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## RECENT VANCE PUBLICATIONS

David B. Williams reports that the following titles are currently in print:

THE DRAGON MASTERS (WITH THE LAST CASTLE)  
ibooks, TPB, 2003, 0-7434-7467-8

EMPHYRIO  
Millennium, TPB, 1999, 1st, 98885-X  
Millennium, TPB, 2000, 2nd imp., 1-85798-885-X  
ibooks

THE GRAY PRINCE  
ibooks, TPB, 2003, 0-7434-7969-6

LANGUAGES OF PAO  
ibooks, TPB, 2004, 0-7434-8714-1

MASKE: THAERY  
ibooks, TPB, 2003, 0-7434-7525-0

TO LIVE FOREVER  
ibooks, TPB, 2004, 0-7434-7921-1

BIG PLANET  
Gollancz, TPB, 2000, 0575-07117-6

BLUE WORLD  
Gollancz, TPB, 2003, 0575-07348-9

DYING EARTH (TALES OF THE)  
Orb, TPB, 2000, 87456-1  
Gollancz, TPB, 2000, 85798-9945

LYONESSE: SULDRUN'S GARDEN  
Gollancz, TPB, 2002, 0575-07374-8

LYONESSE: THE GREEN PEARL + MADOUÇ  
Gollancz, TPB, 2003, 0575-07517-1



David B. Williams notes:

Most of these may still be available in the distribution stream. So this doesn't leave much that "needs" to be brought back into print. Setting aside the major series (Tschai, Durdane, Demon Princes, Lyonesse) there remain the three Alastor novels, plus secondary items such as *Space Opera*, *Showboat World*, and early titles such as *Son of the Tree*, etc. And, of course, *Cugel!* And "assemblages" such as *Galactic Effectuator* and *Rhailto*.

Note that none of the Alastor novels enjoyed hardcover editions, except for the Tor three-in-one volume of 1995. Indeed, this seems the best justification for doing any Vance on Lulu—to provide new, hardback editions of novels that never had them or that are so rare as to be unavailable (*Emphyrio*). A high-priced trade paperback just don't seem very "needed" in the current market when low-cost TPBs are available from the publishers or second-hand.

## FRENCH

Published in March 2007, an omnibus *Durdane* (hardback and trade paperback, no maps) in new translation by the VIE's own Patrick Dusoulrier, was published.



The cover is by Philippe Manchu.

The announcement of this publication was an occasion for David B. Williams to comment on this classic:

The Durdane sequence has been neglected in the esteem of Vance fans for too long. Critics have agreed that Volume I, *The Anome* or *The Faceless Man*, is indeed a prime example of Vance's ability to immerse the reader in an alien local setting and gradually expand the story to wider and wider horizons. But Volume III, *The Asutra*, has been generally disparaged by the same critics. I find this mystifying. I like the whole adventure of Gastel and Ifness into the Caraz, and then Gastel's voyage off-planet opens up the widest horizon of all. The problem for the critics seems to be that Vance didn't write the kind of series they wanted, one in which the characters remain in that initial closed world; but the fact that Vance chose to do something different doesn't make the series bad.

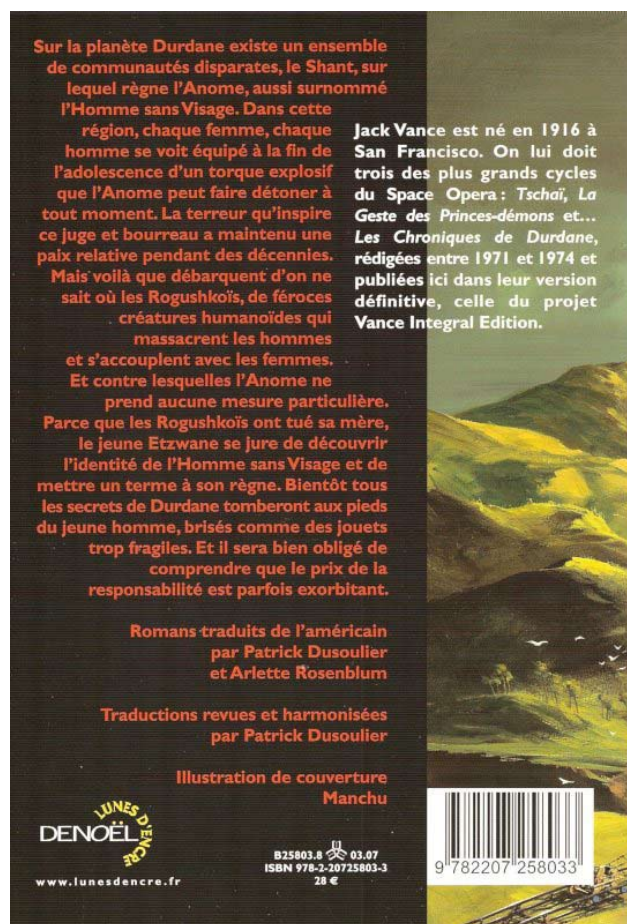
The ending, with the forlorn hero abandoned on his backwater planet, is also typically Vancean. I also relish the slightly off-stage byplay of Ifness and his institutional battles for status and preferment that occurs throughout the sequence. It's remarkable that Vance, who has never worked in an office let alone a large organization, is so perceptive about the inner politics and contentions of such organizations.

It is a scandal that, unlike Vance's other series, Durdane has not been issued as an omnibus volume in HC or massmarket paperback except in the enlightened U.K.

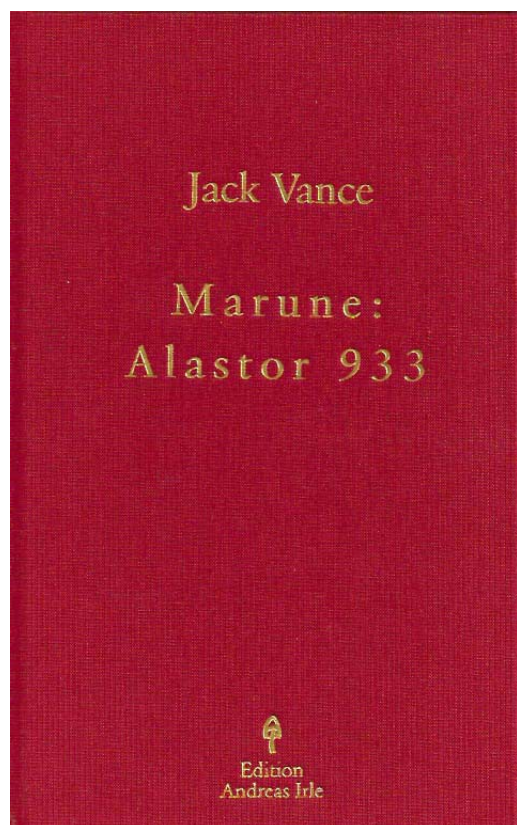
By the way, if I ever start writing Vance "homage" novels, I will feature a hero from the Historical Institute, on assignment to one startling planet after another. Maybe I'll make Ifness his Section Chief!

## GERMAN

Edition Andreas Irle began publishing Vance in German, in 1995, with "Die sterbende Erde" (The Dying Earth). There are now 18 books in this series. The



The lower section of the white text reads:  
The Chronicals of Durdane, written between 1971 and 1974,  
and published here in their definitive version, that of the  
Vance Integral Edition.



latest additions are:

TRULLION: ALASTOR 2262

Translated by Andreas Irle, (proofed  
by Thorsten Grube)  
240 pages, one map  
limited to 125 copies, numbered

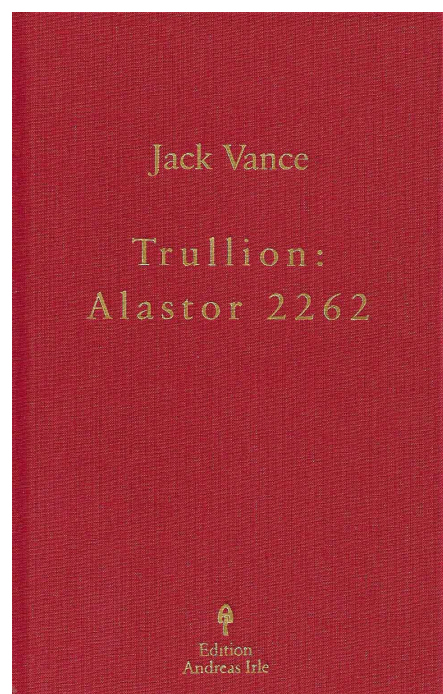
MARUNE: ALASTOR 933

Translated by Andreas Irle, (proofed  
by Thorsten Grube)  
188 pages  
limited to 125 copies, numbered

Wyst is in preparation for early  
2008.

## VIE ON LULU?

Andreas Irle, and other VIE  
stalwarts, in cooperation with  
the Vances, are investigating this possibility. A sample, not for general  
distribution, is in preparation, to see the result and as a basis for further  
steps. If matters go well Andreas hopes for a quicker series of new  
publications becoming available, with the mysteries first in line.



## JACK VANCE AND SCIENCE FICTION

Though he published for 55 years, from “The World Thinker” in 1949 to *Lurulu* in 2004 Vance never attained the stardom enjoyed by other Science Fiction authors. Younger science fiction readers, Americans in particular, have often not even heard of him. Some Science Fiction connoisseurs, however, place Vance very high. Dan Simmons, one of the most successful contemporary SF authors, is an outspoken admirer. In his essay on Vance\* Simmons reserves his greatest enthusiasm for two stories from the earlier period of Vance’s œuvre; *The Languages of Pao*, written in 1956, and *The Dragon Masters*, written in 1961.

This particular preference is not unique, to such an extent that these particular stories might be called Vance’s greatest SF hits. Nothing in the subsequent work, from *The Star King* on, inspires as much excitement in the Science Fiction world, and Vance’s reputation remains eclipsed by authors like Ray Bradbury, Arthur C. Clarke, Isaac Asimov, Frank Herbert or Stanislaw Lem. These names are even familiar to many non-Science Fiction readers. Movies and even operas have been based on their books. Among specialists Vance enjoys a reputation for style—for a manner said to be ‘baroque’. It is also conceded that his atmospheres are convincing. On the other hand, passing over the non-literary complaint that his stories are based on a ‘conservative reactionary’ philosophy, his plots are said to be weak and formulaic, his characters colorless, and he has been reproached for writing mere adventure tales, ‘space operas’ and ‘miniatures’ lacking a deeper message or true Science Fiction content.

Another group of Vance readers, however, is greatly enthusiastic, irrespective of period or genre, to such an extent that, to explain the phenomenon, it has often been suggested that Vance is ‘a special taste’; as if the ‘Vance reader’ is a literary oddball with a taste for purple prose and indifferent to plot and character.

### LANGUAGE

The persistent idea that Vance’s prose style is ‘baroque’ is based, almost completely, on a single book from 1944. Its opening lines are:

Deep in thought, Mazirian the Magician walked his garden. Trees fruited with many intoxications overhung his path, and flowers bowed obsequiously as he passed. An inch above the ground, dull as agates, the eyes of mandrakes followed the tread of his black-slipped feet.

In the nearly sixty years which have elapsed since this passage was written, Vance’s style has not ceased to evolve. In *Big Planet* (1951) he experimented with a then popular, often verbless ‘telegraphic’ style†:

...He squeezed the handle of his ion-shine. Crackling electric streaks down the violet ray. Man’s head charred, shriveled; blaster smashed, flung askew.

In the seventies and eighties his typical manner becomes almost austere. Here is a typical extract from *The Book of Dreams* (1980). With light touches Vance evokes feelings, thoughts and actions, to build a mood of uneasy expectancy:

The questionnaire now was complete. As Alice reread it, Gersen watched her face. This slender red-haired girl was the instrument of Howard Alan Treesong. Conceivably she knew him by another name, and in this case she might or might not know his reputation. In due course the truth would become known. . .Gersen rose to his feet and sauntered across the room. She looked up with an uncertain smile. “I’ve just finished.”

In the same book Vance evokes yet another of his palpable atmospheres, this time with a series of leisurely descriptions:

Gersen wandered the crooked old streets of Pontefract. He sat in small irregular squares, planted with boxwood and wallflowers. He idled along alleys smelling of age and wet stone; he took several meals at a restaurant suspended over Bottleglass Bay on rotten black pilings.

This passage is not baroque, but it is based on strong, if discreet and poetic, architecture of repetitions:

crooked old streets—small irregular squares—rotten black pilings  
boxwood and wallflowers—age and wet stone  
Gersen wandered—he sat—he idled—he took  
planted with—smelling of—suspended over

The structure is almost musical. Read aloud the soberly rhythmic quality of Vance’s prose is evident.

But what of his abundant dialogue? It is often characterized as ‘high’, or even ‘stilted’ by some. It is true that it is rarely crude or crass, but can it be called ‘baroque’ or, on the other hand, ‘decorous’? Here is one of many café scenes, this from *The Star King* (1961), which, at least in certain passages, might seem bring grist to these mills:

Gersen handed him a napkin. Suthiro suspended it from left thumb and forefinger, stroked it lightly with his right hand. It fell to the table in five ribbons.

“Well done,” said Gersen, and to Pallis: “His fingernails are hardened, sharp as razors. Naturally he would waste no poison on the paper, but each of his fingers is like the head of a serpent.”

Suthiro made complacent acquiescence.

Gersen turned back to him. “Where is your friend Fancy Dasce?”

“Not too far distant.”

“Red face and all?”

Suthiro shook his head sadly at Dasce’s poor taste in skin toning. “A very able, a very strange man. Have you ever wondered about his face?”

“When I could bear to look at it.”

“You are not my friend, you tricked me beautifully; nevertheless, I will warn you: never cross Fancy Dasce. Twenty years ago he was thwarted in some small escapade. It was a matter of collecting money from an obstinate man. Hildemar by chance found himself at a disadvantage. He was knocked down and strapped hand and foot. So his creditor had the poor taste to cleave poor Hildemar’s nose, and cut off his eyelids. . .Hildemar eventually escaped and now is known as Beauty Dasce, or Fancy Dasce.”

