A wild conjecture: Jack may have even decided to change Barbado because of its similarity to the islands on earth.

BR rdf; There is no right answer. At least we all agree to fixing these inconsistencies! (which is good—this isn't *Dhalgren*) Personally, I love the sound of 'jig of Carbado'. Its on the map, the confusion issue is unimportant really: despite the one letter difference, the sound is quite different—"car-bade" and "car-baa-doe". Barbado tends toward the trite.

TI-PROPOSAL; Barbado / Carbado

rdf; IMP

17. Time passed. The suns climbed the sky, the blaze of white Sassetta passing across the plum-red haunch of Ezeletta, blue Zael on the roundabout: three dwarf stars dancing through space like fireflies.

TI-COMMENT SY; MS=vtext=Dell=FSF?=<Sasetta>

TI-COMMENT SY; See TI-narrative for more elaborate description. There are six <Sasetta>s trilogy-wide (four in this text) versus two <Sassetta>s (one each in BFM, Asutra).

TI-SECOND 161; Despite the frequency, I suspect that Jack is thinking of the Tuscan location 'Sassetta' (also the name of a painter of the Italian Renaissance); thus the single 's' version is likely a misspelling. I'd go with 'Sassetta'.

TI-COMMENT SY; Paul mentioned the Italian painter as well. I suppose it's probable that Jack was alluding to Sassetta, but isn't his almost-consistent misspelling of it an artistic flair to be preserved? On this basis, I'll propose STET, but BR may overrule. (Just remember, if you do, to note that this is the first of four instances to change; the rest are not endnoted)

BR rdf; Jack certainly does use real names. (I came across Sivishe on a map of Turkey.) Does he intend a tip of the hat to an Italian Renaissance painter? Maybe. How to choose? I would lean toward the one with richer connotations, just for the hell of it. And now that I say that, I also think it best to indicate unambiguously that the pronunciation is "sas-setta", not "say-setta".
rdf; IMP <Sasetta/Sassetta>

JUST THE RIGHT WORD

Alert as we are to Jack's prodigious vocabulary, we were still caught by surprise more than a few times.

18. The innkeeper gave a somewhat noncommital assent.

    TEXT-QUERY 161; noncommital/noncommittal
    COMMENT 853; Winword spellcheck (English-US) supports this change. Spelt incorrectly in [PG85] also.
    TI-COMMENT 15; MS confirms vtext, and this is a word meaning "characterized by tolerance". For <non-committal>, I find a slightly different definition: "guarded, unrevealing".
    TS – astounding! I've certainly learnt something here.
    TI-COMMENT 15; Surprised the hell out of me, too.
     noncommital
    adj: characterized by tolerance; "although favoring European unity he was noncommital about the form it should take"
    [syn: {undogmatic}, {undogmatical}]
    TI-PROPOSITION 15; STET
    SJS; stet

19. Reith sauntered on. He paused to watch a Dugbo necromancer: a twisted old man squatting behind trays of misshapen bottles, jugs of salve, junction-stones to facilitate telepathy, love-sticks, sheafs of curses indited on red and green paper.

     TI-ISSUE 15; sheafs/sheaves
    COMMENT 349; both DAW and Orb use "sheafs". Both Merriam-Webster and Encarta insist the correct pluralization is "sheaves".
    COMMENT 199; MS=vtext. The normal plural form is 'sheaves' KOLLA OED!
    TI-SECOND 15; "Sheafs" is at best an invention, at worst a common mistake. (Funny, but it actually

sounds better to me than "sheaves".) I don't know why the editors let it pass, but I think it is best to fix this so as to avoid embarrassment.
    SJS: If the vassarites felt no need to change it, I don't see why we should.
    TI-PROPOSITION 15; sheafs/sheaves
    SJS; stet

20. If he takes note of me, he will feed me to his sacred owls.

    TI-EVIDENCE owls/oels
    COMMENT 20: owls/oels change confirmed by Jack: from email from Joel Riedesel: Alun! Note:
      owls/oels text change verified by Jack.
    Context. Look for:
      he will feed me to his sacred owls
    And there are other references to oels in the text.
    RF; Also used 'oels' in Guyal of Sfere, I think (for the boat pods).
    TS – these were 'oe-pods', but the ruling is straight-forward (straight-forward?) in this case?
    TI-PROPOSITION; owls/oels

21. Vapid ghosts, mowing with round mouths!

    TEXT-QUERY 655; mowing/mewing
    COMMENT 655; makes more sense, and this could easily have been at typo or scanno at an earlier stage.
    TI-COMMENT 15; MS confirms the vtext. The Shorter OED has it: <mow: make mouths, gri-mace.>
    Just discovered a discussion of this in a letter from Vance to Baen which says, in part: ". . . the usage — if memory serves me — reaches us through Shakespeare and more recently . . . in the books of Jeffrey Farnol . . . .I don't mind if you want to change it to 'grimacing'."
    TI-PROPOSITION 15; STET
    SJS; stet

22. "The raid on Tjiere," said the young woman in an access of boldness.

    TI-ISSUE 15; woman/woman in an access of boldness
    TI-COMMENT 15; ACE/MS. Restore cut phrase. Typo in MS on <access>. Should be <excess>.

TI-SECOND 161; Or does it mean that she's accessing her inner boldness? Nah.

TS – no no no! JV's usage is standard if perhaps a little old-fashioned. See 'Vanity Fair':

She had a great access of sensibility too that day

And here's dictionary.com:

An outburst or onset: an access of rage

SJS: Clearly I should have looked this one up. I agree completely.

TI-PROPOSITION 15; woman/woman in an excess of boldness

IMP woman in an access of boldness

Here is a little item saved from the editor by Linnéa's sharp eye.

23. Anacho surveyed the hull. "The old shulk has done well.

TI-ISSUE 15; skulk/shulk
COMMENT 199; MSS have "shulk". Kolla OED!
TI-PROPOSITION 15; skulk/shulk
IMP

24. Anacho nudged the raft around to the north, provoking an even more alarming wabble; the bow began to gyrate like an eccentric toy.

TI-ISSUE 15; wobble/wabble
COMMENT 199; Both MSS have "wabble" here, and it's not been changed; even Merriam-Webster online recognises "wabble" as a variant spelling of "wobble".
TI-SECOND 15; Oh dear . . . everyone will think this is a typo.
TI-PROPOSITION 199; wobble/wabble ; restore to MS
IMP

25. Reith asked a few cautious questions, to which Zap 210 gave such irrelevant and unapposite replies that Reith was sure she didn't know what he was talking about.

TEXT-QUERY 161; unapposite/inapposite
COMMENT 161; Ace has the former, of course. dictionary.com only recognizes the latter.
COMMENT 199; OED refuses to acknowledge "unapposite" as well, but it is what the MSS have.
TI-SECOND 15; The word is "inapposite", so this is a little mistake we should fix.

SJS: But this mistake occurs often enough in other texts that we should in this instance declare that Jack has invented a new word.
TI-PROPOSITION 15; unapposite/inapposite
SJS; stet.

We were far from agreement on this one.

26. The lines bracketing Tristano's mouth became deep and melancholy. He slumped heavily back against the wall, disinterested, sodden with pain.

TI-ISSUE 655; uninterested/disinterested
TI-COMMENT 655; pulp has the latter. Even if this was an editorial change, however, it fixes an error, inasmuch as 'disinterested' is properly used to convey neutrality, while 'uninterested' means the subject does not care.
TI-SECOND 15; This is the second appearance of this 'error'. Certainly Vance chose the word for the nuances he sees in it. Maybe it's a stretch, but I don't think there is anything painful about it.
TI-COMMENT 655; Just because he makes an error more than once doesn't mean it isn't an error. This isn't a case of using an obscure word or using a word for its less-common meaning; this is use of the *wrong* word, and the editors at Berkley properly fixed it when it came up (twice).
TI-SECOND 15; It's a funny thing: you are in fact right, but 'uninterested' sounds ridiculous to me. It is not that the conversation is boring to Tristano, it is that he is in a state of disengagement and defeat. I think Vance's usage here is akin to 'disconnected, i.e. this means 'set free from interest'. Back to your point — Jack is wrong. The word doesn't really mean that . . . yet. As usual, when the OED and unix dict both fail me, dictionary.com proves interesting:

USAGE NOTE: *In traditional usage, disinterested can only mean "having no stake in an outcome," as in Since the judge stands to profit from the sale of the company, she cannot be considered a disinterested party in the dispute. But despite critical disapproval, disinterested has come to be widely used by many educated writers to mean "uninterested" or "having lost interest," as in Since she discovered skiing, she is disinterested in her schoolwork. Oddly enough, "not interested" is the oldest sense of the word, going back to the 17th century. This sense became outmoded in the 18th century but underwent a revival in the first quarter of the early 20th. Despite its resuscitation, this usage is widely considered an error. In a 1988 survey, 89 percent of the Usage*

Panel rejected the sentence His unwillingness to give five minutes of his time proves that he is disinterested in finding a solution to the problem. This is not a significantly different proportion from the 93 percent who disapproved of the same usage in 1980.

> I'd still support the restoration, in the interest of enriching our language. No other word is quite right here!
> TI-PROPOSITION 655; Stet.
> TS - stet
> PWR: Why not 'disinterested' here? I see Rob's points completely.
> SJS: uninterested/disinterested: I'm with Paul and Rob on this one.
> PWR: let's do it.
> SC-PROPOSITION: uninterested/disinterested
> IMP

We learned Jack Vance is at ease with arcane and flavorful nautical terminology.

27. "At Coble, if you recall, we discussed the leak in your garboard strake, and a day or so later I was told that you had put into the Surmise Boatworks for repairs."

> COMMENT, 136; is garboard something real ,or a typo?
> COMMENT 269; garboard is fine; it refers to part of a ship's inner hull structure.
> COMMENT, 503; it's real! From the American Heritage Dictionary of the English Language, "garboard: the first range or strake of planks laid next to a ship's keel"
> TS – Jack doesn't make mistakes with nautical terms!
> TI-PROPOSITION; stet
> RF; stet

Here is the grandaddy of the vocabulary discussions. This is how we learned the lesson illustrated above.

28. "Come, come," said Gersen patiently. "This is a cavalier tone to take with the man who repaired your houseboat."
"After first stoving it in? Bah! Has there ever been an act to equal it?"