“How awful,” muttered Pallis.

“Exactly.” Suthiro’s voice became contemptuous. “A year later Hildemar allowed himself the luxury of capturing this man. He conveyed him to a private place, where he lives to this day. And

\* see *Jack Vance, Critical Appreciations and a Bibliography*, The British Library, 1999.

†This term was popularized in the VIE, and perhaps invented, by Patrick Dusoulier.



occasionally Hildemar, remembering the outrage which cost him his features, returns to this private place to remonstrate with the man.”

Pallis turned glazed eyes at Gersen. “These people are your friends?”

“No. We are associated only through Lugo Teehalt.” Suthiro was looking along the esplanade. Gersen asked idly, “You and Dasce and Tristano work together and train together as a team?”

“Often, though I for one prefer a singular scope.”

“And Lugo Teehalt had the misfortune to blunder upon you at Brinktown.”

“He died quickly. Godogma takes all men. Is this misfortune?”

“One never likes to hasten Godogma.”

“True.” Suthiro inspected his strong agile hands. “Agreed.” He looked toward Pallis. “On Sarkovy we have a thousand popular aphorisms to this effect.”

I don’t think this text, and the dialogue in particular, can be characterized as either ‘baroque’ or ‘decorous’ but some phrases, like *made complacent acquiescence*, are both unusual and typically vancian. This phrase, however, is no literary arabesque, coyly self-conscious of its own clever elegance. Nor is it stilted. For the needed meaning, at this point in the narrative, could not be expressed more concisely; these three words express exactly what is wanted, in the manner that is wanted, and it is impossible, for this critic at least, to see anything as efficient. Rather than baroque or decorous, it is soberly efficient—an example of what Norman Spinrad calls Vance’s ‘razor sharp control’. This is one of the aspects of the great expressiveness of Vance’s style. He gets maximum meaning from each word, and thus the texts, though they feel relaxed, are more dense than usual.

## VANCIAN ENGLISH

Vance’s worlds—his settings, scenes and characters—as expressed in his narrative voice and dialogues, are coherent and convincing because they arise from a profound conception—or clear artistic vision. It is this quality which allows such clear articulation. Vance provides only what is needed because he has a clear sense of what is needed. Suthiro, a professional assassin, is suave, alert and dire. Gersen, a man-hunter, is cool and efficacious. Pallis, a secretary with no experience of such people, is both scandalized and terrorized.

It will be objected that such ‘consistency’, such respect for the internal logic of a literary creation, is the least that can be asked of an author. Alas, the number of writers who respect this criteria is low. Most have a lamentable tendency to believe that their act of writing in itself guarantees coherence, and that they merely need to ‘write well’ to make this coherence also convincing. Foolishly confident, they evolve events and spin phrases like so many puffs and rings blown by an idle smoker, enchanted by this ‘creative process’, and hypnotized by their own voices. Such writers often declare that their characters make their own decisions and that their worlds take form of themselves, that they, the writers, only follow along. Vance scoffs at this conceit. The reader, not himself, is at the center of his creative process, his writer’s attention. He severely assesses his own work. He is like the painter Titian—considered by many to be king of painters—famous for declaring that his ‘creative process’,

as we would say today, consists of scrutinizing his work in progress as if it were his ‘worst enemy’.

Few writers use so large a vocabulary or have such aptitude for naming and neologism, but Vance’s linguistic *maestria* is all the more admirable for its unobtrusiveness. He does not introduce obscurity or matter subliminally labeled ‘sophisticated’, like writers such as Eco or le Clesio. Reading Vance will not contribute to anyone’s ‘cultural’ self-satisfaction. It is designed to please on the basic level of entertainment, but in Vance’s case this means offering real pleasures to intelligent and discriminating minds.

Vance’s English begins with the California speech of his youth, marked by the pell-mell multi-ethnic settlement of that state. Like Shakespeare he is a linguistic innovator. The writing and speech of his readers is fertilized by his expanded and honed vocabulary—word meanings augmented with new overtones and associations, original turns of phrase colorful and apt. The essence of Vance’s literary technique is *choice of the right word*; Vance is a writer’s writer, a poet who never fatigues or offends his reader’s taste and intelligence.

## GENRE

Though accused of being a mere exploiter of extant genres, Vance’s formal originality is protean. Stories like *Ullward’s Retreat* or *Sulwen’s Planet* cannot be understood using the terms ‘protagonist’, ‘hero’ or ‘villain’, and this is more or less true of the rest of his work. Kirth Gersen, certainly a ‘hero’, is also a mirror of the villains he hunts. He operates outside the law, moved by an obscure mix of motivations both emotional and rational, so that his sympathies sometimes coincide with those of his intended victims. By such a device an antagonist becomes a new sort of protagonist.

But Vance seems to reject the very idea of a central character, whatever their special qualities. In *Marune* (1974) secondary characters such as O. T. Koloden, Arial, or Lorcias, while they occupy the scene, have the same weight as the hero, Pardero/Efraim, and when they leave the stage of the story, we are left with the impression that they walk directly onto another which, though hidden from view, is just as rich and interesting. Vance’s way with the ineluctable particularness of storytelling (i.e., that certain characters are followed though time) involves an uncomfortable awareness of the infinity that is each and every person, place and thing.

Vance’s protagonist/heroes—Gastel Etzwane, Adam Reith, Ghyl Tarvoke, Jantiff Ravenstroke or Glawen Clattuc—are less main characters than actors in, or elements of, events which themselves are the true focus of a story. Vance therefore feels free to shift his focus from actor to actor. Tolstoy does something similar in *War and Peace*, a book that is about Russian society seen under the stress of the Napolionic invasion, but Tolstoy, it might be said, has an ax to grind. *War and Peace* glorifies eternal Russia, and a certain ideal vision of eternal man and eternal woman. Vance does nothing like this. The vancian relation of actor to story has not even a hint of ideology—however salubrious. When it comes to such things Vance is delicate. He does not seek to advocate, and even less to seduce. His characters are neither vessels of

vicarious experience nor idealized representations. They are threads through labyrinths of meaning, paths into landscapes of passion. Though the stories are unforgettable they may be read and reread with undiminishing pleasure because what is enjoyed is a creation of mythic and open-ended stature, not some personal, ideal or other non-literary gratification which, as such, must stale with repetition.\*

## PLOT

Vance often exploits the picaresque form, which is indeed an embryonic plot technique. But it is a venerable one, favored by the likes of Homer, Virgil, Dante and Cervantes. There is nothing weak about it per se. The dénouements of the Cugel stories are surprising and satisfying. The most cited example of weak plotting, a story which also includes picaresque elements, is *The Domains of Koryphon*. Its critics fail to perceive how formally innovative it is. Written in 1972, it embodies the most interesting use of subjectivity since Virginia Woolf and Faulkner, and, in my opinion, a more subtle and successful one. Also, if it is a 'novel of ideas', thanks to its structure, it is also a literary success.

There is more to say about this book than is convenient here†, but I will make the following remarks.

The story begins when Schaine Madduc, now a young woman, returns to the planet Koryphon to find herself embroiled in anti-colonial tensions—we later learn that her own childhood actions, involving a romantic scandal, have shaped the situation she returns to. During five years off-planet she has learned 'cosmopolitan' attitudes but, heir to Morningswake, an 'Outker' domain on the continent Uaia—the story's stand-in for the third world—and tied to it by her childhood memories, she remains in contact with another attitude, which might be labeled 'pro-colonial'. On Uaia ancient waves of interplanetary immigrants, now in cultural decline, live in primitive circumstances. Morningswake, and the other Outker domains, were boldly stolen from these tribes only a few generations before.

On the smallest continent of Koryphon, Szintarre, thrives a 'progressive' milieu, an élite minority of recent immigrants who pretend, like the European World Court, to regulate law and morality planet-wide. Upon her return Schaine meets Elvo Glissam, a cosmopolitan anti-slavery, anti-animal-exploitation, anti-colonial activist. Partly for this reason she is attracted to him, and invites him to Morningswake. At the beginning of the book we also meet Gerd Jemasze, master of another Outker domain. Schaine has known Gerd since childhood, and is repelled by him. He seems a brutal and obtuse person, and Vance does nothing to help us correct this impression. Gerd is presented as Schaine sees him. In apparently self-serving cynicism Gerd favors unapologetic defense of private property, and proscriptive laws (time limits to criminal liability). He is the opposite of Elvo's progressive cosmopolitanism. The situation is a metaphorical

mirror of Schaine's inner state. Elvo is at Morningswake like Schaine's new cosmopolitanism within herself. Gerd represents the persistence of the 'pro-colonial' attitude of her severe father, now dead. Gerd, however, is an eligible bachelor.

The reader's own inner state harmonizes with Schaine's state. Unless some special experience has changed him, he is also a cosmopolitan. He is against slavery and colonialism.

None of these points are made explicitly. Vance has confided that the book was developed from the observation that all ownership is based on an original act of theft, and denied that it is based on the French colonial war in Algeria of the 1950s, or the history of the United States with respect to the Indians. The observation about property—which comes from the French revolution—suffices to fuel its drama which, obviously, is also nourished by contemporary anti-colonialist ideology, itself an aspect of the cold-war struggle pitting Communism against the rest of the world, but not modeled on any historical events.

Besides Elvo, Schaine and Gerd, there are other important characters: Schaine's dead father, her crippled and bitter brother Kelse, and Jorjol, a Uaian tribesman, or 'blue', an orphan raised almost as a brother to Kelse and Schaine, which exacerbates his identity crisis. When the story opens Jorjol has turned against his adoptive 'family' to become a 'Redemptionist' leader, militating for the return of the Outker domains to Uaian tribes. He is also the darling of the cosmopolitans—a situation modeled on the 1960s flirtation between the Western intelligentsia and revolutionary movements. Bit by bit we learn of Jorjol and Schaine's childhood romance, and Jorjol's violent encounter with Kelse—where, rather than behave as a brother, Jorjol's resentment prompts him to a shameful act. These events are wrapped in the obscurity of lies and the silence of shame. As in *The Cadwal Chronicles* or other stories where Vance explores this sort of issue, he formulates it in the most challenging possible way, hiding from no aspect; here he unreservedly shows the colonial situation in its human reality. He does not exaggerate, but he is pitiless where it counts.

The story does not proceed according to normal narrative precepts. At first Schaine is the central character, but already by the second chapter it is being told from the viewpoint of Elvo Glissam, who seems to have become the central character. But Schaine remains the 'central character', if the term may be so abused, for the story is essentially about her spiritual evolution. Analytical tools like 'point of view' or 'central character' cannot cope with what Vance is doing. As the book progresses they can only indicate loss of focus. Readers who depend on such a scheme, unwilling to abandon themselves to the story itself, exclude themselves from the special drama of this book.

To elucidate the enigmatic 'joke'—the dead father's legacy and the observation upon which the book is based—Gerd undertakes a voyage to the northern steppes. Elvo wishes to go, because the 'close to nature' life in Uaia is a challenge to him. Also included is Kurgech, an Uaian shaman and friend of Schaine's father—an impossible and unnatural relationship in cosmopolitan terms. This long episode,

\* I do not mean to suggest that Tolstoy stales with repetition! I don't think it does, but the message-aspect of *War and Peace* need not be repeated to be better understood or appreciated. Tolstoy, of course, is bigger than his doctrines of Russian history and society.

† See: *Some Theoretical Aspects of the Domains of Koryphon*, Extant 16, for a full treatment of this subject.

from which Schaine is excluded, results in the transfer of our interest from Elvo to Gerd, a change underlined by a slow shift in the narrative point of view. The narrative architecture is a temporal, spatial, cultural and political pavane; Schaine's heart and mind progress in a circle, from her father, to Jorjol, to Elvo, and finally to Gerd, a man like her father. But Vance has structured the story so that readers do not observe the process, but live it. This 'life experience' however, is not vicarious. It is not about empathy with a character's travails. It is an actual personal experience, particular in the reader's own heart. In fact the story never loses focus; if Schaine had been kept at center stage this would have focused the reader's attention on Schaine's sentimental evolution. But sentiment, though necessarily present, should not dominate in such a case, out of respect for the reader's intellectual freedom. The book's essential adventure is for the reader himself. Its structure, therefore, remains hidden to those who do not allow themselves to be led into a realm of formal innovation and spiritual renewal.

## VANCE'S SCIENCE FICTION

Even Vance's severest critics, however, cannot pretend that *The Dragon Masters* suffers from plot weakness; this adventure yarn is complex, geometrically lucid, and built around scientific ideas—genetic manipulation and cultural relativism—which, half a century later, have moved to the center of our awareness. *The Languages of Pao* is another speculative story based on new scientific theory. Perhaps more open to formal criticism\* it was an influential innovation in the genre because the science on which it is based is not among those described as 'hard'—the natural domain of Science Fiction—but a discipline previously classed among the humanities. This theory, according to which language determines culture, and thus behavior, has not remained influential, but it is typical of mid-20<sup>th</sup> century progressive thought, and because it sprouts from the same epistemological root as the still influential doctrine of cultural relativism, it retains a certain appeal.

Vance's fascination with languages is evident throughout his work. *The Substandard Sardines* and *The Gift of Gab* are based on the postulate, presently in vogue, that language is an evolutionary stage eventually to be reached by other species. In *The Asutra*, Vance tests the idea that language is not a natural but a purely cultural construct—the 'Great Song of the Ka' is a language without vocabulary or grammar in the ordinary sense. In *The Moon Moth* Vance emphasizes aspects of language other than ordinary communication.

*The Languages of Pao* is a book which brings Science Fiction into the realm of culture, opening areas of human significance to which the genre had little access previously. But Vance's fascination for humanist themes can be traced in all his early Science Fiction. In *Clarges (To Live Forever)*, 1954, an early example of his Aristophanian burlesque where vast and serious questions are comically brought down to earth, Vance explores the social consequences of medical progress. In *Coup de Grace* (1957) Magnus Ridolph practices 'cultural

analysis', as does Edwer Thissel in *The Moon Moth* (1961). Darwinism is experimented in stories like *The Visitors* (1950, also published as *Winner Lose All*) where several interstellar species, including Man, compete for an energy source on a far planet (man loses), or *The Narrow Land* (1966) where a new species is created by a combination of accident and its own deliberate intervention. *The Men Return* (1955) toys with the philosophy of science—specifically the assumption that physical laws are uniform and stable throughout the universe, rather than mere local conditions.\*

Prior to the 20th century the preeminent discipline in Western universities was Philosophy (phylo-sophy: love of knowledge); other branches of knowledge were understood as aspects of it, and took their place in a hierarchy determined in consequence. This situation has evolved; the place of honor is now held by what was once a mere branch of philosophy, the study of nature, or 'science'. In order to preserve their dignity in the new hierarchy, those disciplines which are sometimes called 'humanities' have redefined themselves as 'science', or as aspects of the study of nature. This is not an altogether unreasonable or illegitimate process, but it has spawned the ambiguous term 'soft-science'. Vance's Science Fiction is almost always soft in this sense, or at least softer than traditional Science Fiction. Physics, engineering, robotics: these are rarely, or even never, the subjects he treats. His preferred sciences are Biology, Zoology, Ecology, Anthropology, and Psionics—which has never attained respectable status, probably to Vance's disappointment. These disciplines remain closer than the hard-sciences to the categories under which Man and Society were traditionally studied.

In the old hierarchy the study of Man and Society used to be under the aegis of Theology, Philosophy and Geography.† They are now under Psychology and Sociology. The latter are very different from the former because they conceive of Man not as a creature unique in a creation of which he is the natural center, but as a mere element of a soulless mechanism, a large sort of rat, an animated stone. They make no such distinction as that between *terrestrial* and

\*This theme relates to Vance's flirtation with the idea of local deities.

† In Diderot's 1782 *'Encyclopédie, ou Dictionnaire Raisonné, des Sciences, des Arts et des Métiers.'*, is a chart entitled *'Système Figuré des parties de la Géographie.'* according to which Geography is divided into two parts: Universal and Particular. Particular Geography includes *Chorographie*: 'Lands, of a given extension, considered in themselves, with their parts and properties', and *Topographie*: 'Particular places described in the greatest geographical detail'.

Universal Geography is divided into three sections: Absolute, Relative and Comparative. 'Comparative Geography' concerns the various aspects of Cartography, Navigation, and even Naval architecture, Cargo stowage, and etc.. 'Relative Geography' concerns 'phenomena produced by celestial influences', such as the 'Appearance of the Sky', 'Seasons', 'Shadows', 'Time-zones', etc.. 'Absolute Geography' has two parts: *The terrestrial globe considered in itself* (Continents, Islands, Oceans, Rivers, Islands, etc.), and *Its parts and their properties*. The latter has three divisions: Celestial, Terrestrial and Human.

'Terrestrial Geography' covers Borders, Mountains, Soil, Animals, Plants, etc..

'Human Geography' is divided in two: Physical and Moral. The former concerns the 'Size, Shape and Color of a people, their origin, life span, food and clothes, their houses, cities and remarkable places, their Language.' Human Geography includes six final branches:

Morals: vices, virtues.

Religion, Public Worship, Ecclesiastical Hierarchy.

Customs and Ceremonies (nuptial, funeral, etc.)

Industry, Arts, Commerce.

Government.

History: 'great men & etc.'

Diderot might have called Vance a 'Theoretical Geographer'.

\* Less so in the VIE version, where Beran's character is more fully etched.



*human geography*, between man as body and man as spirit. Philosophy, as it used to be understood, was not closed to the transcendent aspect of Man. Sociology and Psychology are,\* which is both a reason for, and a consequence of, the continued slip of Western élites into Atheism (by which I mean anti-Christianism) and Materialism. Today we tend to think of ourselves as inhabiting a universe where all things, including emotions, thoughts and inspirations, are interactions of matter-motes, obedient to forces which, however mysterious in fact, are ultimately susceptible to mathematical formulation.

Science in the old sense is that branch of philosophy which explores the natural world, a natural world that is only one aspect of *all that is*. This Science is not closed to anything, including any transcendent or spiritual reality. Modern Science, having dethroned Philosophy, denies real existence to the transcendent. Beauty, Goodness, even consciousness itself, are now understood as by-products of organic and chemical processes not essentially different from photosynthesis or oxygenation.

Modern Science has become the most potent of all contemporary cultural forces, and Science Fiction has importance because it is the Art which has this force as its defining element. And, I say, no Science Fiction author explores this defining element more deeply and fearlessly than Vance. Classics like *The Time Machine*, by H. G. Wells, *Brave New World*, by Aldous Huxley, or *1984*, by George Orwell, use the décor of Science Fiction as a vehicle for social criticism. Ray Bradbury's *The Martian Chronicles* is an etude in interplanetary exoticism—what Wingo, the romantic cook and photographer of *Ports of Call*, might term a 'mood impression'. These books are not essentially about things scientific†. *The Futurological Congress* and *Solaris*, by Stanislaw Lem, are based on scientific themes (political control through mass drugging, and materialization of the subconscious) but the author only submerges us in them. He does not carry us into their essence by showing us their ultimate consequences. In 2001 Arthur C. Clarke begins with artificial consciousness, a full-fledged Science Fiction theme—and a real possibility if consciousness is indeed a materialist phenomenon—but ends up coyly evoking a Cosmic Conscience, which might be an alien, one of us, or all of us together in a spiritual collective. This is an unoriginal compromise with Judeo-Christian transcendentalism, a esotericism of the Rosicrucian or Free Mason stamp under futuristic cover. That such a concept is acceptable to Science Fiction readers can only be because it remains so vague, and that so many actually find it delectable indicates the limitations of the genre.

To Clarke, Bradbury, Lem and other science fiction

\* See: Alan Bloom, *The Closing of the American Mind*: Simon and Schuster, 1987; and Leo Strauss, *Natural Right and History*: Chicago University Press, 1953.

† In an interview with Huddleston, Vance mentions Edward Stratemeyer, Howard R. Garis and other writers who, under the pseudonym 'Roy Rockwood', published such stories as: *Through Space to Mars*, *Lost on the Moon*, *The Mystery of the Center of the Earth*. Huddleston reports Vance as saying: "These were really, I believe, the first true science-fiction stories [...] if you want to discount Jules Verne and H.G. Wells [...] never intended to be science-fiction [but written for] different motives or different feelings. H.G. Wells was a philosopher and Verne, I think, was an engineer [who mixed engineering and adventure], whereas H.G. Wells had philosophical axes to grind. Roy Rockwood [...] was science fiction for the sake of science fiction." The distinction Vance draws between 'engineering' and 'science fiction' is related to the one I am drawing between 'True science' and 'Modern science'.

writers, the invisible world is real, as it is to all but the most obdurate Materialists. Particular to Vance's approach is uncompromising experimentation of Modern Science's attitude. There are several blatant examples. Two stories, both written prior to 1965, explain spiritual phenomena in purely materialist terms. In *Parapsyche* the collective consciousness, by sheer mass of mental emanations, gives substance and force to 'spiritual' reality. In *Nopalgarth* human access to the spectrum of spiritual consciousness is explained as a symbiotic by-product of interstellar brain parasites. In both these stories we are given a materialist explanation of spiritual phenomenon which is not a compromise but consistent with the materialist stance.\* Whether earnest explanations or intriguing just-so stories—and they are certainly the latter in Vance's mind—they put us uncompromisingly face to face with the philosophical core of Modern Science.

The hegemony of Modern Science is not complete, but it is having a pervasive influence on society, in particular through cultural relativism. The contention 'no culture is superior to any other' depends upon the claim that there are no standards of comparison. For how can there be a material standard of comparison of moral qualities? This argument is based on denying existence to the transcendental, and Modern Science thus eliminates the only possible source of such standards—things like 'goodness'. Unlike 'acceptance', which is a positive act, 'tolerance'—cultural relativism's moral corollary—is negative; the absence of rejection, or even its illegitimation. But what makes tolerance preferable to intolerance? Westerners universally, automatically and perhaps rightly, would condemn many flourishing aspects of other contemporary cultures, like slavery, ritual and punitive amputations, forced marriage or religious persecution. The reasons for such 'intolerance' are so obvious no one even bothers to formulate them, and no Westerner with a shred of self-respect tolerates toleration of them. So, whether or not we believe our culture is superior—in some or all of its aspects—we *de facto* agree that the question of cultural superiority is not obsolete, and therefore that transcendental (or *trans-* or *supra-cultural*) standards exist.

The controversy over cultural relativism is of supreme importance today. But decades ago, in a book like *The Dragon Masters*, Vance is already experimenting with it, as in this meeting of three mentalities:

"Sacerdote, how can I deal with this blockhead? He does not seem to hear me."

The sacerdot moved a step nearer, his face as bland and blank as before. Living by a doctrine which proscribed active or intentional interference in the affairs of other men, he could make to any question only a specific and limited answer. "He hears you, but there is no meeting of ideas between you. His thought-structure is derived from that of his masters. It is incommensurable with yours. As to how you must deal with him, I cannot say."

Kergan Banbeck looked back to the Weaponeer. "Have you heard what I asked of you? Did you understand my conditions for the

\* There is a precedent for this in spiritualism, namely Gurdjeef's ideas, which also use a materialist framework of which the invisible world is said to be an aspect. Thus, for Gurdjeef, immortality, or the expanded mortality which was the object of his teaching, is a fundamentally material condition. Gurdjeef's ideas, like Vance's, depend on an expanded definition of materiality which includes rarified substances such as nople-cloth, or, for Gurdjeef, the 'higher foods'.

release of the grephs?"

"I heard you distinctly," replied the Weaponeer. "Your words have no meaning, they are absurdities, paradoxes. Listen to me carefully. It is ordained, complete, a quantum of destiny, that you deliver to us the Revered. It is irregular, it is not ordainment that you should have a ship, or that your other demands be met." [. . .]

Kergan Banbeck threw up his hands, turned once more to the sacerdote. "How can I halt his nonsense? How can I make him see reason?"

The sacerdote reflected. "He speaks not nonsense, but rather a language you fail to understand. You can make him understand your language by erasing all knowledge and training from his mind, and replacing it with patterns of your own.\*

This is great fun. It contributes appropriately to the story's atmosphere and does not disturb its basic elements. But it makes no sense. If the Basics and their slaves really think like this, why do they come, armed and cautious, to take men by force? Why not come frankly and peaceably, to lead them away by the hand? A rabbit may not have the same mentality as a man, but it will run; the hunter knows it will run, and both rabbit and hunter know why.

Discounting *The Deadly Isles*, the three *Lyonesse* books, the second Cugel book, and *Rhialto the Marvellous*, Vance's post *Dragon Masters* work has all been published as Science Fiction. But what is essential to the genre—exploration and dramatization of things scientific—is progressively nudged aside and reduced to décor, while non-scientific, purely human themes take center stage. Even in his early work Vance cultivates this tendency. *The Rapparee* (1949, published as *The Five Gold Bands*) is a picaresque adventure-intrigue concerning an inter-planetary monopoly of space-drive technology—essentially a commercial cartel. *The Son of The Tree* (1950) is about competing cultural outlooks, mercantile, religious, American. *The Golden Girl* (1945) and *Gold and Iron* (1952) concern relations between members of different races and cultures of unequal rank. *The Houses of Iszm* (1953) combines the themes of commercial competition and inter-cultural relations.

By the mid 1960s this aspect takes over completely. *The Last Castle* (1965) is about overcoming cultural limitations when confronted by a situation requiring new attitudes. *Emphyrio* (1966) shows a society exploited by mendacious and soulless mercantilists. *Sulwen's Planet* (1967), where a group of linguists are studying the wreckage of alien spaceships, is about academic in-fighting. *Trullion* (1973) is an exploration of social crisis caused by a youth minority rebellion against traditional Trill morality. *Wyst* (1974) is a critique of egalitarianism, from both extremes; total collectivization and the savage 'state of nature'. *The Book of Dreams* (1979) is an anatomy of solipsism. *Cadwal* (1987) explores the political contradictions of environmentalism.

These themes are not scientific. They are not based on questionable theories. They do not concern a speculative future. They subsist in the eternity of human passions and eternally recognizable social constraints. They are works of the same order as, say, Henry James' study of moral/cultural contrasts in *Portrait of a Lady*, Gogol's anatomy of institutionalized serfdom in *Dead Souls*, Hardy's studies of

\* The sacerdote's proposal, it may be noted, is the theme of *The Languages of Pao*.

the development of women's place in society in such books as *Woodlanders* or of the culturally disadvantaged in *Jude the Obscure*.

The bulk of Vance's writings are, therefore, not Science Fiction in the classic sense. But over a century has gone by since Jules Verne published *De la Terre à la Lune*; it is too late to pack Science Fiction into a small box. Vance's literary masterworks begin in Science Fiction, and he develops the genre, seizing hold of it as a realm where specific artistic intentions can be freely indulged. For Vance, Science Fiction is not a genre but a laboratory.

## THE LANGUAGES OF PAO

*The Languages of Pao* is one of Vance's few novels featuring that stock sci-fi personage, the mad scientist, as a major, even arguably the main, character. Palafox is a great savant who succeeds in transforming Pao from a bloated and somnolent victim of aggressive neighbors—a sort of 19th century China—into a dynamic and expansive society able to fend for itself—a sort of 20th century America.\* But Palafox and his fellow savants are driven by another, more intimate, impulse: selfishness and eroticism. In the spiritual abyss of triumphant Science, given the super-powers their mastery of science provides, such impulses inevitably congeal into megalomania and transcendent longing for eternity, which translate, among other things, into a hegemonic sexual aggression as they attempt to achieve genetic immortality by enslaving herds of women as breeding stock. For the dominies of Breakness the human body is no 'temple of the soul'. They unflinchingly fling wide the floodgates of rape and genocide. Ruthlessly eager to create a new society of new men, literally in his own image, Palafox uses the vast indifference to human suffering so characteristic of the 20th century's great tyrants, monsters whose powers also depended upon modern technology.