> TEXT-QUERY 56; stoving/staving

COMMENT 56; "stave *vb* staved stove; staving:. . . 2: to smash a hole in [~ in a boat]. . ." -Webster
COMMENT 56; is "stoving" a known variation of "staving"?
COMMENT 56; Berk 67 = Tor 97 = stoving
TI-COMMENT 11; Unless American English has evolved to the point where anything goes, this looks like a confusion in Jack's mind, if this is indeed what is in the MS (there is always room for a slight doubt, Alun might just have missed this one). The verb "to stove" exists, of course, but means forcing plants to grow in stove (a kind of hothouse). To anticipate on the argument that this is Navarth speaking, I will say that indeed, this is Navarth the Poet speaking. He is a master of words, and knows which to use for the meaning he intends ! You don't "stove" a boat in.
TI-SECOND 161; For whatever reason, the ms reading doesn't sound wrong to me, though I can't find any dictionary support for 'stove' as a present tense.
rdf; This must be a common misconception, because it doesn't sound off to my ear either, or to the author's, or to various editors. Nevertheless, it's a mistake. 'stoving' does in fact mean "keeping dry in a stove" or something similar.
TI-PROPOSITION 11; stoving/staving
rdf; IMP

But, it wasn't too late to save the day:

From: "Derek Benson" <. . .>

Hi Rob, Steve, Patrick,

According to Paul's '92nd Absolute Rule for Imping' (or was this the 93rd one?) I am not allowed to e-mail TI/BR to clear up issues which I may find when imping a text, but I'm not going to be done with POL in Paul's Three Days (Absolute Rule 86, IIRC) anyway, and this issue really cannot wait, in case some kind of unfortunate mistake might possibly be made...

At endnote 531 the v-text reads: "After first stoving it in? Bah! Which you have changed to <staving>. I have the following dictionary in my possession: Dictionary of Nautical Words and Terms, by C.W.T. Layton, Master Mariner. Published by Brown, Son & Ferguson, Ltd., Glasgow, 1955.
Mine is the second edition from 1967; it has

over 8,000 entries, 435 pages, so is quite comprehensive.

From the dictionary:
"Stove in. Said of a boat when one or more of the strakes has been forced in, thus causing a leak. Also applied to a cask, barrel, etc., when a stave or heading has been forced in."

"Strake. A continuous line of plating, or planking, extending along ship's side from forward to aft."

It also has this on staving: "Stave in. To break or displace a stave." And the definition of stave is interestingly: "Stave. Strip of wood shaped when making a cask, tub, or bucket." This last one doesn't mention boats; does a boat have staves?

Anyway, according to the above, Navarth's <stoving> is a more precise description of what has happened than Webster's & Suan's <staving>, so I request that the ImpDirective must be changed to STET, retaining Jack's original <stoving>.

From: "Steve Sherman" < . . . >

Derek,

What a great find! Maybe that's why neither Rob nor I thought it sounded wrong. As reviewer it's Rob's final call, but as second I join you in pleading for STET.

Really, we should have known instinctively that Jack wouldn't get a nautical term wrong.

Assuming Rob buys in, please make sure you inform Damien of this exchange.

Steve

From: "Patrick Dusoulier" < . . . >

Well done indeed, Derek. My own dictionary was not up to the task, then, since all I had found led me to write in the endnote :

"The verb "to stove" exists, of course, but means forcing plants to grow in stove (a kind of hothouse). "

I blush when I read what I then wrote after that . . . ;°) I can't bear even thinking of it ! But here it is anyway, to my everlasting shame :

"To anticipate on the argument that this is Navarth speaking, I will say that indeed, this is Navarth the Poet speaking. He is a master of words, and knows which to use for the meaning he intends ! You don't "stove" a boat in.
"

Of course, replace "Navarth the Poet" with "Jack Vance", and suppress the last sentence, and it all comes out all right...

A very fine example of : a/ Jack's immense vocabulary b/ Derek's immense attention to details.

Cheers,

P.

HUH? WHAT WAS THAT?

Here are a few "wait just a minute, there" notes.

29. "Merely close this contact, engage this arm, throw in this toggle — then you daze. In thirty seconds, this bulb glows, signaling the success and completion of the treatment. Then I reverse the manipulation and you arise a creature of renewed sanity."

    TI-SECOND 15; daze/doze ?
    TI-SECOND 15; This reading is possible, but I wonder if 'doze' was not intended. 1) the usage is odd, 2) if the Curator is trying to be reassuring, 'doze' sounds a lot more harmless than 'daze', 3) after the process, one arises, which is natural after a little doze, 4) in the actuality, the Curator looked possibly dead when he was treated, not dazed. 5) on the other hand, the demon says "I thought you dazed."
    TI-COMMENT 45; This is a plausible reading. The ms clearly has 'daze', and interestingly the 'a' is significantly heavier than the surrounding letters. My photocopy is a bit ratty, and it's even conceivable that the 'a' is overtyped, although I can see no sign of an 'o' underneath. I don't think there's enough evidence to make the change
    SJS: . . . and we have 'daze' in the VIE's maziri.

TI-PROPOSITION 45; stet
SJS; stet

30. small tubs of so-called devil's 'butter'

> TI-ISSUE 15; devil's 'butter'/'devil's butter'
> TI-COMMENT 15; The SC is marked to quote the whole name.
> SJS: I'd favor retaining Jack's less conventional original, not least because it avoids the ugliness that results from single quotes combined with a possessive apostrophe.
> TI-COMMENT 15; Less conventional? But it makes no sense that way. Quoting only <devil's> might make sense, although it would look ugly. The vtext way, it makes one think that <butter> is supposed to be a euphemism for something else, like 'dreck'.
> SJS2: It definitely suggests that butter is not what is in the tubs. I'm standing firm on this one.
> TI-PROPOSITION 15; devil's 'butter'/'devil's butter'
> SJS; stet
> TS – but what about the 'so-called'? That's telling us that what's coming next is a metaphor – and the metaphor is that it's called 'devil's butter'. I'm with Rob here.
> TEXT-QUERY 349; devil's 'butter'/'devil's butter'; Underwood uses the latter, Tor uses the former (they both use double-quotes, actually, but this isn't the standard…).
> PWR: I have no strong feelings on this one, but please don't judge per formatting, judge per meaning.
> SC-PROPOSITION: devil's 'butter'/'devil's butter' ?

31. And even supposing I did, what difference does it make what goes on out here eighty miles past nowhere?

> TEXT-QUERY 15; eighty miles past nowhere/eighty light-years past nowhere?
> Miles don't mean much out by Rho Ophiuchus!
> TI-COMMENT 11; Ah, I thought I'd been the only one to spot this! It does sound fishy indeed . . . Waiting for the tearsheets, in hope.
> TI-OBSERVATION 11; VTEXT=ST52=<eighty miles>
> TI-COMMENT 11; It doesn't make sense at all, completely out of context. I have studied the text, and I would go for <eighty billion miles>. Reasons for this :

a/ It would correspond to just one missing word (<billion>), whereas <eighty light-years> would be too different from text.
b/ Earlier, when Smith wakes up, he says :
< How far had they come? Little more than a light-week or two; he could hear the whir of motors still building up acceleration.>
A light-week is about 11.3 billion miles. The fact that he can consider casually an approximation of "a light-week of two" gives a good idea of the range of those ships.
Then, a few days pass. That's not enough time to go 80 light-YEARS away past nowhere, this is really enormous. But a few light-weeks (7 or 8 = 80 billion miles) "past nowhere" (mind you, not simply away from Earth, they've gone quite farther than that!) sounds reasonable.

> TI-SECOND 15; Very good, Patrick! I agree completely. However, a flinty-eyed iron-pants Board type might argue that this is just a colloquialism, a figure of speech. To that I say: not in pulp science fiction it isn't!
> TI-COMMENT 11; Agreed! J The classic colloquialism is rather simply "miles from nowhere", but "eighty" just doesn't ring true as a colloquialism, no references to anything at all, least of all for spacemen for whom "eighty miles" is a micro-flea's hop!.
> SJS: Rob has nicely anticipated the response of this flinty-eyed iron-pants reviewer. This is indeed a colloquialism. ANY distance past nowhere is a considerable distance, after all. And all the evidence suggests that the vtext is exactly what Vance wrote.
> TI-PROPOSITION 11; eighty miles/eighty billion miles
> TI-SECOND 15; I use the same eye-balls and pants as a Board reviewer. I'm afraid the expression is authentic, just out of place. Not "embarrassing", so let it stand.
> SJS: stet.

32. "We know too much as it is; if we knew any more we'd be clogging our drains.

> TEXT-QUERY 353; drains/brains; ?? I really like drains, though.
> TI-OBSERVATION 11; VTEXT=ST52=<drains>
> TI-COMMENT 11; There's room for doubt, of course, could be a typo, although "d" and "b" are not exactly close on a keyboard. The verb "to clog"

goes very well with "drains". With no other evidence, I'd go for STET.
TI-PROPOSITION 11; STET
TI-SECOND 15; Naw. Let's come down to earth here. The reason for the typo is precisely that "to clog" goes with "drains", not that the letters are[n't] close on the keyboard. "Brains" is completely natural here. But what "drains" are we talking about? Our forgetfulness? Rather strained.
TI-COMMENT 11; To be supported by the TI-Second is good, and I missed this argument of "typo by familiarity"! Excellent.
SJS: This is another figure of speech. No evidence other than speculation supports a change.
TI-PROPOSITION 11; drains/brains
TI-SECOND 15; We'll never know for sure. I guess it's just an expression. Let speculation die.
SJS: stet.

33. I thought you a Vect of Holangar; then I asked myself, where are his tongs? And I said, no, it is just another of the anomes who creep into Travellers' Inn for a sight of their own kind.

TI-OBSERVATION 15; Noted by techno that this neologism is unique to the entire VDAE. I took it to be a term for "anonymous nobodies". I can't think what it could be a typo of. Techno suggested "gnome". Nah.
SJS: Unique?? Does Techno mean that it doesn't occur in Durdane???
TI-SECOND 15; There is only one Anome in Durdane.
TI-PROPOSITION 15; STET
SJS; stet

34. The Pnume spoke again, in husky fluting voice. "Go back."

TI-ISSUE 15; in husky/in a husky
COMMENT 199; MSS=vtext=Ace, but the phrase calls for an "a" before "husky", doesn't it?
TI-SECOND 15; This certainly seems like a typo in the MS. Is the Pnume a singer or actor? No one caught it? Odd.
SJS: Odd, but not outrageous. On days when I'm singing well, I'm in good voice. Anyway, we've seen similar cases of missing articles: clearly a vancism.

TI-SECOND 15; Perhaps you will sing for us at GM4. Don't forget your Pnume costume!
TI-PROPOSITION 15; in husky/in a husky
SJS; stet

35. The lunging man was instantly dead. It tottered into the wall and fell over backward.

TI-COMMENT SY; vtext=MSS=<It> Dell=<His body> FSF=<He>
TI-COMMENT SY; "It" sounds a bit odd; the Dell version seems the better correction (it describes what Jack seems to have had in mind), propose change.
TI-SECOND 161; I find that <It> conveys bluntly the finality of death. I'd STET.
TI-COMMENT SY; <It> does indeed convey the finality of death – but only if <it> is understood to refer to the body. In rereading the paragraph, I find the <it> confusing – it is only by virtue of this endnote that I understand <it> to refer to the body. How about this: preserve a bit of the bluntness by saying <The body> rather than <His body>. I like that, will propose it.
BR rdf; I feel certain that the wording is deliberate, not a mistake. Whether the technique works, to indicate the conversion of a vital man into a dead hulk, or causes confusion, is up to the reader. I don't think this is something we should mess with.
TI-PROPOSAL SY; It / The body
rdf; STET

36. "My thoughts?" Carol drew a deep breath. "*Photographing my thoughts*?" She considered a minute or two. "Oh, my god!" She hid her face in her hands.

TI-COMMENT 299; VTEXT=UM=OSF. She needs quite some time to consider. Are they all sitting there in utter silence for 2 minutes until she goes "Oh, golly!"??? This looks very awkward to me. Now, if it were <a moment or two> then OK, but minutes? Even though there's no evidence for <moment> I'm going to stray from my strict TI principles and suggest a change anyway:
TI-SECOND 161; Koen, I think you will not be surprised to learn that I do not agree.
TI-COMMENT 299; Indeed, unsurprised I am. But let this one be my pet peeve for this particular text then.
TI-PROPOSITION 299; minute/moment

rdf; I like 'moment' better than 'minute', but agree with Steve that we really can't go about making these kinds of changes. To rationalize the vtext, we must realize that this is just an expression, as in "Just a minute!". It has nothing to do with an actual two minute interval of time.

rdf; stet

37. Both were waving their arms high and low, and tapping the palms of one hand with the fingers of another, as if stipulating the terms of a transaction.

TEXT-QUERY 11; the palms of one hand with the fingers of another/ the palm of one hand with the fingers of another
COMMENT 11; TOR98=vtext. I find this plural of <palms of one hand> very awkward, to say the least.
TI-COMMENT 11; And also, there's the question of "another". "the other" would be appropriate. To use "another" implies that there are several "others", when in fact there is only "one" other hand . . . Overall, this sentence is embarrassing. It's a variant of Jack's "each others' hands", where we have had to intervene in the past. I propose :
TI-SECOND 15; Your rewrite seems to make sense, but when I insert it, mentally, into the sentence, it doesn't sound any better to me. As written, we have a dynamic scene involving arms, palms, and fingers. It takes an effort to misread it as implying that one hand has several palms. Your observation is certainly worth consideration, but my own opinion is to *stet*.
TI-PROPOSITION 11;
the palms of one hand with the fingers of another/ the palm of one hand with the fingers of the other
SJS; stet
PWR: Underwood = MS.

PUNCTUATION

Jack Vance uses commas for pacing and rhythm, and he often omits them where they seem strictly grammatical. The most common example of this is the "long low building" construction. I believe it has been noted that he is in the company of Jane Austen here. Sometimes, though, one has to wonder.

38. To the east was Vadrus, ruled by Sion Trumble, and beyond the Land of Misk.

TEXT-CHANGE 45 and beyond the Land of Misk.\ and beyond, the Land of Misk. The rhythm and sense of the sentence break down without the comma
COMMENT 655; comma removed during monkeying.
TI-ISSUE 655; beyond the Land of Misk.\ and beyond, the Land of Misk.
TI-COMMENT 655; No comma in MS. Perhaps a little awkward, but not unclear.
TI-SECOND 15; I think it is a bit worse than awkward. Yes, we know what is meant, but if read carefully, the meaning reverses without the comma. Is Vadrus ruled by Sion Trumble and also beyond the Land of Misk? I'm sure the meaning is that the Land of Misk is beyond Vadrus. I'd rule the missing comma to be an oversight and IMP.
TI-COMMENT 655; You've convinced me, but as I understand Steve's e-mail commas aren't to be TI-IMPED.
SJS: I don't find this so awkward. In any event I come up with Rob's reading even without the comma.
TI-SECOND 15; If we all know what is meant, then I guess it is clear enough. OK to STET.
TI-PROPOSITION 655; and beyond the Land of Misk./and beyond, the Land of Misk. [add comma]
SJS: stet.

39. Very strange. Coincidence cannot be carried so far — especially just after a certain 'Serena' has published an article describing her revitalization on the world Kodaira. I am confused — but, even more, I am curious."

TI-ISSUE 15; 'Serena', has/'Serena' has
TI-COMMENT 15; SC marks spurious comma for deletion.
TI-PROPOSITION 15; 'Serena', has/'Serena' has IMPed
PWR: Underwood = SC, but a suspect change. The comma here is quite odd and can only signal a 'significant pause', the 'portentous comma' which here seems in keeping with speaker and circumstance.
TS – this looks a characteristic comma interpolation.

I seem to remember Night-Lamp having a few too. It should be expunged!
PWR: Slight adjustment made to Tim's comment.
TI-COMMENT 15; Bad comma! What follows is not portentous. It is routine bullying by Dame Hester. This comma is one of many which found their way into the text by mistake.
SC-PROPOSITION: 'Serena' has/'Serena', has

40. Discarding the clogs, he took a tentative step forward—then hearing sounds behind him, sprang back into concealment.

TI-ISSUE 199; VTEXT=RED INK= <then,>
        MS = <then>
COMMENT 199; Comma inserted in red ink in MS2. Having the comma there makes for a more orthodox construction, but the reading without is more Vancean.
TI-SECOND 11; In a nutshell . . . Problem is, as soon as the word "orthodox" is mentioned, it sounds like "drily conventional", "trite", "banal", to some ears. It's often the case, but not always. Personally, I think in this case VTEXT reads well, but original MS is not overwhelmingly shocking, so I'd suggest we restore to MS . . .
COMMENT 199; Yes, that's my opinion also...
TI-SECOND 15; We all agree to IMP, but I don't share any of your reluctance. The MS is brilliantly descriptive of the sequence of events: the pause is the em-dash, after the tentative step forward. Then the sounds! Spring back! [This issue arose in *The Last Castle*. See "PWR on Commas" for the discussion.]
TI-PROPOSITION 199; then, hearing/then hearing IMP

41. Wearing a woman-mask and a white frock she stood by the cresset which she had thrust into a socket near the central platform.

 TI-ISSUE 15; frock, she/frock she
COMMENT 199; Comma inserted in red ink in MS1.
TI-SECOND 15; The introductory clause is about long enough to require a comma, but the MS rules.
SJS: Over the course of this project, the number of things I find to be required has diminished dramatically.

TI-SECOND 15; Yes. You're ahead of me there, but I am catching up.
TI-PROPOSITION 15; frock, she/frock she
IMP

42. "Ladies and gentlemen—gallant Whants all—this concludes our entertainment for the evening. Please file from the ship in an orderly fashion.

TI-EVIDENCE; gentlemen—gallant Whants all—this/gentlemen: gallant Whants all: this
COMMENT 20; Pyramid/ms
RF; bizarre. This is essentially a presentation issue, and I would *stet*.
TS – precisely because it's bizarre, I'd support restoration. We're taking out what we know is Jack's to replace it with the conventionalizing work if the editor.
RF; All right. It should be fun for the reader. Might start a new fad.
TI-PROPOSITION; gentlemen—gallant Whants all—this/gentlemen: gallant Whants all: this

43. Their familiarity haunts me, and not to make too large a matter of it, be so good as to return my property before I slash away your ears with two strokes of my sabre."

TI-EVIDENCE; property before/property, before
COMMENT 20; Pyramid/ms. This has always been one of my favourite lines (OK, I'm shallow ..) and to me this comma kills its pace. I'm going to propose leaving it out.
TS – I agree it reads better the way Alun calls it, but we may be exceeding our authority here – we're imposing our own taste against incontrovertible ms evidence.
AH – Leave for BR? (at which point I will probably lose, but I don't want to be responsible for putting that *$%^ing comma back in . . .)
RF; This is hard to actually speak in one breath, but it certainly reads better without that comma. And, since this is one of Alun's favorites, I favor the use of some discrimination here.
TI-PROPOSITION; stet
RF; stet

44. At noon on the following day, the vessel passed

through the Mandaman Gate and, riding the current, swept past Banoury Castle without challenge.

TI-EVIDENCE; At noon on the following day, the vessel passed through the Mandaman Gate and, riding the current, swept past Banoury Castle without challenge./At noon on the following day the vessel passed through the Mandaman Gate and riding the current swept past Banoury Castle without challenge.

COMMENT 20; Pyramid/ms. This is heavy going without any punctuation whatsoever. However I haven't got a better fix.

TS – all I can say in defence of the ms is that the sentence structure mirrors the sweep of the current past Banoury Castle – no fix needed in my book.

AH – so we're OK with the prop to restore ms?

RF; Tim may have been half-facetious, but I think the effect is real.

TI-PROPOSITION; At noon on the following day, the vessel passed through the Mandaman Gate and, riding the current, swept past Banoury Castle without challenge./At noon on the following day the vessel passed through the Mandaman Gate and riding the current swept past Banoury Castle without challenge.

IMP

45. "Magic!" said Carol. She looked at him, smiling.

TI-OBSERVATION 299; VTEXT = <him, smiling>
    OSF = <him smiling>

rdf; Ambiguous. Without he comma, it probably means that Aiken was smiling, but that is an awkward way to say it, so I think the intended meaning is that Carol was smiling. Well, probably authentic. Reluctantly...

SJS: I understand your reluctance, but agree that OSF is probably authentic.

TI-PROPOSITION 299; him, smiling/him smiling
    no comma

rdf; IMP

46. He kissed her again, and this time, after a first nervous motion, she made no resistance... She

gasped. "Don't move. They won't notice us if we sit like this; they'll be ashamed to look."