This is no coincidence. Such rich, quiet articulation of urgent and eternal questions is typically vancian; and indeed, Science has a dark side. With its rise came a prideful rationality by which was realized at last the primordial human lust to magically master the world. But it has also plunged us into confusion, for we are not, and never can be, the true masters of our destinies. We remain mere mortals, born, living, loving, struggling and dying, for reasons that remain impenetrable to Science. Science can do no more than reduce them to zoological absurdities. Meanwhile we live under Science's cataclysmic menace; the bomb, industrial accident, ecological disaster—and, most alarming of all because striking at the nature of our being: cloning and genetic manipulation.

Science, of course, has its bright side. Progress continues in medicine, communication, computing, meteorology, transport, metallurgy, ceramics, plastics, electronics, robotization, energy. For better or worse our world is

\*Indeed, this story offers lessons for us today, with respect for the transformation of China. That lesson would seem to be that China will not change fundamentally—and thus never develop a robust interior economy to save its population from serfdom, or a non-predatory foreign policy—unless it adopts new attitudes (a new language). New attitudes seems to be emerging in some areas, but it cannot be said that their progress is sure or definite, and it is certainly not guaranteed.



unabatedly and perhaps ineluctably transformed, quick-step, by scientific progress. The intelligent reaction is neither naïve embrace nor Luddite rejection, but understanding. Vance retains the hope, so prevalent in his youth, of 'human progress through scientific progress', an attitude which has animated the West since the Renaissance. In 1952, in *Gold and Iron*, Vance put these words in the mouth of Roy Barch:

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

Our attitude must mature, as Roy Barch's did, but there is no call for underlying Western optimism to wither. As humanity fares into a future made dangerous by the widening fissure between the natural world and our growing capacity, and desire, to transform it, Vance's analysis, in *The Cadwal Chronicles*, of the ethical and political problem posed by environmentalism is no doubt one of the most important literary contributions to this maturation.

Maturity is about seeing things large and whole. We must find Science's proper place. We will find it in the context of the human, not the other way around. The same is true of Science Fiction, the Art that is about Science; it must ultimately be about Man, as it is in Vance.

Vance is a 'great' writer. Another great writer, another great comic, Jane Austen wrote *Pride and Prejudice* in 1812 when she was 35 years old. It is a book whose theme—marriage—is central to the life of any young woman of the time. Marriage may, or may not, have the same social importance it did 200 years ago, but even were it to lose all significance, this book would lose none because it surpasses its theme. Jane Austen is analyzing, above all, the vices mentioned in her title, which remain perennial aspects of humanity.

## PRICE AND PREJUDICE, CHAPTER 1:

It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.

However little known the feelings or views of such a man may be on his first entering a neighborhood, this truth is so well fixed in the minds of the surrounding families, that he is considered as the rightful property of some one or other of their daughters.

'My dear Mr. Bennet,' said his lady to him one day, 'have you heard that Netherfield Park is let at last?'

Mr. Bennet replied that he had not.

'But it is,' returned she; 'for Mrs. Long has just been here, and she told me all about it.'

Mr. Bennet made no answer.

'Do not you want to know who has taken it?' cried his wife impatiently.

'You want to tell me, and I have no objection to hearing it.'

This was invitation enough.

'Why, my dear, you must know, Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of England; that he came down on Monday in a chaise and four to see the place, and was so much delighted with it that he agreed with Mr. Morris immediately; that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week.'

"What is his name?"

'Bingley.'

'Is he married or single?'

'Oh! single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!'

'How so? how can it affect them?'

'My dear Mr. Bennet,' replied his wife, 'how can you be so tiresome! You must know that I am thinking of his marrying one of them.'

'Is that his design in settling here?'

'Design! nonsense, how can you talk so! But it is very likely that he may fall in love with one of them, and therefore you must visit him as soon as he comes.'

'I see no occasion for that. You and the girls may go, or you may send them by themselves, which perhaps will be still better, for as you are as handsome as any of them, Mr. Bingley might like you the best of the party.'

'My dear, you flatter me. I certainly have had my share of beauty, but I do not pretend to be any thing extraordinary now. When a woman has five grown up daughters, she ought to give over thinking of her own beauty.'

'In such cases, a woman has not often much beauty to think of.'

'But, my dear, you must indeed go and see Mr. Bingley when he comes into the neighborhood.'

'It is more than I engage for, I assure you.'

'But consider your daughters. Only think what an establishment it would be for one of them. Sir William and Lady Lucas are determined to go, merely on that account, for in general you know they visit no new comers. Indeed you must go, for it will be impossible for us to visit him, if you do not.'

'You are over scrupulous surely. I dare say Mr. Bingley will be very glad to see you; and I will send a few lines by you to assure him of my hearty consent to his marrying which ever he chooses of the girls; though I must throw in a good word for my little Lizzy.'

'I desire you will do no such thing. Lizzy is not a bit better than the others; and I am sure she is not half so handsome as Jane, nor half so good humoured as Lydia. But you are always giving her the preference.'

'They have none of them much to recommend them,' replied he; 'they are all silly and ignorant like other girls; but Lizzy has something more of quickness than her sisters.'

'Mr. Bennet, how can you abuse your own children in such a way? You take delight in vexing me. You have no compassion on my poor nerves.'

'You mistake me, my dear. I have a high respect for your nerves. They are my old friends. I have heard you mention them with consideration these twenty years at least.'

'Ah! you do not know what I suffer.'

'But I hope you will get over it, and live to see many young men of four thousand a year come into the neighborhood.'

'It will be no use to us, if twenty such should come since you will not visit them.'

'Depend upon it, my dear, that when there are twenty, I will visit them all.'

Mr. Bennet was so odd a mixture of quick parts, sarcastic humour, reserve, and caprice, that the experience of three and twenty years had been insufficient to make his wife understand his character. Her mind was less difficult to develop. She was a woman of mean understanding, little information, and uncertain temper. When she was discontented she fancied herself nervous. The business of her life was to get her daughters married; its solace was visiting and news.

Rapid brushwork, bright colors and scintillating highlights; this passage is full of Jane Austen's youthful exuberance. Her sometimes gratuitous wit is so sharp as almost to be cruel. She deploys her phrases with insolent mastery. When art reaches this level its formal qualities can be savored for themselves, but Jane Austen's bravura serves such keen

observation that her work is an eternal touchstone for students of human frailty.

Vance published *Ports of Call* in 1998, at the age of 82. His brushwork, once as scintillating as Austen's, has become broad and subtle, the colors subdued, the highlights struck in with deceptively casual economy. The book's theme — of even greater pertinence than marriage since it escapes all taint of convention — is mortality. With a formal audacity accessible only to artists of great power and experience, Vance brings his theme to light in his picaresque manner. Before presenting Dame Hester Lajoie and her quest to recover lost youth, Vance introduces her nephew, young Myron Tany, poised on the threshold of adulthood where the choices which will determine — which is to say limit — the course of his future confront him. Vance delicately casts over the bright scene a bit of that shadow in which all life is ultimately engulfed.

#### PORTS OF CALL, CHAPTER 1 (EXCERPT):

As a boy Myron Tany had immersed himself in the lore of space exploration. In his imagination he wandered the far places of the Gaeen Reach, thrilling to the exploits of star-dusters and locators; of pirates and slavers; of the IPCC and its brave agents.

By contrast his home at the bucolic village Lilling on the pleasant world Vermazen seemed to encompass everything easy, tranquil and soporific. Despite Myron's daydreams, his parents persisted in stressing the practicalities. "Most important is your education, if you are to become a financial analyst like your father," Myron was told. "After you finish your course at the Institute, that will be the time to flutter your wings for a bit before taking a post at the Exchange."

Myron, mild and dutiful by temperament, pushed the intoxicating images to the back of his mind, and enrolled at the College of Definable Excellences at the Varley Institute, across the continent at Salou Sain. His parents, who well understood his casual disposition, sent him off with a set of stern injunctions. He must concentrate with full diligence upon his studies. Scholastic achievement was highly important when a person prepared for a career.

Myron agreed to do his best, but found himself waylaid by indecision when it came time to propose a schedule of studies. Despite his best intentions, he could not put aside images of majestic space-packets sliding through the void, of cities redolent with strange smells, of taverns open to the warm winds where dusky maidens in purple skirts served foaming toddy in carved wooden beakers.

In the end Myron fixed upon a set of courses that in his opinion represented a compromise. The list included statistical mathematics, economic patterns of the Gaeen Reach, general cosmology, the elementary theory of space propulsion, Gaeen anthropology. The program, so he assured his parents, was known as 'Economic Fluxions', and provided a solid foundation upon which a good general education might be based. Myron's parents were not convinced. They knew that Myron's decorous manner, though at times a trifle absent-minded, concealed a streak of irrational intransigence against which no argument could prevail. They would say no more; Myron must discover his mistakes for himself.

Is this Science Fiction? Is reference to majestic space-packets sliding through the void enough? Do dusky maidens serving foaming toddy in wooden beakers carry us into the future, or into the past, or are they part of an eternal present? The desire of a boy, already living on a far world, to explore space, signals alert readers to the exact nature of all human longing. The name of the college at Salou

Sain hints at some of the issues discussed in this preface. Myron's parents' reduction of his dreams to 'wing-fluttering', measuring them against 'financial analysis', are as true to life, and as comic, as anything in Jane Austen; and though different kinds of people than the Bennets, the Tanys, if more glancingly, are equally well observed.

Myron turns out to be a resourceful and even determined young fellow. Following his dreams, taking ahold of his destiny as upon the reins of an untamed and spirited mount, animated by that hope which humanity must never abandon, Myron advances into the risky and wonder filled adventure of life.



## VIE DOCUMENTATION: CADWAL

The following are selections from the endnotes of various Cadwal v-texts, mostly the 'cor-bf's, but others as well. Unfortunately I lack a full set, which left me with several unanswered questions.

*Araminta Station* cor-bf has 268 notes. *Ecce and Old Earth* has 342. *Throy* has 261. This is less than the actual amount of notes created because of an early policy of note removal, needed to liberate us from noise generated in the wild and woolly days of pre-proofing, but which also created problems.

From this total of 871 notes about 90 are presented here. Typical notes are selected as examples, but mostly these are the more interesting, amusing or unusual.

*Cadwal* TI work had two particularities. Firstly, John Schwab was both TI-wallah and composer for all three texts and, because he began work early, prior to establishment of procedures, there was confusion between the two tasks. Few of the notes dealing with VIE procedural problems, however, are presented. Still, fastidious v-text operatives should review this material sitting down; there are many distressful deviations from procedural correctitude! Secondly, for *Ecce* and *Throy* at least, as for all texts from the 1980s on, we had access to Jack's original computer disks. Some turned out to



be hopelessly corrupt. Others, thanks to expert volunteers, we were able to recover. This exciting data access, however, was not an unmitigated blessing, because confusing to us beginners.

Work on *Cadwal*, therefore, did not proceed smoothly. The end-notes are now often confusing, because poorly formulated—thanks to early non-enforcement of evolving procedures—or, worse, improper propositions made through lack of experience. But this sort of thing is rife in all the early work; luckily the *Cadwal* textual issues are rarely major. The majority of notes address spelling, hyphenation or punctuation issues, and many of these were inspired by suspicions of incorrectitude which, as the project went on, were put aside. We had not yet learned enough about the relations between manuscripts and published editions, or about Jack's style. That learning process is often on view in these notes. The most problematic area—particularly dangerous because of VIE inexperience—is certainly the first 4 chapters of *Ecce and Old Earth*. This is an interesting parallel with *Lurulu*. Jack spent several years rewriting *Lurulu*—during most of the time the VIE project was active—but this rewrite did not include the introductory chapters. This early section, therefore, presented the most editorial problems.\* The *Ecce* disk has many notable differences from what is called 'the manuscript' (MSS). The latter, I assume, is the result of a print-out from the disk, marked-up, corrected on Norma's computer, and then reprinted, and perhaps corrected again, per the usual Vance procedure. From this early section, rich in alternate versions, I have taken no larger a sample than from others. Most, but not all, of the differences, as seems not to have at first been understood, are due to Vance's working process, so that the disk version, though often different, and thus interesting from a technical point of view, is usually more distracting than helpful. Here, as elsewhere, I have tried to choose a representative group of the more interesting issues.

To make this mass of material less indigestible, and though I have changed no substance (unless by mistake) I have shortened the notes as much as possible—eliminating redundancy, ellipsis, smilies, idiosyncratic formatings. I have culled and reordered comments, or even totally restructured the notes—particularly with *Ecce*. I have always left the evidence lines and the Review comments, but the appendages of BR approvals (repeated 'stets' and 'imps'), dangling from the final proposals, are systematically removed, so that, as read here, the last statement indicates the way it went. I have likewise pared down the Sign-ons to essentials, in the interest of brevity and clarity. The exposé, none-the-less, is 15 pages long. I have also corrected some spelling—important in my own case, but sometimes for John Schwab as well. We are, in truth, not the boobs we sometimes seem, and there is no point in perpetuating such myths!

"COMMENT ?" is my substitute for massing entry codes, and most of these are probably John Schwab's, but I suspect this is not always the case. The embryonic quality of the

\* The VIE resolution of these problems is far superior to, and far more authentic, than the published editions—among which there is much variation—which makes the VIE text particularly important in the case of PORTS OF CALL / LURULU. It is ironic that the latest texts (NIGHT LAMP though LURULU) turned out to be the most in need of rescue from editorial interference.

notes, makes it hard to tell.

For those unfamiliar with VIE procedures, a slash indicates [present version] / [proposed version], and volunteers identify themselves with their VIE volunteer codes or initials. BR means 'Board Review'. SC mean 'Security Check'.

Looking over these texts—beyond the questionable questionings of some VIE operatives, which is merely inevitable—I find choices I which may not have been made later. The most pertinent among such examples (though, to cope with over 800 notes, I confess to have used a less than scientific technique of 'glancing around', or 'lightly scanning') are included below. I present them without commentary.