TI-ISSUE 15; TI-ISSUE 15; then she/She

COMMENT 199; MS1 changes "She" to "then she" in red ink. I prefer the vtext reading; the original MS reading doesn't convey the feeling of any time passing at all.

TI-SECOND 15; Aside from our policy of not "improving" the text, I think the MS conveys time passing (pleasantly) with the sudden rupture of the mood by that animal alertness all Tschai natives have. i.e. it's better. Restore.

SJS: The time passes, one dot after another, in the ellipsis.

TI-PROPOSITION 15; then she/She

IMP

47. A fat man wearing a remarkable green- and white-striped garment stood by the wall, observing him with speculative interest.

TEXT QUERY 58; inconsistent spacing after hyphen

TI-OBSERVATION 11; VTEXT=ST52=<green- and white-striped>

TI-COMMENT 11; see later endnote where it's different, as 58 says: we have VTEXT=ST52=<green-and-white-striped>.

TI-COMMENT 11; Jack has used about everything, in the precise case of "striped" (I'm only quoting from texts where we have original evidence, or in any case where we've reached the final cor-bf stage...) :

Abercrombie Station :
    < *a gray and black striped jacket.* >

Big Planet :
    < *an awning of green, red and white striped canvas* >
    < *the swamp toward the yellow and black-striped bodies* >
    < *The boys spread the table with a gold and brown striped cloth* >

Book of Dreams :
    < *a jaunty young man wearing a pink and black striped shirt* >
    < *a black and lavender striped cravatte* >
    < *a lavender and white striped shirt* >

Dogtown :
    < *breeches of purple-and-yellow-striped whipcord* >

Gold and Iron :
< the rococo balustrade of blue and white striped glass >

Green Pearl :
< a red and blue striped shirt >

Madouc :
< raised the pink-and-white-striped pavilion. >

Man in the Cage:
< in black-, white- and blue-striped robes >

Ports of Call :
< wearing a brown- and black-striped caftan >
< wearing a fine green- and black-striped shirt, >

Suldrun's Garden :
< black and red striped hose, >
< lavender- and white- striped gown >
< a robe of gray and black striped silk, >
< Two wore the blue and white striped robes >

View From Chickweed's Window :
< a pair of blue and white striped coveralls >

But in many cases, Jack avoids this difficulty by writing simply "a blouse striped in dark green and black", or " a jacket striped black, green and orange"
TI-COMMENT 11; In other texts, we have not bothered about construction consistency. But here, in Sabotage, it's a bit different, because it's the SAME shirt in both cases! I propose that we adjust consistency on the first occurrence found, I mean this one.
TI-SECOND 15; Agree with principle of consistency here, and may as well take the first instance. Your scholarship is formidable!
TI-PROPOSITION 11; STET
SJS: stet.

48. Laminated poles penetrated the swamp at intervals; they were joined to narrow walkways, <mark>'sprangs', which connected</mark> to each other and to landings along the edge of the gorge, to create an intricate network. The sprangs were narrow and light, often no more than a foot or two wide,

TEXT-QUERY 11; 'sprangs', connected/'sprangs', then connected
COMMENT 11; modification made in TOR98. I don't advocate it, but it's worth discussing : in the vtext, the meaning is that the 'sprangs' are connected to each other. In TOR's version, it's the laminated poles that are connected to each other, and this does not make sense to me.

TI-SECOND 15; The change is confirmed by markings in the SC. It isn't the poles which are connected, it is the walkways. Seems fine. 'Spangs' were previously defined as walkways.
TI-COMMENT 15; Comments from Patrick:
=> You have systematically mistyped the word "sprangs". Note in passing that you seem to agree with me that it isn't the poles that are connected. Fine. But you can't escape the fact that the TOR version, corresponding to Jack's change, reads as if the poles were connected after all . . .

<Laminated poles penetrated the swamp at intervals; they were joined to narrow walkways, 'sprangs', then connected to each other and to landings along the edge of the gorge,>

=> The subject remains "Laminated poles" throughout the sentence in the SC/TOR version. The vtext had <connected> apposite to walkways (with the <'sprangs'> as an aside precision). Some of the SC changes have been unfortunate . . . ☹ Typo corrected in the prop. In order for this to read correctly, it would have to be something like: <narrow walkways, 'sprangs', which connected to each other>. I now see that the SC attempt to fix this was not effective. We are presented with an opportunity to stick in another <which>, and I will change the prop. accordingly.
SJS2: Something tells me I should object to this, but it seems such an elegant solution.
RDF2; It is tampering, but there is strong evidence that Norma, at a minimum, saw the problem and decided to fix it. This is the fix that should have been.
TI-PROPOSITION 15; 'sprangs', connected/'sprangs', which connected
IMPed
PWR: Underwood = spangs, which (!)
TEXT-QUERY 349; narrow walkways, 'sprangs', which/sprangs, which; Underwood uses the latter. Tor matches the v-text but uses <that> instead of <which>.

DO AMERICANS SPEAK ENGLISH?

Jack has an ear in a billion for the language. How, then, to explain the things which roll off his pen that we were all slapped on the wrist

for in elementary school? I believe it has to do with the inner "ear".
Around here, this is what you hear.

49. Reith seized the horny wrist, planted a foot in
the torso; falling backward he threw the creature
in a sprawling somersault. It landed on its neck,
to lay in a daze.

> TI-ISSUE 15; lay/lie
> COMMENT 56; Tor=lie
> COMMENT 523; Orb also uses 'lie'.
> COMMENT 199; Ace=vtext but I really want to
> change this to the Tor/Orb reading.
> TI-SECOND 15; Agreed. This is basic grammar.
> SJS: I would love to change this, but Vance does it
> so often that it has to be considered a part of his
> style. It has been permitted to stand in numerous
> other texts as well.
> TI-SECOND 15; In that case, with your assurance,
> I'll agree — on the important principle that the
> VIE texts must not be stamped with the reviewer's
> personal inclinations. It isn't good, though.
> TI-PROPOSITION 15; lay/lie
> SJS: stet

50. Much work lays before us.

> TI-COMMENT SY; vtext=FSF=MSS*=<lays>
> Dell=<lies>
> TI-COMMENT SY; Steve notes about ms: *semi-leg-*
> *ible, contains 'y', probably 'lays' – fix?* The MS's <lays> is
> technically incorrect; <lay> (as a past-tense of <lie>)
> seems the best "fix" with minimal orthographic
> change.
> TI-SECOND 161; But the past tense is clearly inap-
> propriate to the context. The lay/lie confusion is now
> firmly entrenched in American English, for well or
> ill, and Jack is as much a victim of that confusion as
> anyone: this issue has now arisen countless times. It
> seems to me we must either correct to 'lies' or leave
> it alone. Whatever the reviewer decides will be OK
> with me, but I lean to the idiosyncratic 'lays'. And
> note just below the equally dubious 'two thousand
> years has', another characteristic usage.
> TI-COMMENT SY; Hmm . . . never stepped back to
> notice how wrong <lay> was. Yeah, this is certainly
> a Vancian idiosyncrasy to be preserved – in fact, I
> can justify it further by tying it to the more general
> Vancian pattern of using transitive verbs intransi-

tively: raise instead of rise comes immediately to
mind, there's at least one other that escapes me at the
moment. Anyhow, propose STET.
> BR rdf; This is painful.
> TI-SECOND 161; I guess we all have different pain
> thresholds. I find 'two thousand years has' more pain-
> ful than this, but didn't even think of proposing to
> fix it.
> BR rdf; That's a valid point, Steve. If my pain thresh-
> old is lower than that of Jack, two editors, and top-
> level VIE management, then I should just relax. I'll
> agree to stet.
> rdf; STET

51. Rhialto uttered a cantrap of material transfer, to
convey the pavilion across the land and over the
sea to where the flantic had sunk beneath the
waves.

> TI-ISSUE 15; sunk/sank
> TI-COMMENT 15; Per MS. Ignore.
> TS – Paul may argue that this is a homely Califor-
> nia-ism, but I'm with you.
> SJS: One encounters all manner of substandard
> language in my home state.
> TI-PROPOSITION 15; STET
> SJS; stet
> PWR: Am I to be called 'uncultivated' or 'vulgar',
> because 'sunk' actually sounds worse to me than
> 'sank'? Language is not about rules, it is about
> usage. I mean no invidious comparison, but I would
> write 'sunk' here.
> SC-PROPOSITION: had sunk/had sank

52. He indicated Guyal's white horse.

> TI-COMMENT 45; He indicated Guyal's white horse./
> He indicated at Guyal's white horse. (Collier/SC)
> TI-COMMENT 45; The editorial deletion is under-
> standable but tends towards Vassar. One might argue
> authorial oversight – there is major holographic cor-
> rection here – but I think we may confidently restore
> Jack's phrasing here.
> TI-SECOND 15; The diff file has <he gestured in
> disapprobation at/he indicated>. It doesn't look like
> <indicated at> was intended, although I guess you
> inspected the SC directly.
> TI-COMMENT 45; In the ms, 'indicated' is holo-

graphic, while 'at' remains from the previous version. Still, they are adjacent, and there's no reason for Jack not to have deleted it if he'd wanted to. I'll stick with the prop.

SJS: Tough one. I'm going along with the prop for the moment, but have asked Koen to run the ISR over 'indicated'. If this is the only instance of 'indicated at' in TOTALITY, I'll be inclined to overrule, because this could very easily be an oversight.

SJS: This is indeed the only instance of 'indicated at' and Tim, Rob and I are in agreement that the failure to delete 'at' is an oversight.

TI-PROPOSITION 45; He indicated at Guyal's white horse.

SJS: stet.