Despite this caveats, the VIE *Cadwal* text, without question, is the best available, and one or two over-eager returns up the textual stream have at least the virtue of absolute authenticity. Such cases, however, are rare. By the same token it should be pointed out that pre-VIE commercial versions of these texts are at worst only slightly corrupted. The 1980s, so retrospectively bleak, seem, therefore, to have been a golden age in at least this one respect.

(A note regarding the presentation which follows; it has not been convenient to present and format all issues in the same manner. Sometimes text examples proceed the note. In this case they normally show the v-text discussed, not the resolved version, unless the resolution is 'stet'. Sometimes no text example is given, when, for example, the issue is the spelling of a word. At other times the implementation instructions, at the bottom of the note, are retained, and serve as text samples. A double space, or in some cases, a new page, signal a separation between issues.)

## ARAMINTA STATION

SIGN-ON John Schwab, Hercules, 43, Preliminary Text Correction and Pre-Proof, aramin-raw-v2.doc, 26 April 2000

NOTES: The bulk of the work done at this time (26 April 2000) was in order to correct a great many of the differences that exist between the Tor and Underwood-Miller editions of the text. For the most part, many of the words that were hyphenated in the UM text, were changed to single or double words in the Tor. It is also the case that a great deal of the formatting of text—especially book titles and foreign words—as well as certain other 'special text' cases, differed greatly between the 2 editions. I made the effort to note as many of these as possible, and the bulk of them have been changed to the UM version. Punctuation corrections have been made in many places. When a punctuation change was made, it was most often because the change puts the text in line with the UM edition. Any other text changes that were made are endnoted. There are also a great many of TEXT-QUERYs that refer to punctuation. It should also be noted that a great number of formatting comments or suggestions have been made. I ask that these not be changed or bothered at this time. They are primarily for future reference for the composition phase of the project.

SIGN-ON Richard Chandler, 7, Proof: Comparison with Tor Edition (1988), 13 May, 2000

SIGN-ON Michel Bazin, 109, Proofreading, aramin-raw-v3.doc, June 20, 2000.

COMMENT 109; I cut and pasted both "SAVES" from John Schwab, 43, and Raymond Chandler, 7, from the end of the endnotes to endnote 1, as per Lacovara's Directives to proofreaders (R8.5, 2000.02.21). According to the same instructions, I re-highlighted in yellow the previously red and green-highlighted "TEXT-QUERIES", "COMMENTS" and "TEXT-CHANGES".

COMMENT 109; I also effected in the text some "TEXT-CHANGES" (the ones that I agreed with) which, although indicated, were not effected by either 43 or 7.

COMMENT 109; I am somewhat disturbed at quite a few TEXT-

CHANGES, mainly from 43, introducing hyphenation at what seems all costs. Only a few of these text-changes' justification is that they appear in the Underwood-Miller edition. The majority of them are introduced, and there is no indication to the contrary in this text-file and the corresponding endnotes, from a conception of what Jack Vance prefers, as perceived by 43. I find quite a few of these changes introducing hyphenation, frankly, over the top. The vast majority of them should have been simple TEXT-QUERIES and not TEXT-CHANGES. In the absence of clear Directives relating to the proofreading of the text as far as it extends to endorsing the work of previous proofreaders, I have decided not to adopt 7's commendable restraint and commented on them accordingly, where suitable, basing myself on the principle that if the words under scrutiny, as written in this text with or without hyphenation, are acceptable in the Webster and the Oxford dictionaries, then they should remain as they are. I think that, if still extant, the original manuscript should be checked, and that the "preferred edition" will be the VIE, and the devil with U/M (or TOR, for that matter). In this context, I find it difficult to accept that "what Jack prefers" or "Jack tends to hyphenate in these cases" or whatever presumption of what "Jack" tends to do can be ascertained without reading the original manuscripts (which 43 could have done, in which case I apologize). I do not like hyphenation, unless necessary, as I find it generally ponderous and inelegant (everything that Jack Vance is not). This "hyphenate or bust" fixation strongly reminds me of the (now thankfully defunct) proposal to ensure 'consistent spelling' throughout the entire Vancian oeuvre. Besides, on my list, TOR is the 1st. preferred edition, and UM only the 2nd.

SIGN-ON John A. Schwab, Textual Integrity, submitted for inspection to TI-second Tim Stretton on 4 June 2001. File In: aramin-cor-v1.doc

SIGN-ON 161; Steve Sherman, DD-Monkey, aramin-cor-v2.doc, 6 August 2001

COMMENT 161; At John Schwab's request, differences in punctuation and other accidentals are ignored, unless they seem to point to real issues. One such issue is the missing quote marks that the joc file is pointing to. I endnoted the first few instances, but have changed subsequent ones without endnote. I have also removed those endnotes and implemented the change. I have also 'vancified' the quotes and made a number of other obvious punctuation changes. Compare v2 with v3 to see these cases. The joc file is derived from two editions, Tor and 'unknown', probably UM. John: I'm struck by the inconsistent capitalization of 'New Orpheum'. It was called to my attention by Tor having evidently removing most of the cases of capital N.

SAVE 161; aramin-cor-v3.doc, 13 August 2001.

NOTE: Abbreviations used in endnotes: MSS is used for manuscript throughout. UM is used to represent Underwood-Miller.

SIGN-ON Alun Hughes, 20, TI review, 28 June 2001. File in: aramin-cor-v2.doc.

SAVE aramin-cor-v3.doc, 7 November 2001, and I admit, a disgracefully long delay

COMMENT several geological aeons have passed while I've been reviewing this and the format of my comments reflects that.

SIGN-ON John Schwab. TI bounce with TI-SECOND (Alun Hughes). This file is also the first to combine Alun's comments regarding the TI-PROPOSITIONS and the monkeyed text. Sources for this file were aramin-cor-v4 and the returned (TI-SECOND) file version of aramin-cor-v2. This file will be archived as aramin-cor-v5.

SIGN-ON 20; Alun Hughes 15 December 2001; rebound; now agreed on most propositions

SAVE 20; 2 January 2002; aramin-cor-v5b.doc

SIGN-ON; 43; John Schwab (JAS), All propositions are now agreed to. This one is now ready for Board review.

SAVE 43; 6 January 2002; aramin-cor-v6.doc

SIGN-ON; 38; Paul Rhoads. aramin-cor-v6.doc, 10 January 2002.

BR COMMENT: The source for the jock file is not specified, which leaves me perplexed regarding many notes, which are thus useless to me.

I have opposed what seems a capricious wallah preference for written numbers.

I have removed all in-text formatting indications, and washed out some of the special formatting itself. Such elements are not authorized in v-texts, and foul the v-texts roll as an eventual part of an electronic Vance archive.

Composer should NOT follow UM, in any regard whatsoever. The UM book is much wider and taller than the VIE book, and their composer was addicted to in-text SC which do not work in Amiante (except maybe the new 'in-text' version. . . you could try it. Let's do Comp as it falls out naturally, in our format and fonts, and not look backwards! I Have reformatted letters and such without quotation marks, per VIE format. This is never a clarity problem, and is cleared with Oakland, so I don't want to hear any whining about it!! N.B. Chapter section numbers SHOULD NOT HAVE PERIODS, and be in arabic numerals.

SIGN-ON 142; Derek Benson, Imping, aramin-cor-bl.doc, 24 January 2002

IMP-COMMENT 142; There are several instances where words are marked in the v-text with endnote numbers, but the endnote text is gone, as if it has been deleted. These are numbers 4, 7, 16, 39, 44, 67, 70, 73. Possibly these should be investigated as number 39 for example has 'sideways' and PWR has reported that 'sidewise' or 'sidewize' are often changed to 'sideways' by editors. The word 'sidewise' also appears other places in this text, so I would expect that there should be some endnote text on this number 39. I have also placed Imp-comments at numbers 63, 102, 106, 111, 112, 144, 166, 219, 233.

SAVE 142; aramin-cor-142.doc, 26 January 2002

All book titles in the original files for Ecce and Old Earth and Throy use small caps, or more appropriately Titling Caps. This is an inconsistency between the Precursory section, and the main text. Book titles in the front matter have been changed to italics for consistency. AH: I expect this will be dealt with by Composition. PWR; Book titles will be in Cursive.

Since the habitancy of each house was established at forty persons, half male, half female, any SI of '20' or under was excellent, from '21' or '22' good, '23' or '24' fair; anything over was ambiguous, depending upon conditions within the House. A number beyond '26' was discouraging and prompted mournful speculations in regard to the future.

COMMENT: The SI numbers in this section are consistently quoted in both the MSS and the UM edition.

TI-ISSUE This is one of the few instances where I feel the quotes are unnecessary as they serve primarily to make the numbers stand out.

TI-PROPOSITION Leave as is—unquoted.

AH: agreed. I hope we can make this primarily a Composition issue. As I write, John Foley has just issued his draft guidelines but I have not yet been able to look at them properly. There is a good deal of (in my view) unnecessary single- and sometimes double-quoting in mss; I tend to think it distracting and editors have normally removed most of it.

JAS: Agreed.

PWR; And yet, it is what Jack wrote. It is certainly 'unnecessary' but it give a certain flavor. This proposition should not have been implemented, and I have restored them (into, section 5). SI numbers are single quoted in part of chapter 1, just before section 3. What does the Ms show?

PWR; stet



"Don't use the word 'mistake'. There is malice at work here!"

COMMENT; This may be a composition issue, however: this appears in the MSS as 'mistake'. There is a great deal of inconsistency in the method of formatting punctuation with single quotes. The MSS uses several forms, without consistency. This will most likely become a compositional issue, especially as to whether we try to instill a consistent form. It will most likely boil down to aesthetics. TI-PROPOSITION 'mistake.' / 'mistake'.

PWR; proposition is already implemented in cor-v6. Let Jack do things his own way, but put the single quotes IN the punctuation; that's Jack's way.

To make the situation even more irksome, Sessily Veder now returned to Araminta Station. Sessily, one of Floreste's Mummies, had met her mother and her younger sister, Miranda (better known as 'Squeaker'), at Soumjiana on the world Soum.

COMMENT; The highlighted text is treated differently in the MSS and the UM edition than it is here. Neither the MSS nor the UM have commas following 'sister' and the closing parenthesis. It is arguable that the commas need to be present to separate the multi-word appositive. This would perhaps lend itself to being treated as a narrative aside, with m-dashes being used in place of the commas, and the parentheses being dropped.

TI-PROPOSITION: younger sister, Miranda (better known as 'Squeaker'), / younger sister Miranda—better known as 'Squeaker'—

AH; yet again, sympathise, but this is typical JV.

AH; TI proposition: restore ms—delete commas

JAS; Agreed.

TI-PROPOSITION BR:

sister, Miranda (better known as 'Squeaker'), at /

sister Miranda (better known as 'Squeaker') at

The flyer settled slowly through a myriad of butterflies.

COMMENT; The word 'of' is not present in the MSS or the UM edition. While it is quite possible that inserting 'of' makes the sentence more readable, it is not necessary to be included. Myriad works fine on its own.

AH; agreed

TI-PROPOSITION BR; myriad of butterflies / myriad butterflies

Glawen departed. Scharde was not on hand when Glawen returned to their chambers in Clattuc House. Glawen flung himself wearily down on the couch and immediately fell asleep.

COMMENT; This is a scene change (from the airport to Clattuc House) and there should be a space here in my opinion. This is partially borne out by the use of 'Glawen' a bit further in the sentence. Note that the MSS and the UM edition have this as part of the same paragraph. TOR has these as two separate paragraphs, but without a scene change.

AH; agreed this should be scene change, para break and white space between paras

COMMENT 161; The joc file has a single line break.

PWR; Given that the next few phrases carry us several forward in both space and time (from airport, to Clattuc house, to dusk. This is not so much a 'scene change' as a 'fast forward'. I think a text break is confusing here, as it leads the reader to expect something else.

COMMENT ?; If the above is not treated as a scene change, then this should be changed to 'he' since we already know that Glawen is the subject.

TI-PROPOSITION: Glawen / he (only if the above is NOT treated as a scene change as recommended.

AH; leave as is on the grounds that we implement the scene change.

PWR; But repeated use of a name is typically vancian. This seems fine to me. I do not see the usefulness of such changes.

Lines of gleeful children: small pierrots and Punchinellos ran back and forth throwing handfuls of flower petals, darting sometimes under the rearing legs of Latuun himself.

COMMENT; Both the MSS and the UM edition have this as pulcinellos, lower case. The reference is not in the dictionaries I have on hand. Punchinellos is in one dictionary, as either lower or upper case.

COMMENT 161; The joc file agrees with this file.

TI-PROPOSITION: Either leave it as is, as a separately derived word, or use the lower case spelling: punchinellos.

AH; the "-oes" ending feels like an awkward Anglicisation to me and not terribly Vancian; I agree however that "punchinellos" is probably intended; my preference for "punchinellos"

JAS; Agreed.

TI-PROPOSITION: punchinellos

PWR; Punchinellos is the English version of the French 'polichinelles', which is what Jack seems to have had in mind, though he misspelled it by one or two letters. Why not restore ms, and leave it as Jack wrote it, since we are talking about 43 centuries in the future, the meaning is limpidly clear, and this is as nice neologism?

COMMENT ?; There was quite an argument over this between me and one of the proofers. I broached the subject to Norma, who came back with this reply:

"This time Jack is right. A pierrot is a masquerader, an actor or buffoon so made up — a clown. A Pierrot is a male character in certain French pantomime, with whitened face, wearing a loose white fancy costume."

TI-PROPOSTION BR; Punchinellos/pulcinellos

"I will try to keep to the business at hand," said Scharde.

"This is a recent murder at Araminta Station. There was a witness, or a near-witness, named Zamian Lemew Gabriskies. He is now here at Yipton. I therefore request that you find this person and give him into my custody."

COMMENT; The sentence is in the wrong tense. The next line begins with 'There was' and is referring to the same event. The use of 'recent' to describe the murder is also relevant to showing that the event happened earlier.

TI-PROPOSITION "This is a recent murder / "There was a recent murder

AH; "This is" refers to the "business at hand" so the tense is correct. Leave as is.

COMMENT 161; John, it's not my business, but I disagree. "The business at hand. . . is a recent murder."

TI-WALLAH; This sounds absolutely ridiculous as it currently exists.

JAS; Still sounds wrong, but I will desist in the face of superior numbers.

PWR; Does not sound wrong! Stet

"That is cheerful stuff indeed! Well, then: what do the cameras tell us?"

COMMENT; Well, then / Well then

This is marked for posterity. It appears in MSS with comma.

AH just shows you can't trust rules. One might speculate that the unusual placing of "Well, then", embedded in rather than introducing dialogue, and not followed by "said", makes a difference.

PWR; Mss or not, the comma after 'Well' is not Vance. There is no contextual suggestion that the comma makes some sort of sense; the conversation is brisk.

TI-PROPOSITION BR; Well, then / Well then

As often as not, at Araminta Station young men and women marry to their own inclinations

COMMENT; This passage has been changed for the TOR edition. I doubt that it was changed by Jack.

AH; agreed.

TI-PROPOSITION:

As often as not, at Araminta Station young men and women /

At Araminta Station young men and women as often as not

If he telephoned Riverview House, while precautions might be taken, he inevitably would be made to seem the source of an over-excitable clamor and probable false alarm, to his helpless embarrassment.

TEXT-QUERY 161; probable / probably

COMMENT 161; joc file has the latter.

JAS: I remember discussing this with someone at an earlier date. It reads better as is.

TI-PROPOSITION: Leave as is.

TI-COMMENT 20; agreed.

PWR; stet

Wayness smilingly shook her head. "It's our Naturalist vanity. We can't allow anyone to think that he can catch us in dishabille simply by calling at dawn."

COMMENT; The manuscript uses 'deshabille' which is an accepted alternate spelling.

AH; "deshabille" would be what I expected to be the conventional spelling, though I am a mere Brit. . . agreed.

PWR; I'm not checking, but I think in French these mean different things, and the Mss would be correct here: "in undress". 'dishabille' suggests a transitive verb 'to undress'. (just checked, 'dishabiller' does not exist. To undress is 'se deshabiller'.)

TI-PROPOSITION: dishabille / deshabille

"The Yips no longer serve time at Cape Journal; instead they are sent off-world, to Soumjjiana or Moulton's World, where they are indentured into suitable employment for a term of one or two years.

COMMENT; Given the context, and the later reference to Moulton's World in the same sentence, this should more appropriately be Soum (the planet) as opposed to Soumjjiana (the city).

TI-PROPOSITION: Soumjjiana / Soum

AH; Not the only time in the Vancian oeuvre that this problem

occurs—also in The Palace of Love (don't have the reference to hand) there is confusion between the planet and the major city on the planet. In this case, though, especially as the "error" occurs in dialogue and we have to allow speakers to err. I think we should let "Soumjjiana" stand.

JAS: If it were some fop speaking I would agree, but since it is Glawen Clattuc speaking, I would think he knows the difference between the planet and the principle city. I argue that it should be Soum.

TI-COMMENT 20; obviously I'd have been happier had Jack written 'Soum'—there wouldn't be any question arising of changing it to 'Soumjjiana'—so I've no issue with which is the better reading; however I don't think that's the point; we've already decided not to do continuity editing on Jack—where would we stop? I still don't see this 'error' as egregious enough to need changing.

JAS: Oh all right. Agreed, but still with reservations.

PWR; Perhaps they are in fact being in fact sent to Soumjjiana, on Soum, specifically, while on Moulton's World they are diffused all over. Or maybe this is an accepted way of speaking of the time. A non-issue.

"In the name of precious Gaea herself," gasped Dame Clytie, "whatever for?"

TEXT-QUERY 161; herself, / herself!

COMMENT 161; one edition (UM?) has exclamation point.

JAS: MSS also uses the exclamation mark.

TI-PROPOSAL: herself / herself!

Wayness looked over her shoulder. "About the time I was climbing out the window, Mother and Sunje and Dame Clytie would come peeping in to see if I was resting nicely."

TEXT-QUERY 161; if I was resting / if I were resting

COMMENT 161; Per UM.

JAS: MSS concurs. Should be were.

TI-COMMENT 20; agreed.

A ten percent gratuity will be expected

MSS uses the numeric form '10%'. As previously stated, the spelled out form looks better.

AH; ten percent

JAS: Agreed!

PWR; Disagree, for reason given above. This business of 'looking better' is incomprehensible to me.

TI-PROPOSITION BR: ten percent / 10%

He located a rafter and slid down the slope a few feet, then set to work cutting a hole in the thatch with his knife.

COMMENT; Text is changed from the MSS. UM matches MSS.

TI-PROPOSITION; He located a rafter and slid down the slope a few feet, then with his knife set to work cutting a hole in the thatch.

The tourists will pay in scrip, redeemable at Araminta Station only for contraceptives, copies of the Cadwal Charter and one-way outward-bound passage."

COMMENT; Manuscript clearly uses 'redemptible' instead of 'redeemable'. According to dictionary.com (how's that for a



resource) it is an acceptable spelling, and seems to be Jack's preferred.

TI-PROPOSITION redeemable / redemptible

"Small chance of that. I'd catch you before you had trotted half a mile."

TEXT-QUERY 161; you before / you up before

COMMENT 161; Per joc file.

JAS: MSS also has 'you up'

TI-PROPOSITION: you before / you up before

The Araminta shore became a purple-gray mark across the horizon and presently disappeared. The wind shifted; Glawen altered course to north of east—as close to the wind as was presently convenient.

COMMENT 161; and soon disappeared, per UM.

JAS: Almost too much 'presently' for me.

TI-COMMENT 20; you're proposing to delete Jack's 'presently'? I daresay just about any editor would want to 'fix' two occurrences of the same word so close together. I can agree with this.

\* from Trullion v-text, copied into Araminta notes:

Young Harrad looked to see if Glinnes was/were serious.

TI-SECOND 11; A serious issue! VTEXT is quite correct grammatically, but ASF contains an unmistakable Vancean abuse of "if...were"! "Jack, warts and all", as Thomas put it once, is hard to swallow sometimes. I agree with STET. ("If Glinnes were serious, I'd agree to work with him...") "I inquired to know if Glinnes was serious enough to work with.")

PWR; What on earth is wrong with 'if he were serious'? 'if he was' seems ok too, though ASF seems both more Vancean and better English to me.

PD; Paul: open a grammar book, a serious one. You'll have to swallow a large number of pages on such a tricky subject. But I swear, you'll find the ASF version here is not "better English", on the contrary. Of course, if you find support for your statement, by all means tell me, I'll be ready to re-consider.

I'll try to sum it up: the use of the subjunctive is reserved for consideration of hypothetical cases, generally (but not exclusively) in the realm of the not (yet) possible rather than actual fact, or for wishes:

"If my neighbor were serious about it, I would be prepared to put cash in his project (but he's just treating it as a game, I'm afraid)"

"If I were a rich man, I would buy all the UM Vance collection"

"Were it the case, I might re-consider your proposition"

(you'll find modal verbs usually, linked to this subjunctive statement: might, could, would)

But:

"If my neighbor is serious about it, I'm prepared to put cash in his project"

"I checked if he was there" (indicative mood) "I looked to see if he was serious". There's no wish involved in that, and no hypothetical case, just a possible part of a plausible alternative. A good "rule of thumb" to test that is: try replacing "if" by "whether": "I checked whether he was there (or not)." "He looked to see whether he was serious (or not)". Those sentences still make sense, and you wouldn't use "were" in them. On the other hand, you can't say "Whether I were a rich man, I would buy all the UM Vance collection" etc.

There are special cases, especially in the narrative mode where "passé simple" is used. Another made up example: "I looked up the front of the house: if I were able to get a foothold on those grapevines, then surely I would reach the balcony on the second floor" (conjunctural mode)

Still trying to state good "testing recipes": "if" has different roles. It may be used to state a definite unrealised hypothesis (if I were a rich man), or be used simply as an equivalent of "whether", or almost like "that", in which case there is no subjunctive to go with it: "I looked at him to check if he was serious" "I looked at him to check whether he was serious" "I looked at him to check that he was serious".

In modern English, there seems to be two strong opposing trends: one is for a number of people to condemn subjunctive as an obsolete concept, already reduced to a minimum level (as compared to a number of European languages where moods still play an important role). They want to get rid of it. Others, because the expressions "if I were" or "if it were" sound nice, or are often heard, tend to consider them as "expressions toutes faites", applicable to all cases. Jack belongs to the second category. It's not a crime, far from it! It's one of his characteristics, in the same way as he seems to consistently write "strategem" instead of "stratagem". A venial

PWR; Why not use 'presently convenient', and keep UM's 'soon'?

This way we get at least one of Jack's 'presently's?

TI-PROPOSITION BR; The Araminta shore became a purple-gray mark across the horizon and soon disappeared. The wind shifted; Glawen altered course to north of east—as close to the wind as was presently convenient.

The flow of Mircea's Wisp, along with Lorca and Sing, were below the horizon.

COMMENT; The UM edition has 'were' instead of 'was'. Was is the correct usage as the subject is the 'flow of Mircea's Wisp' which is a singular form.

TI-PROPOSITION Leave as is.

AH; agreed that "was" is correct—is that what the ms says?

JAS: MSS has 'were'

TI-COMMENT 20; I'd accept a change to 'was' as sensitive and necessary editing—not an untypical Vancean grammatical 'error', and I've not always thought it necessary to fix, but I do this time.

JAS: Agreed Leave as is.

PWR; Mama mia! Here we know what Jack wrote, and we don't restore! Karumba! Patrick and I have been all over this 'grammatical issue'.\*

sin, and we correct this wrong spelling, and may also have to intervene in the most glaring cases of "were" used out of place.

And sorry to inflict upon you such a long dissertation.

PWR; woosh! I confess to ignorance of (though not disrespect for) grammar rules, and I have no desire to contradict you. But perhaps your attitude is a tad French? Here in France, "French" is what the academy says it is, and everyone accepts this.

In English, no such thing! The closest we come to the dictionary of the academy is the OED, and this is valued most for its completeness and etymological richness.

Also, when you spend time with the OED, the protean quality of English is made clear! When I began to live in France 11 years ago, I was amazed to discover the predominance of written French over spoken French, and the dominance of the academy over both vocabulary and grammar. And I have seen this in action! If anyone tried to pass a 'loi Toubon' in America, he would be laughed out of the house! That law did not have much effect, but it PASSED! and I have seen all kinds of language initiatives of the academy have success (apparently 'couriel' is taking over from 'e-mail'). I have grown used to all this by now, but I was stupefied at the time. And there are lots of things in France like this! In America, it is very different. People acknowledge rules of grammar, in a way, but, first of all, the spoken language predominates and 'authorities' have to stay pretty humble. Second of all, there is recognition of variant usage. There are enclaves of 'grammatical correctness' but these are generally seen as snob outfits. There are also deliberate language wreckers, and these get more respect than they ought, and indeed American spoken English evolves (degrades) even faster than French. Still, I suppose I am in Jack's category. The ASF version seems nicer to me, and I can't possibly bring myself to impose such a bit of 'correct' grammar on Jack. But I thank you for the interesting lesson. If you want to ask Norma about it though, please do. But do not give her any instruction; just ask: 'this phrase has two versions; which did Jack use?'

PD: Don't get too excited about those Academic initiatives to impose Frenchified words on the population. They don't really work. You mention "couriel"? I've never met anybody using this word. You could also have mentioned the attempts to "reform spelling". Never worked either. Languages don't evolve just by laws and edicts. However, you're in for a surprise. You will be astonished, astounded, perhaps stunned. I have changed my mind and I go along with your proposition to restore to ASF: "Young Harrad looked to see if Glinnes were serious." All the exchange we had is not wasted, though, but I find my grammatical remarks nuncupatory in the context.

Why? a) I am fully convinced that the "were" was written by Jack. It's quite frequent in his texts, even if not always very appropriately when looked at from the grammarian's perspective.

b) BUT:

b1) it doesn't shock you at all. That's a very important point.

b2) there is no ambiguity introduced in the sentence by the use of the subjunctive. One can see in ASF that in no way is Glinnes' seriousness considered as an unlikely possibility, nor as a wish.

b2) The sound of the sentence, its music, would be different, and inferior in my view, if we kept "was", less musical and round-sounding than the one with "were". I'd hate to spoil Jack's music just for intricate grammatical reasons (correcting an incorrect spelling never has that effect, and it's generally a simple and unambiguous issue, so we can do it without any qualms of conscience).

b3) Something was nagging me at the back of my head. It finally came out: Julius

Bodwyn Wook put the 'Natrice' sheet aside. "The second party: nine folk from Tassadero, which I believe to be a planet of Zonk's Star.

COMMENT; The MSS and UM edition have nine folk travelling from Tassadero. There were in fact only six. The 'Zubenites' as listed later in the text, by name, when Glawen is inquiring about the monastery upon his arrival at Pogan's Point.

COMMENT 161; Confirmed by joc file.

AH; Good spot! Let's just correct this quietly.

TI-PROPOSITION nine / six

"These other men derive from 'Lutwiler Province'. What signifies this word in parentheses: 'Zubenites'?"

"I looked up Tassadero in the reference guide. Fexelburg is the spaceport: a 'modern, progressive city', according to the guide. Lutwiler Province is out on the Eastern Steppe, and is populated by members of the 'Zubenite' sect."

COMMENT; The MSS and UM edition have 'Province' used here, however, except for this occurrence and the next, all future references in the MSS and UM edition refer to it as Lutwiler Country.

TI-PROPOSITION Use 'country' throughout.

AH agreed

PWR; Why was this implemented? There is nothing wrong with an 'inconsistency' like this, particularly as it occurs in speech. This is Bodwin Wook speaking, with reference to the 'reference guide'. Are the other mentions also made in this context? The next occurrence seems to be in the narrative, describing the place, and then in the mouth of Glawen, when on Soum. Perhaps Bodwin's 'reference guide' is out of date?

TEXT-CHANGE 38; [restore to MSS] County / Province

"I amaze even myself."