53. Burke raised himself on the pad, arms trembling, legs and knees flaccid.

> TI-ISSUE 161; raised himself/raised
> TI-COMMENT 161; We've seen this before, haven't we? I argue that this is so much a feature of Jack's writing, that to 'correct' it is to falsify. I don't consider this 'painfully authentic'.
> TS; It's a feature in the way that 'accomodation' is a feature! 'Raised' takes an object, and the sentence is gobbledegook without it. I don't think we do Jack any favours by keeping this. We might change 'raised' to 'rose' although I think the editorial fix is better.
> TI-COMMENT 161; We've confronted this one before (Trullion comes to mind) and I don't remember what the final outcome was. Let the reviewer settle this.
> BR RDF; (I don't have access to the other texts . . . Consistency is not of interest, but the reviewer's arguments may be.) Three paragraphs before this we have <He raised on his elbow.> with no complaints from anybody. To Jack Vance, it apparently sounds fine for the reflexive pronoun to be only implied, not spoken. This is an Americanism, slangy, which now enters the realm of respectable literature, courtesy of our favorite writer. A matter of pain threshold.
> TS – my pain threshold is probably lower than yours on this! I came to have a warped liking for

comma splices, maybe this will be the same . . .
BR RDF; I doubt it. This is not proper English, no question about that, and it doesn't sound right to me at all. For some reason, Jack Vance has a very different view of how to use this word. In Tschai, I believe, we corrected a sentence like "The sun raised over the water." I would always propose to correct something like that. Here, the usage is a little different. Contemplating it a second time, I feel bad about letting this prop. go through, and I'm going to reverse myself.
TI-PROPOSITION 161; raised
BR RDF; STET

Impressionistic subject/verb agreement is another characteristic of Jack Vance's writing.

54. The upper strata of the forest was a distinct environment: pink and pale yellow ribbons writhed through the air like eels; black-furred globes with six long white arms swung nimbly from branch to branch.

> TI-ISSUE 15; strata . . . was/strata . . . were/stratum . . . was
> TEXT-CHANGE 349; was/were; revised to match Ace. Orb also uses the latter, while Dobson and DAW use the former. If "stratum" was used, then "was" would be correct. Perhaps this is a clue that Dobson is not to be trusted, or perhaps that the author used the term incorrectly (impossible! :-)) and Ace caught it (which indicates Ace has had more intervention). It does not appear that the text describes more than one stratum, so this sentence may need to be revised.
> COMMENT 199; Well, Ace has "strata" and "was", as do the MSS. I'm afraid the author did use it incorrectly . . . wither "stratum .. was" or "strata . . . were" would be preferable. One for BR.
> TI-SECOND 15; Need to correct grammatical error in MS. Strata/stratum is more likely to be in error than was/were. Since the MS has "was", we should base the prop on it.
> TI-PROPOSITION 15; strata of the forest were/stratum of the forest was
> IMP
> PWR: I can't go along with this. First of all we know what Jack wrote. Second of all, it makes it own sort of sense. What is under discussion is the upper zone

of the forest, which consists of several 'stratums' or parts. It is not a 'stratum' because it is too various. However, it is being discussed as an element in itself, thus 'strata...was'. No 'correct' but CORRECT.
SC-PROPOSITION: stratum/strata
IMP

55. Artists before me have conveyed their assertions by abstract symbology; the spectators or audience has always been passive.

TEXT-QUERY 56; has/have
COMMENT 56; I admit to not knowing which is "correct"
COMMENT 56; Berk 67 = Tor 97 = has
TEXT-CHANGE 336; has/have
COMMENT 336; spectators or audience being clearly plural
TI-OBSERVATION 11; VTEXT=B67=MS=<has>
TI-COMMENT 11; As always, it may well be that MS had "have" after all, but I think it is very unlikely. This looks very Vancean. "spectators" is definitely plural, and "audience", although a "singular" word, is a collective singular, which means it can be used in the plural (like "police", for instance : "the police have investigated" can be found occasionally, since it implies "the policemen. Many other examples abound) .
Overall, plural seems to be dominant, and I would personally go for a correction :
TI-SECOND 161; As mentioned, Vance's subject-verb disagreements are my pet peeve, so I am not objective on this issue. I personally find the ms reading hideous, but am going to pass this buck onto the reviewer.
TI-PROPOSITION 11; has/have
rdf; "audience has" is standard American English. It sounds more natural (to me) to have the verb agree with the last subject—in spoken rather than formal usage.
rdf; stet

56. The only proscription I put upon you are the false heads. If you wear them we will consider you not men but Blue Chasch and deal with you accordingly.

TI-ISSUE 199; VTEXT = MS = <The only proscription I put upon you are the false heads.> / GRAMMATICAL = <The only proscription I put upon you is the false heads.> / MORE SENSIBLE = <The only proscription I put upon you concerns the false heads.>
COMMENT 25; "The only proscription . . . is the false heads" has a problem: be is a verb of being, and therefore, the subject and "object" are the same in number. Therefore, "The only proscription . . . are the false heads" is tempting. However, this is quoted, and casual speech, and something like slang . . . the proscription is really not "false heads" but (implied wearing of) false heads. Therefore, use "is".
COMMENT 199; 25's comments are correct. MS2 has "are" as does Ace, but it's one of these instances where there is a right and a wrong, and JV just made an honest mistake. I propose changing it.
TI-SECOND 11; I have a suggestion to make : the simple change from <are> to <is> still leads to an awkward sentence, because in any case the proscription cannot "be" the false heads . . . What about <The only proscription I put upon you concerns the false heads> ?
COMMENT 199; This is an excellent suggestion which I embrace with conviction! It solves the situation very elegantly.
COMMENT 199; See discussion above. 'are' is not congruent with the subject of the sentence, and the false heads cannot be a proscription.
TI-SECOND 15; For certain, <are> is a painful mistake. However, the proposed change, with "concerns", reduces the blunt force of Reith's statement. I could not justify this change. I would use "is" and would reduce the awkwardness of the sentence by changing the full stop to a colon.
<The only proscription I put upon you is the false heads: if you wear them . . . >
SJS: Perhaps because I am a German speaker, this sentence does not bother me (if you translated it into German, you would use the plural verb even if the English original had the singular, because 'heads' would be the subject of the sentence). And we certainly are not going to replace Jack's words with ours.

TI-SECOND 15; The writing doesn't have to be perfect, of course. It sounds very bad to me but, on the thickest hide principle, I will subside.
TI-PROPOSITION 199; The only proscription I put upon you are the false heads./The only proscription I put upon you concerns the false heads.
SJS: stet.

57. "The system is clearly feasible, and will definitely be more flexible than the jointed legs. However the design of the phasing nodes, the coupling to the modulators, and the modulators themselves are far beyond my capabilities . . .

TI-ISSUE 655; are/is
TI-COMMENT 655; Per MS. Although potentially awkward, this is actually correct ('The design . . . is etc.').
TI-SECOND 15; Sounds pretty bad. Isn't this just a compound subject, which would take the plural verb? ("Joe, Ed, and the Bobbsey Twins are my friends.")
TI-COMMENT 655; No, the subject is "design": singular. A better analogue would be, "The health of Joe, Ed, and the Bobbsey Twins is my main concern."
TI-SECOND 15; OK. I read it to mean 'the coupling to the modulators' etc. being beyond his capabilities.
SJS: This is surprising, as typically Jack will choose the verb based on the noun nearest the subject, producing a sentence technically incorrect which however sounds better. He seems to have done the opposite here. I also don't agree with Chuck's analysis. Rather I agree with yours that this is a compound subject. For now, I'm going with STET but will listen to arguments, Rob, if you're inclined to make them.
TI-SECOND 15; We know that Jack goes with what sounds best, and STET sounds best to all three of us (and to whatever editor made the change). The fact that he didn't do so here means we are mistaking the meaning. I think Chuck has to be right: it is the design of the modulators which is beyond his capabilities, not the modulators themselves. We have to permit Jack exceptions to what we think are his rules!
TI-PROPOSITION 655; are/is
SJS: stet.

REWRITES

MS evidence shows that Jack rewrites extensively, often by cutting passages containing beautiful language. It was not always clear if changes were late edits by Jack or if they were the work of an editor.

One principle invoked on occasion is "stick with what we know Jack wrote". A corollary is "let's have more of Jack, not less". But of course an artist looks at the work as a whole, and on that level, only Jack's judgment is of interest.

58. "Don't count on it," said Farr.

TI-OBSERVATION 15; The SS version continues after this sentence:

K. Penche nodded his head in little short jerks, his mouth slightly pursed—sign of his inner amusement. He waved his hand. "So long."
"Good luck," said Farr to the broad back. "You'll need it."

I doubt that this was an editorial addition. The more abrupt ending of the current version seems to leave open the question of further cooperation between Penche and Farr. Interesting. Maybe the SS ending is a little trite, but I think it adds something: no hard feelings between two bull-headed men. Of possible significance: the MS version of the story ends on the very last line of the page. Could there be a lost page? I would welcome anyone's support for restoring the ending, but for now . . .
TI-SECOND 161; I'd have no objection to restoring the SS ending. We're pretty sure the words are Jack's and even the remote possibility that we're missing the last page of the ms makes omitting them awfully risky.
TI-COMMENT 15; My gut feeling, though, is that this laconic ending is a deliberate change. One could invoke the principle, as we did in *Noise*, of staying close to the youthful Vance unless the revision is a definite improvement, rather than a reflection of his mature style.
TS – the only really difficult and important call on the whole job. I've no real doubt that the SS material is Jack's, and on the balance of probability he chose to excise it; and it does change the tone of the ending. On the other hand we've adopted a policy on some previous texts of maximising the amount of Jack's words we put in the VIE. Given that Jack's revisions to this text are not the kind of comprehensive reworking he employed when he really wanted to spruce up a story (eg. Guyal of Sfere) my ruling is to include the SS material.
TI-PROPOSITION 15; stet
IMP <add at end of text>

K. Penche nodded his head in little short jerks, his mouth slightly pursed — sign of his inner armuse-ment. He waved his hand. "So long."

"Good luck," said Farr to the broad back. "You'll need it."

IMP-COMMENT 142; Text-change: armusement/ amusement Obvious typo in the endnote text.

I believe this decision was later reversed, and the extra sentences removed.

59. Some days later, while strolling the esplanade*<<*Let it be noted that this particular occasion follows upon events to be chronicled in the next chapter, for reasons of narrative cohe-sion.>>, Cugel chanced to approach that ancient tavern known as 'The Iron Cockatrice'.