COMMENT; Kirdy is here speaking of events of the past. 'amaze' is in the wrong tense. This should more properly be 'amazed'.

TI-PROPOSITION "I amaze even myself. / "I amazed even myself.

AH; disagree. He amazes himself now, recalling the events.

Kirdy seized Sir Lonas' coarse black hair, pulled the great head to one side and chopped at the neck.

COMMENT; Textual inconsistency that occurs in the MSS and texts.

Cesar, Act III Scene II. Antony's smooth and clever speech to the plebeians:

The evil that men do lives after them,  
The good is oft interred with their bones;  
So let it be with Caesar. The noble Brutus  
Hath told you, Caesar was ambitious:  
If it were so, it was a grievous fault,  
And grievously hath Caesar answer'd it."

See the 5th line? According to English grammar, this is crap. If Antony is considering the alternative (either Caesar was ambitious, or he was not) he must say: "If it was so, it was a grievous fault" or if he is indeed considering this ambition as a totally unlikely possibility, he must say: "If it were so, it would have been a grievous fault" or "better", in fact: "Had it been so, it would have been a grievous fault". Now, would I deliberately modify "Julius Caesar" because this line is supposed to be "incorrect"? Would I send an email to Norma\_Shakespeare@stratford\_upon\_avon.com) asking her which one Will prefers? No. And I ain't gonna do any of this with Jack's work and Jack's wife!  
So there you have it. I eat my hat on this one. I still have plenty of hats for future occasions if necessary. But I feel better now, having dug into that issue to the bone.

Sir Lonas' hair, as described earlier, is white, not black. Recommend picking a color and using it throughout for this character.

TI-PROPOSITION; black / white

AH; I'm sure that our policy is not to enforce continuity. Is there any evidence that either black or white was intended? How would we avoid the risk of making the wrong choice?

JAS: Just seems odd not to be consistent on this small a matter. Not as if a major revision were being performed. I would personally go with the first color mentioned, white in this case.

TI-COMMENT 20; I have real trouble in being consistent about being consistent. But if we are being consistent, in this case—I might hypothesise that what made Sir Lonas' hair black here is that it is described as 'coarse', where we might expect white hair to be 'fine.'

JAS: Oh bloody hell. You have convinced me, but then it wouldn't be me if I gave in too easily.

PWR; First occurrence:

'A tall man of impressive muscular development, dark-skinned, with white hair and pale gray eyes, stood in the opening.'

This could be changed to: 'with white hair and pale gray eyes'

Note that elsewhere there is:

'They have black hair which makes a remarkable contrast with their pale-olive skin.' so the contrast of black hair and pale gray eyes is fine.

TI-PROPOSITION BR; white / black

She was further characterized as 'off-world exotic', 'schlemielish' (an adjective beyond Glawen's comprehension), 'hoity-toity', 'pretensive: all bust, bottom and eyelash', 'a bit pushy', 'off-caste refined, if you know what I mean'.

COMMENT; MSS and UM have this as schmielish, which I believe is incorrect.

TI-PROPOSITION Leave as is.

AH agreed

PWR; Incorrect!? Jack was obviously thinking of the Yiddish word, but 30 centuries in the future it might have undergone some changes. v-text is an clumsy combination of 'schlemiel' and 'ish', while 'schmielish' (disk?) is a vancian neologism, akin to 'schmeltser'.

TI-PROPOSITION BR; schlemielish / schmielish

"Most generous and truly kindly of the authorities—I don't think." Kirdy spoke without turning his head.

TI-ISSUE; I don't think / I think

COMMENT; The use of 'don't' here is a bit ambiguous. If meant as sarcasm, which is entirely possible, then it is fine as is. If it is implying agreement, then the word 'don't' should be removed.

COMMENT 161; joc file agrees with vtext. I think you're right that it's meant as sarcasm.

AH; I'm happy to read sarcasm here. Leave as is.

PWR; Don't touch this text! Kirdy is both nuts and nasty.

Sometimes, when Floreste wasn't watching, we could sneak in and play with the girls. Some of them were sheerly beauties! What jolly times we had!"

COMMENT; Context seems to call for a different word here, yet 'surely' appears in all editions. I would argue that this is a classic Vance neologism along the same lines as goodly et al.

AH; we have to restore this to ms! It's in dialogue so the speaker can say what he likes.



Kirdy scowled. He had hoped to go directly to the Lambervilles where he might indulge himself in a warm bath and perhaps doze off for an hour or two. "We can buy clothes later."

COMMENT; Note that the bulk of the paragraph is Kirdy speaking in the UM edition, whereas the Tor edition has the bulk of it as narrative. The MSS matches the TOR. It is possible that the UM is correct. This should be checked with Norma and/or Jack. I personally think the 'mostly dialog' form works best here.

TI-PROPOSITION:

Kirdy scowled. "I had hoped to go directly to the Lambervilles where I might indulge myself in a warm bath and perhaps doze off for an hour or two. We can buy clothes later."

AH; John—the hypothesis is that Jack/Norma introduced the change? I'm unconvinced. The unquoted part looks to me just like what Kirdy might have been thinking and not saying aloud.

JAS: I agree after reconsidering.

PWR; Apparently this was changed for UM. Either version is ok, but the MSS has the advantage of being slightly more vancian, since Vance rarely announces peoples motivations. In this case the description reads the meaning of the scowl, which is therefore presumably as clear to Glawen as the explicit narrative is to us.

For a moment he stood looking down the ranks of passengers, all dressed alike in gowns of fust and all burdened with parcels.

COMMENT; All dictionary references that I have list this as musty smelling etc. this should perhaps be fustian, which is a thick twilled cotton cloth.

AH; I don't think we can second-guess like this. We know what Jack wrote.

His feet touched the rocky slope. "Goodbye, seminary," said Glawen, almost choking on his exultation. "Goodbye, goodbye, goodbye!"

COMMENT; Araminta manuscript uses 'goodby'. This preference is also illustrated in the Ecce and Throy manuscripts which use this form exclusively.

AH agreed.

TI-PROPOSITION goodbye / goodby

"Since I am not a superstitious man, the twittering of so many ghosts disturbs me."

COMMENT; This line seems to be a self-contradiction. If Plock were superstitious, the twittering of ghosts would be disturbing. The sentence reads better if the word 'not' is removed, which would make Plock superstitious. This may be the case, since a few lines later he mentions 'risk'ing the upper floors. I think we need to go to the master on this one. The MSS and both editions read the same.

AH; I don't think we need to have a problem with this. Plock is not superstitious yet he still hears the twittering of many ghosts—therefore they are real and to be feared.

JAS: Once again logic rears its damnable head. I concur.

The Court regrets that he was subjected to what Superintendent Wook has accurately called a 'malicious fraud'. Arles and Drusilla are stripped of all status, and may not even consider themselves collaterals.

COMMENT; There is no previous reference that uses the term 'malicious fraud'. The quote is referring to what Bodwyn Wook termed a 'particularly nasty little fraud', perpetuated, apparently from motives of sheer malice. . . This being the case, the quotes around malicious fraud are not required.

TI-PROPOSITION; 'malicious fraud'. / malicious fraud.

AH; Tamm is quoting Wook—it's not necessary that this phrase should have appeared earlier in the text or even that it be an accurate quotation. I think the quotation marks should stand.

Glawen lunched alone at the Old Arbor, then, with nothing better to do, sat quietly drinking what remained in the decanter of the wine, while Syrene moved across the sky.

COMMENT; Possibly superfluous 'the'. 'Decanter of wine' sounds better, to my ears, than decanter of the wine.

AH; I think this depends on how you read it. Read as "drinking what remained 'in the decanter' of the wine" it's fine. Read as "drinking what remained 'in the decanter of the wine'" it's not. Not one of Jack's finest constructions but I'd leave it be.

## ECCE AND OLD EARTH

VTEXT; Ecce and Old Earth, From the author's disks.

SIGN-ON John A. Schwab, Hercules, 43, text conversion and formatting, eccan-raw-v1.doc, 12 November 1999

COMMENT 161; I did a close read of the precursory against the Tor mass market paperback of September 1992, intending to do the same for the entire book. Having concluded that the Tor is nearly worthless for TI purposes, after consultation with Tim Stretton and Alun Hughes, I dropped the close read, but continued to consult it. The results of that will be evident in the notes that follow. A few more meritless endnotes were removed, many more were added.

SIGN-ON 20; Alun Hughes; TI second. 6 December 2001 (though I will admit to not really starting work then).

COMMENT 20; not the most polished text ever. It seems that the text needed some sympathetic editing which it didn't generally get. I've been a bit more tolerant of interventionism in this one than I normally am, and have even proposed some myself.

SIGN-ON 43; John A Schwab; TI Wallah. 27 January 2002.

COMMENT 43; Only one or two items of contention remain. Am mostly in agreement with the agreements of the second (whew). Recommend sending this to BR after a final quick once-over by the second.

SIGN-ON 161; Steve Sherman (SJS), Board Review, eccan-cor-v3.doc, 19 March 2002.

SIGN-ON 20; Alun Hughes, responding to BR, eccan-cor-b1.doc; 24 March 2002

COMMENT 20; all responses to SJS flagged AH—five disagreements left, of which two are argued, the others are simply prejudice, i.e. I think we are letting Jack get away with unacceptable grammar.

SIGN-ON 161; Steve Sherman, next bounce, eccan-cor-b2.doc, 25 March 2002.

TI-COMMENT 161; Only [one endnote] remains unresolved at this point. I'm standing firm on comma splices. Comments are flagged SJS

SIGN-ON 142; Derek W. Benson, Imping, eccan-cor-b2.doc, 29

March 2002

COMMENT 142; IMP-Comments placed at [7] endnotes. 1 April 2002

SIGN-ON 001; Donna Adams, Implementation: 31 March 2002

SIGN-ON 412; Damien Jones, Implementation Merge, eccean-cor-001.doc + eccean-cor-142.doc, 6 April 2002

COMMENT 412; Cleaned up numerous instances of em-dashes preceded or followed by spaces. Quite a few instances of paragraph marks in sentences, spaces preceding paragraph marks and bad closing quotes.

SIGN-ON 11; Patrick Dusoulrier, Security Check, eccean-cor-b3.doc, 10 April 2002

COMMENT 11; I have checked each endnote decision versus vtext, diffed the text against cor-v1, and checked occasionally further down to raw-v4 and raw-v1. No issues.

COMMENT 11; While doing the SC, I have found 3 typos and a formatting error, all corrected. I have also followed up on Derek Benson's note of spurious text left over, corrected. I have raised a number of possible TI issues, discussed with John Schwab and Steve Sherman. About a dozen of them have been followed by action, the rest have remained STET. It was worth it. All those new endnotes are flagged PD-SC.

SAVE 11; eccean-cor-bf.doc, 16 April 2002.

Disk:

After many centuries, much had changed but much remained the same. The Charter remained the law of the land, though certain factions were intent upon modifying its terms.

MSS:

After many centuries, much had changed but much remained the same. The Charter prevailed as law of the land, though certain factions were intent upon modifying its terms.

TI-PROPOSITION: remained the / prevailed as

Disk:

At Riverview House, a mile south of the agency, lived the Conservator, the Executive Superintendent of Araminta Station. By the terms of the Charter, he must be an active member of the Naturalist Society, however, with the waning of the Society to little more than a memory, the directive necessarily had been interpreted loosely and—at least for this purpose, where no realistic alternative offered itself—all Naturalists resident at Stroma were considered equivalent to members of the Society.

MSS:

At Riverview House, a mile south of the agency, lived the Conservator, the Executive Superintendent of Araminta Station. By the terms of the Charter, he was a native of Stroma, the small Naturalist settlement on Throy. With the waning of the Society to little more than a memory, the directive necessarily had been interpreted loosely and—at least for this purpose, where no realistic alternative offered itself—all Naturalists resident at Stroma were considered equivalent to members of the Society.

TI-PROPOSITION: use MSS

TI-COMMENT 20; agreed (unfortunately—I can see why the original was changed)

Disk:

They declared the Conservancy a now-archaic idea, non-humanist and out of step with 'advanced' thinking.

MSS:

They declared the Conservancy an archaic idea, non-humanist and out of step with 'advanced' thinking.

TI-PROPOSITION: a now-archaic / an archaic

Disk:

Chilke fought a methodical backroom style: essentially a technique of backing the opponent up against a wall and pummeling him until he fell to the floor, as Namour eventually found himself doing.

MSS:

Chilke fought a methodical backroom style: essentially a technique of backing the opponent up against a wall and pummeling him until he fell to the floor, exactly as Namour eventually found himself doing.

TI-PROPOSITION: floor, as Namour / floor, exactly as Namour

Disk:

On Earth the Naturalist Society fell prey to weak leadership, the peculation of a larcenous secretary and a general lack of purpose. Year by year the membership dwindled, usually by way of the grave. Pirie Tamm, almost certainly, would be the final secretary.

On Cadwal, Araminta Station continued its work as usual.

MSS & Tor:

On Earth the Naturalist Society fell prey to weak leadership, the peculation of a larcenous secretary and a general lack of purpose.

At a final conclave, the records and documents were consigned to the Library of Archives, and the presiding officer struck the gong of adjournment for the last time.

On Cadwal the Naturalists of Stroma took no official notice of the event, even though now the sole income of Stroma was the yield from private off-world investment. The Charter remained as always the basic law of Cadwal and Araminta Station continued its work as usual.

COMMENT; The MSS reads better, and leaves a bit more suspense for the reader.

COMMENT 161; Tor seems to me to be simply wrong, as the Society continues to exist [per disk.]

COMMENT 144; NEL93 uses TOR text, perhaps as it is a précis of the previous book for those who have not read it, or have forgotten. Since readers of the VIE will definitely have Araminta Station, the enlarged, non-original summary is not necessary.

TI-PROPOSITION: disk

Disk:

Scharde was uncertain as to which of the two he found the more repulsive, and avoided the advances as politely as possible.

MSS, Tor, NEL93:

Unfortunately for their hopes Scharde found Spanny and Smonny equally distasteful, if not repugnant, and

sidestepped the advances of each as courteously as possible, and on several occasions with a desperate absence of courtesy.