> TEXT-QUERY 655; Baen text has a footnote here: "Let it be noted that this particular occasion follows upon events to be chronicled in the next chapter, for reasons of narrative cohesion."
> COMMENT 655; This seems a very un-Vancian foot-note, almost certainly added by an editor.
> COMMENT 853; identical footnote also exists in [PG85]. Agree with 655's comment though.
> TI-COMMENT 15; I would have bet money this footnote was an editor's idea. I have never seen Jack use a "meta footnote" , an aside to the reader which explains the text. The MS was revised and retyped to include this footnote, along with the change <Two days later, while strolling/Some days later, while strolling>. I can speculate this change was "sug-gested" to Jack when a proof-reader found the text confusing. At any rate, there is no evidence to reject the footnote. (NOTE: This footnote does appear later in the vtext.) There is a possibility that the position of the footnote was changed with Jack's "last word" approval, but I doubt that he would have given it any further thought.
> TS – I feel sure that Jack wrote this, but probably under duress or influence. My own inclination would be to suppress the note – after all, it's obvious to anyone who thinks about it – as reflecting an editor's intention rather than Jack's.
> TI-COMMENT 15; The MS copied by Jesse P. was missing a few pages. When John Vance found and sent them to me, they were the pages which had been retyped for the purpose of inserting these endnotes.

The addition was at the MS level, not at the gal-ley level. Jack must have become convinced that the confusion of time-line was serious enough to warrant these comments. Do they do any harm?
SJS: As Rob describes it, the evidence that Jack wants this footnote seems overwhelming to me.
TI-PROPOSITION 15; esplanade,/esplanade*<<*Let it be noted that this particular occasion follows upon events to be chronicled in the next chapter, for rea-sons of narrative cohesion.>>,
IMP
PWR: A classic case of editorial fussing. My edition of Saga lacks this note and it was never missed.
SC-PROPOSITION: *<<*"Let it be noted that this particular occasion follows upon events to be chron-icled in the next chapter, for reasons of narrative cohesion.">>/[remove footnote]

60. "Very well; we cannot be too choosy, since the *Galante* sails in three days. Bunderwal, you will report at once to the ship. Cargo and supplies must be stowed, and properly! Wagmund, perhaps you will show Cugel your worms and explain their little quirks. Are there any questions? If not, all to their duties! The *Galante* sails in three days!"

> TI-ISSUE 15; sails in three days/must depart on schedule
> TI-COMMENT 15; MS has the latter. Baen agrees with the vtext here. I think the change has to be authentic, since it is an improvement (for this brisk decision-making pep talk), but not the sort of subtle improvement an editor would make. (And yes, I've reversed myself 3 times on this.)
> TS – the paragraph ends with the observation that 'the *Galante* sails in three days'. Soldinck's emphasis on the value of schedule seems worth preserving, especially where supported by the ms.
> TI-COMMENT 15; This is not the only case of a probable authentic difference between the Baen and the MS. ("At Flutic we are brisk.") I can't con-ceive that an editor would cross out "must depart on schedule" to change it to "sails in three days". The original is perfectly adequate. However, the vtext version has a better rhythm to me as a speech. The speech has exclamation marks! Sold-ink is exhorting everyone to move smartly. "We

leave in three days. Do this! Do that! Three days!" The repetition of "three days" works better than the original, in my humble opinion. I believe it to be an authentic change.

SJS: I find Rob's argument persuasive. No editor would make this change.

TI-PROPOSITION 15; STET

SJS; stet

PWR: Rob's argument does not work for me. I don't see any improvement in rhythm. 'The gallant sails in three days' is metrically confused, with 4 accents and ending on a sort of broken troche: --/, /-, - //' while 'since the gallant must part on schedule' has a much more felicitous structure: ---/, -/, -/-. The latter, being part of a longer sentence, is more appropriate for the beginning of a harange. The latter, a short sentence ending with the troche, is proper for the end. Read aloud. Very will, but how did the change happen? Who knows! See note 268 where an editor added the word 'black'. Whatever the process, it was misguided.

SC-PROPOSITION: sails in three days/must depart on schedule

61. They felt an involuntary pang of disappointment later, when they found the planet already inhabited, and by men. Yet their reception astonished them as much as the discovery of the planet and its people. Curiosity, hostility might have been expected . . .

TI-ISSUE 655; Transition paragraph: authentic?

TI-COMMENT 655; This sentence seems incongruous. It looks like something that an editor inserted to smooth what he perceived as a rocky transition. First of all, it's not necessary; it doesn't tell us anything. Vance does not generally waste words like this. Second, although Vance follows his own ideas about grammar, I have never seen anything as clumsy as the "Yet" starting this sentence. It relates to nothing preceding it. And the ellipsis ending the paragraph seems un-Vancian as well. Finally, nowhere else in this story is there any explication. It follows Ralph and Betty; the reader sees what they see and hears what they hear. There is no omniscient narration or

commentary, except here: "Curiosity, hostility might have been expected . . ." I don't believe Vance wrote this paragraph.

TI-SECOND 15; This struck me also as being a jarring and useless paragraph. It reads like a misplaced teaser, which Startling Stories often laid out across two columns. As much as I would like to get rid of this clunker, I am surprised that there is no direct evidence to support the prop. Jack Vance surely would have deleted this paragraph on the edited copy of SS that you received, don't you think?

TI-COMMENT 655; Well, he didn't fix fairly clear typos elsewhere, so I'm inclined to doubt that he reviewed the whole story. His changes were to the title (a big obvious thing) and at the very end of the story; if he had reviewed the text methodically, I would expect *something* between the first and last pages. Re-reading my comments above, I have re-convinced myself that there is something badly amiss with this paragraph. Respectfully, if you still disagree, I say let's send it to the board.

TI-SECOND 15; I don't disagree at all. I want to be convinced. Since it is likely that Jack Vance never reviewed this issue, I am much more comfortable in agreeing with the prop.

TI-PROPOSITION 655; Delete paragraph.

SJS: Let's talk about this. I'm sympathetic to Chuck's assessment of the paragraph, but I suspect it may well be early Vance. The lack of a conjunction between 'Curiosity' and 'hostility' seems a very vancean touch. If an editor had contributed this, I'd bet he'd write <Curiosity or hostility>. I'm very hesitant to delete the paragraph on no evidence beyond speculation.

TI-SECOND 15; It is just speculation. I suppose the section break might make it look phonier than it really is. There is no real basis for the deletion, so ultimately I agree with *stet*.

SJS; stet.

62. For breakfast they ate pilgrim pod and drank watak sap.

TI-ISSUE 199; VTEXT=RED INK= <sap.>
        MS = <sap: a diet Reith could hardly abide.>
COMMENT 199; "sap: a diet Reith could hardly abide." I do wonder why the last part was removed.

Shouldn't we reinstate it?

TI-SECOND 11; agreed.

TI-PROPOSITION 199; watak sap./watak sap: a diet Reith could hardly abide.

IMP

PWR: This is certainly a vancian second thought. Jack has talked to me about Reith, who is a 'mature man', full of stoic virtues. This mention is not in character. Reith may not like what he is eating, and the text makes it clear that it is not appetizing, but he would never let on.

TI-SECOND 15; It had never occurred to me that Jack would order out such changes, but your theory does explain the otherwise inexplicable: that the editor would delete this. OK

SC-PROPOSITION: sap: a diet Reith could hardly abide./sap.

IMP

63. Ifness entered the shed. He glanced along the shelf and selected a cannister.

TI-COMMENT SY; MS=vtext=<Salts of nitrogen carbide.> Dell=FSF=<>

TI-COMMENT SY; Seems odd that both Dell and FSF would cut this out; perhaps it was JV-authorized? Seems like extraneous detail that Jack is likely to excise? Do we have a resident chemist?

TI-SECOND 161; Not I, certainly. A Google search turned up nothing simultaneously useful and comprehensible. I'm at a loss here. If push comes to shove, we should err on the side of including more of Jack's words rather than less.

BR rdf; One of the Penwipers Post-Proofers, Bob Collins, is a chemist. Here is his response:

I just read this book last week and noticed this too, but after the hesso-hexylic acid terminology I don't worry about chemical terminology. The made up stuff is fun.

Carbide compounds are formed with some type of positive ion and of course this determines its properties. Calcium carbide will react with water to form acetylene, whereas tungsten carbide is used for drill bits.

As far as I know, nitrogen does not take part in any type of carbide chemistry, at least not the type where you would find it in a jar on the shelf of a tannery. It does have a nice lethal sound to it though.

rdf; STET

PWR: Still, it is quite likely that Vance did delete this. It is indeed kind of fun, especially if Bob Collins' note is read. But just raw in the text it is not really appropriate for middle period Vance.

BR rdf; The issue of late cuts and edits (parallel editing v. phantom errata sheet) came up much more often in the later texts, and going back to this one, I am now more sensitive to the possibility. I think Paul is clearly correct.

SC-PROPOSITION: "Salts of nitrogen carbide. This/"This

IMP

64. Hillen turned him a burning narrow-eyed glance, then hunched his shoulders. He looked in angry frustration toward the detention hall.

TI-COMMENT SY; MS?*=vtext=SY=<Hillen turned him a burning narrow-eyed glance, then hunched his shoulders. He looked in angry frustration toward the detention hall.>

Dell=<Hillen turned him a burning, narrow-eyed glance. He looked in angry frustration toward the detention hall, then hunched his shoulders.>, FSF=n/a

TI-COMMENT SY; *The MS here is a confusing maze of hand-written text; the reading indicated by SY above is the best interpretation I could make of the MS; however, I noted that the Dell version (excluding the burning comma) is another possible interpretation. (There's also a third interpretation, but that one makes no sense.) I can't myself decide which reading is "better" or "more Vancian", perhaps someone with a more refined judgment will have an opinion.

TI-SECOND 161; Suan, I find your rendering of the ms plausibly vancean.

BR rdf; Which sequence is more believable? Hillen's reactions run roughly: [alarm, resignation. angry frustration.] Or they run: [alarm. angry frustration, resignation.] I think the latter sequence is more typical, and that the vtext therefore works better because this odd reaction is what convinces Etzwane there is trouble. Plausibly vancean. Not only that, the vtext is Suan's best interpretation of the MS.

rdf; STET

This note exemplifies as well as any how difficult it can be to sort out the correct text. We have an MS which is written, rewritten, crossed out, marked up. We have 3 published versions which don't agree with

65. From all directions, high and low, from the pure glass slabs, the domes, bulbs, bosses and carved ornaments, the balustrades of high balconies, through the ranked arches and buttresses, crystal scrolls and prismatic columns, in irregular zones, geometric shapes, coruscations and points, came the tides of saturated color: pure purples to charm the mind; limpid greens, dark and rich, water-green, leaf-green, emerald; ultramarine, smalt, the range of middle blues; reflections and after-images of scarlet, inner shadows of light which could not be named; on near surfaces the luster of time: acrid metallic films.

TI-COMMENT SY; MS=vtext=<from> Dell=FSF=<on and through>
BR rdf; Authentic revision. Must accede.
rdf; IMP <from/on and through>
TI-COMMENT SY; MS=vtext=Dell=<the pure> FSF=<>
rdf; STET
TI-COMMENT SY; MS=vtext=Dell=<the domes,> FSF=<>
rdf; STET
TI-COMMENT SY; MS=vtext=FSF=no comma, Dell=comma before <and>
rdf; STET
TI-COMMENT SY; MS=vtext=<through> Dell=FSF=<>
BR rdf; Authentic revision. Must accede.
rdf; IMP [delete through]
TI-COMMENT SY; MS=vtext=<, in irregular zones, geometric shapes, coruscations and points, came> Dell=<flowed> FSF=<, flowed>
TI-SECOND 161; So: taking the last half dozen or so endnotes together, the vtext has the MS reading, while Dell and (to some extent) FSF have <From all directions, high and low, on and through the pure glass slabs, the domes, bulbs, bosses and carved ornaments, among and around the balustrades of high balconies, the ranked arches and buttresses, the crystal scrolls and prismatic columns, flowed the tides of saturated color:>. Have I got that right? Both versions read quite well, and I think there is a strong probability that this is Jack's revision. We probably should go with it, but damn: I hate to lose those coruscations.

TI-COMMENT SY; You have accurately reconstructed the passage. While I agree that there's a good likelihood that the Dell reading reflects a later revision by Jack, I also agree that it would be a shame to lose the coruscations. In Man in the Cage (which is admittedly a special case), we have often opted to revert to a non-final draft version, even if it seems very likely that the published version reflected Jack's change. The evidential argument is thus: we'll publish a version that we know was *definitely* written by Jack, even if we suspect that a published reading was *probably* Jack's. On this basis, and our love of coruscations, I think we can safely stick with MS. Propose STET.
BR rdf; This is one of those painful issues we have to face. I think it is clear that Jack revised this material because he wasn't happy with it. We may or may not prefer the original, but I feel such a critique should not interfere with a restoration of the text. Final JV revision: "From all directions, high and low, on and through the pure glass slabs, the domes, bulbs, bosses and carved ornaments, among and around the balustrades of high balconies, the ranked arches and buttresses, the crystal scrolls and prismatic columns, flowed the tides of saturated color: " Not bad.
TI-SECOND 161; Not bad at all. You're right, of course: we have to go with it. Goodbye, my beautiful coruscations.
rdf; IMP <, in irregular zones, geometric shapes, coruscations and points, came/, flowed>

TI-COMMENT SY; MS=vtext=Dell=comma, FSF=semicolon
rdf; STET
TI-COMMENT SY; MS=vtext=FSF=<water-green> Dell=<watergreen>
rdf; STET
TI-COMMENT SY; MS=vtext=Dell=semicolon, FSF=comma
rdf; STET
TI-COMMENT SY; MS=vtext=<ultramarine, smalt, the range>, Dell=FSF=<dark and light blues, with ultramarine, smalt, and the range>
TI-COMMENT SY; That Dell and FSF agree implies that version is a later rewrite? But the MS version has a nice Vancian 'conciseness' to it. Note also the serial comma to excise if we revert to Dell/FSF.
TI-SECOND 161; I'd bet that if anything is editorial, it is not the comma but the 'and'.
TI-COMMENT SY; So simplest to stick with MS? Or

do we want to "squeeze out maximal Vancian word-age" by changing to Dell sans <and>: <dark and light blues, with ultramarine, smalt, the range>? I think we should just stick with MS (STET), to at least stick with one consistent revision of the ms.

TI-SECOND 161; How could both Dell and FSF both have <dark and light blues> if Jack didn't write it? I'd go for Dell sans <and>, yellow-highlighted in Suan's comment.

BR rdf; It is clear there are revisions which occurred after the MS was written. We need to incorporate them where the evidence is clear.

rdf; IMP <ultramarine, smalt, the range/dark and light blues, with ultramarine, smalt, the range>

This one prompted a letter of protest from one of the IMPs. Maybe you agree with him. Maybe I do, myself.

66. Finnerack had accepted funds from Etzwane and immediately had purchased new garments: black boots, a smart black cape with a stiff round collar in the ancient fashion. A barber had shaved away his beard leaving only a small straight mustache; with his close crop of tight bronze curls, he appeared crisp, smart, and distinguished, if tense as a wild animal.

TI-COMMENT SY; MS=vtext=<A barber had...as a wild animal.> Dell=FSF=<> (passage omitted)
TI-COMMENT SY; Did both Dell and FSF cut the passage? The next endnote seems to suggest the possibility. Note serial comma in MS after <smart>!
TI-SECOND 161; Whoever cut it, it seems an important piece of characterization.
TI-COMMENT SY; Well, let's just STET with the MS then, stick with something we *know* Jack wrote . . .
BR rdf; [Incidentally, this settles an earlier question about a 'cap' vs. 'crop' of curls.] Jack may have cut this, but it doesn't seem hopelessly excessive, and we all three like it. In order to keep it, we are now forced to consider that Dell came from FSF. The very next endnote, for example, makes this theory <u>extremely unlikely</u>. Notice that FSF rescued 'crisp' from the deleted material. Could FSF have made the cut, and Dell agreed with it, both of them having an MS? I would dearly love to accept that, but the theory is blown away when FSF and

Dell agree not just on cuts but on substantial creative changes which could only have come from Jack Vance. I'm afraid we have to face the fact that we are proposing that Jack Vance made a mistake when he cut this passage. It seems clear that he did not want to spend this much time on Finnerack here. The result is thinner but cleaner.
rdf; IMP [delete sentence]

67. The Roguskhoi had retired into the Great Salt Bog, a place of shuddering black ooze, rust-colored ponds, pale green reeds, snake-grass, black limberleaf, occasional islands overgrown with coral trees which from the air appeared as casual piles of pink and white decks, other islands of sand rising stark and bare.

TI-COMMENT SY; MS=vtext=<
The Roguskhoi had retired into the Great Salt Bog, a place of shuddering black ooze, rust-colored ponds, pale green reeds, snake-grass, black limberleaf, occasional islands overgrown with coral trees which from the air appeared as casual piles of pink and white decks, other islands of sand rising stark and bare.
>
Dell=FSF=<
The Roguskhoi had retired into the Great Salt Bog, a place of black ooze, rust-colored ponds, occasional islands overgrown with coral trees, other islands of sand rising stark and bare, pale green reeds, snakeg-rass, black limberleaf.
>
TI-SECOND 161; Seems likely that this is Jack's rewrite, but I'd be sorry to lose 'shuddering' and the 'which' clause.
TI-COMMENT SY; Agreed. Stick with what we *know* he wrote: STET.
BR rdf; I'm sorry to lose a single word. But we all know how Jack edits: he cuts. He is able to abandon a nice turn of phrase for the integrity of the work. If the editor-in-chief wants to jettison Jack's rewrites to this story, I would be happy to accept that. Otherwise, it is our mandate to be faithful to his work. (Remember how Dystar appreciated Etzwane's restraint in avoiding flashy embellishment to his music.)
rdf; IMP <The Roguskhoi had retired into the Great Salt Bog, a place of shuddering black ooze, rust-colored ponds, pale green reeds, snake-grass, black

limberleaf, occasional islands overgrown with coral trees which from the air appeared as casual piles of pink and white decks, other islands of sand rising stark and bare.
/
The Roguskhoi had retired into the Great Salt Bog, a place of black ooze, rust-colored ponds, occasional islands overgrown with coral trees, other islands of sand rising stark and bare, pale green reeds, snakegrass, black limberleaf.>

Finally, although I didn't work on the text, I can't resist including this gem, found by Steve Sherman on the cutting room floor. It is so painful to lose this.

68. The following morning he came to a wide slow river, which he crossed, dry-shod, on magic feathers. In the shallows, among the reeds stood a nymph staring down at the ripples which left her parted knees. Absorbed in her thoughts she failed to see Shimrod, and he watched her for several minutes. Her hair was sleek and lank, greenish-yellow; her ears were very small and lacked lobes; their substance seemed fine as shell. She reached her hand to touch the water and Shimrod saw that her nails were filmy, like insect wings and she seemed to lack thumbs. Slowly she turned; her breasts were tipped with small green nipples and a sparse blue-green down, like moss, covered her pubic area. She became aware of Shimrod; her mouth opened into a shocked round orifice. She sank into the water until mouth and nose were submerged and her green-yellow hair floated. For ten seconds she stared at Shimrod, in mingled wonder and alarm, then submerged her head and was gone.
Somberly Shimrod went his way. The nymph's face had been blank, almost vacuous, like the face of a fish, or so it seemed at first glance, but there had also been the stir of thoughts and emotions incommensurable to his own, as befitted the circumstances.

ON THE PROPER USAGE OF THE SUBJUNCTIVE

Patrick Dusoulier is a learned man willing to thoroughly explicate his conclusions. I am fascinated, although I suspect my understanding is dim. Ultimately, I think these "faux subjunctive" issues are matters of the American ear.

69. "He seems to be lost," muttered Reith. "I wonder if the Dirdir boat were seeking him.

TI-ISSUE 199; VTEXT=RED INK= <boat was seeking>
      MS = <boat were seeking>
COMMENT 199; "were" changed to "was" in red ink in MS2. In this instance "were" looks really odd.
TI-SECOND 11; I agree, this seems beyond the normal acceptance we have for this Vancean idiosyncrasy. It does look odd, gives the impression the "Dirdir Boat" is a plural . . .
COMMENT 199; Yes, that's how I feel too.
TI-SECOND 15; Emphatically agree with prop. "If" does not require "were" every time.
SJS: This time I have to overrule. The ms is clear and this does not seem to me to be a case of painful authenticity.
TI-SECOND 15; Pain levels ought to be determined by the one with the thickest hide. By that I mean, if even one person thinks it is OK, it is probably OK. I don't like it, though.
TI-PROPOSITION 199; STET
IMP boat was seeking/boat were seeking

70. The boat was possibly within, in a dismantled and non-usable condition. Or it was not. If it were there he had not the remotest idea of how to gain possession of it. If it were not in the building, if only Paul Waunder's transcom were there, then he must revise his thinking and make new plans . . .

TI-ISSUE 199; VTEXT=RED INK= <should be>
      MS = <were>
COMMENT 199; MS2 changes "were" to "should be" in red ink. What's wrong with having "were" here?
TI-SECOND 11; There's a lot "wrong", if one considers that English grammar (for what it's worth) is still to be applied and respected! The use of the subjunctive form is not appropriate here. A sure test is to check whether you have "would", or "could", or "might", in fact a modal verb, after "If it were". If you find a simple indicative mode, as here, then there's something fishy. The subjunctive form is used when you move from the real world to the "fantasy", or recognizably hypothetical and impossible one. "If I were a rich man, I would buy a large house in every capital of Europe (but I'm not, not yet anyway)". Or to consider a first hypothetical possible case, then examine the

resulting consequences: "If I were able to reach this piece of grapevine, I might be able to climb up to Juliette's balcony, thought Romeo . . .". In the present case, Reith is just describing two exclusive possibilities : either it was there, or not. If it was, he had no idea etc. If it was not, well, too bad. No impossible fantasy involved, just a rational enumeration of "a priori" possible cases. And no sequence of events expressed formally with a resulting conditional. The VTEXT modification is awkward too, I think the editor meant to change to "should it be there, he had no way" which would have been quite fine.

Note that the "test" I mention doesn't work the other way round. Here's an example I made up :

"He asked me for compensation. I told him that if it was just a matter of money, then I was ready to pay [or "I would be ready to pay" or "I would readily pay" or "I might pay" or "I could pay"]

"He asked me for compensation. I told him that if it were just a matter of money, then I would be ready to pay, but I was afraid that a matter of honour was also at stake, which made the issue more difficult to resolve . . ."

Another made-up example. A policeman has just finished interrogating a suspect, leaves the cell, talks to a colleague :

"If he was saying the truth [If what he was saying was true], then we have to let him go, don't you think? [or "we should let him go]"

"If he were telling the truth [if only what he was telling us could be true], then we would let him go . . . but I don't believe a single word that bastard is telling us!"

Try also replacing "If it were" by "had it been". If it still works, well and good, otherwise there's a problem. In present case, it doesn't work at all. Jack often abuses this turn of phrase, and he's not alone in that, it's a frequent misconstruction. Maybe this makes it "OK" for some (the Board might rule that way, probably will) but I just feel it's a shame. The example I gave tries to demonstrate why it's so important to stick to usage. I know Paul tends to despise Grammar (Am I right, Paul?) and considers Grammarians as stuck-up pedants. Some of them are, but grammar is about ensuring that we still share a common language and that nuances can be appreciated by all educated people.

Sorry, let me take my Professor's cap off (my Chinese correspondents call me Du Laoshi, which means "Professor Du", Du being my Chinese family name . . . All this to say, the simplest change would be <If it was there he had not the remotest idea>. It's not MS, it's not VTEXT . . .

COMMENT 199; OK, what can I possibly say to this? :-) I used to be a grammarian, you know -- I'd never argue with you about the importance of treating grammar correctly. I love a well-placed subjunctive as much as anybody... I could add something about prescriptive vs descriptive grammar here but on the whole I think I'll just embrace your opinions and let BR run over both of us... in most cases, only not this one, that is, for I really think "should be" is a very bad construction, very ugly, very wrong. And changing it to "was" would give us a string of "if it was... if it was not.... if the transcom was..."

COMMENT 199; Please read the above discussion. In this case I feel that the editor's phrasing is worse than the MS's. ; restore to MS

TI-SECOND 15; Sure, I'm going to argue with two professional grammarians! I would just point out that the entire speculation is in a hypothetical context, as set up by "The boat was possibly within . . .". I am not sensitive to Patrick's distinction of two hypothesis vs. a string of them. So then, what to do IF The Master is wrong?

Argument 1: We give latitude for "usage" vs. "grammar". If the wording does not stick out like a sore thumb, it is incumbent on us to make it as Jack Vance wrote it. Are we to say that Jack Vance is not sensitive to the use of language?

Argument 2: It does stick out like a sore thumb, and the editor made an attempt to fix it. We can do better, by changing "should be" to "was".

Personally, I'm for Argument 1. Support the prop.

TI-PROPOSITION 199; should be/were
IMP

TI-ISSUE 199; VTEXT=RED INK= <was>
        MS = <were>

COMMENT 199; MS2 changes "were" to "was" in red ink. Another instance where I feel "were" would be quite all right.

TI-SECOND 11; See previous endnote. Again, context is that we're in a possible hypothesis, and "if it was not" is fine . . .

TI-SECOND 15; I have a headache. Didn't you argue

that a possible hypothesis calls for the subjunctive mood, i.e. "were"? Also, I <u>really</u> do not favor flipping back and forth between 'was' and 'were' in this string of speculations (as per next endnote). Why can't Jack Vance just say what he wants? IMP <was/were>.
TI-PROPOSITION 199; STET
IMP was/were

TI-ISSUE 199; VTEXT=RED INK= <was>
      MS = <were>
COMMENT 199; MS2 changes "were" to "was" in red ink. Same here -- "were" would be quite OK. A different case : we're in the context of a WISH-FUL hypothesis, the case of "I wish I were a rich man". "If only I were a rich man,". This is a legitimate case for "were" indeed. The "was" introduced by the editor is really bad, it implies "if there was only one object there, Paul Waunder's transcom". . .
TI-SECOND 15; I think it actually does mean there is only one object there, i.e. the transcom and not the spaceship. Nevertheless, I support the prop!
TI-PROPOSITION 199; transcom was there/transcom were there
IMP

71. If Reith <mark>were</mark> to leave the city he must choose some other route.

TI-ISSUE 199; VTEXT=RED INK= <was going>
      MS = <were>
COMMENT 199; MS2 changes "were" to "was going" in red ink. Well, JV likes "were". . .
TI-SECOND 11; Oh my . . . Another one! The "were" is excessive, I have to say again. Consider the fol-lowing sentence : "If Reith were going to leave the city, we would have seen him packing his suitcases already, don't you think?". In present case, Reith is considering his future plans, it's not an unlikely hypothesis but a statement of fact, indicative mode is appropriate.
COMMENT 199; But it isn't "were going to" -- it's "were to"! Which doesn't change the fact that I agree with you.
TI-SECOND 15; Oddly enough, the MS version doesn't sound painful to me (although I agree the actual meaning of "were to" is off here). I think that is because of the implied hypothesis whirling around in it: "If Reith were to leave the city . . ." then it would

have been some other way. Recommend IMP.
TI-PROPOSITION 199; STET
IMP was going/were

72. The chances, very bad in any case, were <mark>nonexis-tent if he were caught</mark> in the open.

TI-ISSUE 199; VTEXT=RED INK= <would be nonex-istent if he should become caught>
      MS = <were nonexistent if he were caught>
COMMENT 199; MS2 changes "were nonexistent if he were caught" to "would be nonexistent if he should become caught" in red ink. I propose keeping the vtext.
TI-SECOND 11; My personal point of view : neither original MS nor Vtext find my favour! Vtext "should become" looks too grammatically intricate. And MS has a "wrong" <were>, the first one . . . MS would be fine if it were set as : " The chances, very bad in any case, <u>would be</u> nonexistent if he were caught in the open" like "In the event that he got caught in the open, then, in that case, the chances would become nonexistent, whereas currently they're simply bad". "become" is the key word. That's why the MS "chances were nonexistent" is not logically correct, because they imply fact when they're only a potential result of another hypothesis.
COMMENT 199; While your phrasing is good, I can't agree about the intricacy of "should become"... it's not casual, to be sure, but nor is it overly complicated. In my opinion, that is. It is easy but deceptive to say that the MS reading is more elegant as it uses fewer words, but it does contain a false subjunctive and I strongly recommend that the vtext be kept.
TI-SECOND 15; Disagree with prop. I've flipped back on forth on this half a dozen times, but I think restoring the MS is best. I can read it right through without pausing to scratch my head. It sounds more direct, and it is a fact that Reith would be screwed if he were caught. Recommend IMP.
TI-PROPOSITION 199; STET
IMP would be nonexistent if he should become caught /
were nonexistent if he were caught

SUMMING UP

Again and again, it was driven home that Jack's vocabulary and subtle use of words is second to no one's, that he is a great stylist who creates ways for the writing to convey

what he wants to say in a manner that is transparently lucid, that perfection is not the be all and end all of his art.

We in TI had a role to play in producing the VIE, one of many. It has been a particularly involving and rewarding role for me, not the least because of the interactions with others of like mind. It is a wonder we are all on speaking terms after five years of this. Or, better, it is a testament to the clarity that comes from shared awe.

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Letters to the Editor

I am now publishing a private newsletter, "with an editorial policy intended to appeal to a livelier and less sedate readership than that of *Cosmopolis*". [*The Book of Dreams*, Vol. 26, page 31]

Extant is available for download on a page linked to the 'Other Links' page of the VIE web site. Go there directly at: http://www.vie-mirror.org/extant/

Extant #2 will include *Scrolls of Honor* celebrating the 100 greatest VIE paladins, a set of existential cartoons by George Rhoads, a rambling meditation upon Vance's metaphysical attitudes.

Paul Rhoads

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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* 61, please submit articles and letters-to-the-editor to *David Reitsema*: Editor@vanceintegral.com.

Deadline for submissions is April 30, 2005.

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VIE Contacts

The VIE web page:
www.vanceintegral.com

For questions regarding subscription:
subscribe@vanceintegral.com

To volunteer on the project:
volun@vanceintegral.com

To report textual errors in Wave 1:
errata@vanceintegral.com

Paul Rhoads, VIE Editor-in-Chief:
prhoads@club-internet.fr

R.C. Lacovara, Business Manager:
Lacovara@vanceintegral.com

Suan Yong, Process Integrity:
suan@cs.wisc.edu

Joel Riedesel, Work Flow Commissar:
jriedesel@jnana.com

Damien Jones, Double-Digitizing:
damien.jones@shaw.ca

Ron Chernich, Techno-Proofing:
chernich@dstc.edu.au

Alun Hughes, Textual Editor-in-Chief:
alun.hughes@btinternet.com

Steve Sherman, Textual Integrity Administration:
steve.sherman@t-online.de

John Foley, Composition:
 johnfoley79@optonline.net

Christian J. Corley, Post-Proofing:
cjc@io.com

John Schwab, Archivist:
jschwab@dslnorthwest.net

Hans van der Veeke, Volunteer Ombudsman:
hans@vie.tmfweb.nl