TI-PROPOSITION: MSS

Disk?:

Dame Clytie was a large woman, assertive and single-minded, and determined that the manifest rightness of LPF philosophy should win the day. She excoriated everyone who opposed her as 'snobs and pseudo-grandeess', and derided all mention of 'that crabbed old exercise in pettifoggery', here referring to the Charter.

MSS:

Dame Clytie was a large woman, assertive and single-minded, and determined that the manifest rightness of LPF philosophy should win the day, despite all opposition and especially despite any references to the edicts of 'that crabbed old trifle of pettifoggery', here referring to the Charter.

TI-PROPOSITION: MSS

Disk?:

To date, the LPF had been unable to implement any reforms, since the Charter was still the law of the land which the LPF could not legally transgress.

MSS:

To date, the LPF had been unable to implement any of their reforms, since the Charter was still the law of the land against which the LPF could not legally transgress.

TI-PROPOSITION: MSS

He undertook to tell Glawen all he knew if Glawen, in return, would guarantee that Floreste's money should go to the use for which Floreste intended: the construction of a new Orpheum; to this contract, Glawen agreed, and Floreste drew up a will, bequeathing all he owned to Glawen.

PD-SC : 'should go the use for which Floreste intended'

See Derek Benson's remark in next note. This construction is terribly awkward, and requires action. Pending a check against MSS, I personally go for Derek's proposition, implying minimum intervention, no word suppression, just a shift :

JAS response by mail : "Manuscript has 'should go to the use'.

PD : But MSS is terribly painful. It reads : 'that Floreste's money should go to the use for which Floreste intended'. It's a torture to read that "Floreste intended for a use". I invoke the principle of "not painfully authentic" and renew a proposition keepin the 'to' found in MSS, but suppressing the 'for':

TI-PROPOSITION II; should go to the use for which Floreste intended/should go to the use which Floreste intended

JAS: Set as oper manuscript. STET!

SJS-SC; per John's latest mail the ms reads 'should go to the use for which Floreste intended'. I agree that this is painful and could be improved either by dropping 'for' or adding 'it', but reluctantly support stet to ms.

Where swamp impinged upon the river he saw a tribe of mud-walkers, hopping and sliding, leaping and marching, from ruft to tuft, running high-legged across the slime with great finesse and style, pausing to thrust down their lances in hopes of harpooning a mud-slug.

COMMENT 43; Not sure if this should be changed to tuft or not.

COMMENT; Right or wrong, the MSS has ruft, and it should stay that way.

COMMENT 161; Tor did, but I'm not sure they were right.

COMMENT 144; NEL93 changed also. I like "ruft".

TI-PROPOSITION; no change

TI-COMMENT 20; I like 'ruft' as an accidental coinage—but, come on, it has to be a typo, and it's no coincidence that 'r' is next to 't' on the keyboard (if not Paul's keyboard)—'tuft'

JAS 43; Paul uses a keyboard? So that's what you call that thing.

By the way, I agree!—"tuft".

SJS; confirmed as a typo by Norma.

TI-PROPOSITION: ruft / tuft

Disk:

The crawler capably negotiated thickets and bushes, tangles of vines, and was even able to push over a small punky tree.

MMS:

The crawler capably negotiated thickets and bushes, tangles of vines, and was even able to push over a small tree.

COMMENT; MSS omits 'punky' thankfully.

TI-PROPOSITION a small tree

TI-COMMENT 20; agreed, and I'd go to almost any lengths to excise this even if there were no immediate evidence. . .

Disk:

If the crawler had proceeded below, the creature could have dropped directly upon him. Its bulk alone would crush him, even though the automatic gun by that time would have killed it

MSS, Tor:

If the crawler had proceeded below, the creature could have dropped ten feet upon Glawen, even though the guns killed it as it came down, its bulk still would have crushed Glawen

COMMENT; Tor has replaced this rather awkward sentence. MSS matches TOR. Recommend MSS.

Disk?

"I am not here by my own choice: I assure you of that!"

MMS?:

"I am not here by my own choice: I assure you!"

TI-PROPOSITION; MSS.

Disk:

The glats come up from the jungle in an hour or two, and then no one dares stir down from the trees, since they seem to merge with the shadows and one never knows they are near until their arm reaches out to hook you."

MSS varies from this text. recommend restoration, to:



The glats come up from the jungle in an hour or two, and then no one dares stir from the trees, since glats merge with the shadows and one never knows they are near until it's too late."

Disk:

Glawen asked Kathcar: "There are how many dogholes?"

MSS:

Glawen turned to Kathcar: "How many dogholes are there?"

COMMENT; This differs from the MSS which should be restored.

TI-COMMENT 20; though the vtext is credibly Vancian

He gave a startled hiss. "There's a big gaff-head down there! Quick! To the tree!"

Comment; Different creature attacking in MSS. Recommend restoration.

TI-PROPOSITION: big gaff-head down there / big glat down there

Disk:

The rain now began to wax and wane: slowing for a few minutes as if passing over, then suddenly striking down in new fury.

MSS:

The rain waxed and waned: slowing for a few minutes as if passing over, then suddenly striking down in new fury.

MSS has different phrasing. Recommend switch to MSS.

From time to time great heads or ocular process rose from the water with evident intent to attack

TEXT-QUERY 161; process / processes

COMMENT: Text matches MSS, but a plural seems to be called for.

COMMENT 161 The context is plural, but Tor has retained the singular.

COMMENT 144, Plural seems called for. NEL93 retains the singular.

TI-PROPOSITION: process / processes

Disk:

How is the new community to be governed? Dame Clytie endorses an amorphous concept where everyone, young and old, male and female, dolt and sage, all alike are supposed to debate issues at conclaves, then agree by glad hurrahs and acclamations. In short, Dame Clytie opts for a democracy in its purest, most basic and amorphous form."

MSS:

How is the new community to be governed? Dame Clytie endorses a concept where everyone, young and old, male and female, dolt and sage, all alike are supposed to debate issues at conclaves, then agree by glad hurrahs and acclamations. In short, Dame Clytie opts for a democracy in its purest, most basic and amorphous form."

COMMENT; Recommend restoration to MSS. MSS does not say what type of concept. Just that Clytie endorses 'a' concept.

version a:

Extant 20

We waited fifteen minutes before Simonetta chose to show herself—a delinquency which irritated Dame Clytie.

When Simonetta at last appeared,

version b:

We waited fifteen minutes before Simonetta chose to show herself—a delinquency which irritated Dame Clytie.

"When Simonetta at last appeared, I was amazed . . .

COMMENT; MSS has been changed here. I recommend restoration:

"Simonetta at last condescended to appear, and\*\*

Disk:

Once again I tried to bring the discussion back to its proper channels, but Simonetta instructed me to hold my tongue, which I considered absolutely egregious and INSULTING CONDUCT, NOR DID DAME CLYTIE, WHO, RATHER THAN TAKING NOTE OF THE INSULT, SEEMED UNCONCERNED, AND MADE OFFENSIVE REMARKS OF HER OWN, something like: 'Excellent! If Kathcar will stop his braying for a few moments, we will get on with our business.' Something on that order.

MSS:

Once again I tried to bring the discussion back to its proper channels, but Simonetta instructed me to hold my tongue, which I considered absolutely egregious and INSULTING CONDUCT. DAME CLYTIE, RATHER THAN TAKE NOTE OF THE INSULT, MADE OFFENSIVE REMARKS OF HER OWN, something like: 'Excellent! If Kathcar will stop his braying for a few moments, we will get on with our business.' Something on that order.

COMMENT; TOR has followed MSS. Recommend restoration.

COMMENT 161; For this rather awkward sentence Tor has:

'conduct. Dame Clytie, rather than take note of the insult, made offensive remarks of her own'. Again, I think they were right to make a correction, but I don't think they did it well, e.g., by omitting 'seemed unconcerned'.

COMMENT 144; NEL93 follows TOR yet again. I think the omitted words convey subtle meaning and should be retained.

TI-PROPOSITION:

insulting conduct. Dame Clytie, rather than take note of the insult, made offensive remarks of her own

The meeting took place at Riverview House, immediately upon arrival of the six Wardens. Also present at the meeting were Bodwyn Wook, Scharde and Glawen, at the insistence of Egon Tamm. Wardens Ballinder, Gelvink and Fergus sat to one side, facing Dame Clytie Vergence, Warden Siskin—both LPFers—and Lona Yone, who professed neutrality, on the other.

COMMENT; Edited from MSS. Recommend restoration.

TI-PROPOSITION: The meeting took place at Riverview House, immediately upon arrival of the six Wardens. Also present

\* The state of the notes does not allow me to even speculate as to the source of these versions! In fact, this may be just as true for several of these issues. . .

\*\* But the cor-bf does not have:

Once again I tried to bring the discussion back to its proper channels, but Simonetta instructed me to hold my tongue, which I considered absolutely egregious and insulting conduct. Dame Clytie, rather than take note of the insult, seemed unconcerned, made offensive remarks of her own, something like: 'Excellent! If Kathcar will stop his braying for a few moments, we will get on with our business.' Something on that order.

† Disk?

at the meeting were Bodwyn Wook, Scharde and Glawen, at the insistence of Egon Tamm. Wardens Ballinder, Gelvink and Fergus sat to one side, facing Dame Clytie Vergence, Warden Siskin —both LPFers—and Lona Yone, who professed neutrality, on the other. TI-COMMENT 20; agreed, on the assumption that Jack didn't repeat 'professed neutrality'.

TI-PROPOSITION:

The meeting took place at Riverview House immediately upon arrival of the six Wardens. Also present at the meeting were Bodwyn Wook, Scharde and Glawen, at the insistence of Egon Tamm.

/

The meeting took place in the parlor at Riverview House. Wardens Ballinder, Gelvink and Fergus sat to one side, facing Dame Clytie Vergence, Warden Siskin —both LPFers—and Warden Lona Yone, who professed neutrality.

/

The meeting took place at Riverview House, immediately upon arrival of the six Wardens. Also present at the meeting were Bodwyn Wook, Scharde and Glawen, at the insistence of Egon Tamm. Wardens Ballinder, Gelvink and Fergus sat to one side, facing Dame Clytie Vergence, Warden Siskin —both LPFers—and Lona Yone, who professed neutrality, on the other.\*

COMMENT; This passage heavily changed in the MSS. [The name is Jory in the MSS.] Restore.

TI-COMMENT 20; agreed

TI-COMMENT: I am getting concerned that the relationship between the texts may not be as simple as we thought—but at least we know that the ms words are Jack's.

TI-PROPOSITION:

The same considerations apply to Yory Siskin, also an LPFer. I also expel him from the Board, and I now must ask Warden Yone if she supports the Charter without reservation. If not, then she too must resign. We can no longer afford the luxury of divisiveness and controversy. The Charter is in danger, and we must act with decision. Lona Yone, do you or do you not support the Charter in all of its aspects?"

/

The same considerations apply to Jory Siskin, also an LPFer; I order his immediate resignation from the board. And now, Warden Yone, I must now ask if you support the Charter without reservation, in all of its aspects. If not, then you too must resign. We can no longer afford the luxury of divisiveness and controversy. The Charter is in danger, and we must act with decision.

COMMENT; MSS\* varies from this text, but matches the Tor edition. recommend restoration.

TI-COMMENT 20; agreed

TI-PROPOSITION:

Evening had come to Riverview House.

In the dining room

/

Evening had come to Riverview House. The Wardens and ex-Wardens had made departure for Stroma. Rufo Kathcar had wished also to return to Stroma, but Bodwyn Wook was

not yet satisfied that Kathcar had revealed all he knew, and certainly not all of what he suspected.

In the dining room

COMMENT; Different from the MSS\*. Recommend restoration

TI-COMMENT 20; agreed:

Then she noticed that I was within earshot and said no more."

"And nothing more?"

"Julian went off somewhere immediately afterward."

/

Then she noticed that I was within earshot and said no more."

"Anything else?"

"Julian went off somewhere immediately afterward."

Now it is quiet as the grave, a place where everyone walks on tip-toe and wears black. And should one dare to belch one must crawl under a table to hide. Which, then, is better: the joys of splendor and grace, or the black shame of pedantry and minging? The question supplies its own answer."

COMMENT: While the text\* matches the MSS, I can't help but think this is wrong. Perhaps it is a mis-spelling of malingering, which would seem to fit the context.

TI-PROPOSITION malingering

TI-COMMENT 20; not agreed. While 'mingering' doesn't appear in my dictionary, you'll find a handful of uses if you do a web search—they all seem to have different meanings though! Anyway, I don't think there's any evidence that Jack meant 'malingering' and to my eye it doesn't fit the context very well either. I'd say 'stet'.

JAS 43; Agreed.

PD-SC; Just a comment, for the pleasure of word-handling! 'mingering' is apparently a verb generated from the adjective "mingy", a lovely portmanteau of 'mean' + 'stingy'. Some verbs are born this way, from a pre-existing adjective, an interesting reversal of cause and effect. This meaning of "mingy" seems appropriate in context.

The telephone tinkled. Wayness stared. Who could be calling her at this hour. Slowly she went to the telephone, and without activating the screen asked: "Who is it?"

COMMENT; Text matches MSS, but this would normally call for a question mark.

TEXT-QUERY 161; hour. / hour?

COMMENT 161; It is a question, after all.

TI-PROPOSITION: hour?

TI-COMMENT 20; agreed

SJS; Disagreeing with myself as proofreader, with the advantage of a great deal more VIE work behind me, we know that Jack does this sort of thing to prevent us from reading the sentence with an upward lilt at the end.

TI-PROPOSITION; hour. / hour?

AH; I know he does. It could be a mistake but the chances are it isn't. Not a quirk I care for but I suppose I could live with it.

SJS; stet.

\* I cannot understand why 3 texts are given, and merely reproduce the note.

\* Disk?

"And how do you enter the picture!

COMMENT; Text\* matches MSS. Jack has frequently used an exclamation mark in the place of a question mark in passages of intensity such as this one.

TEXT-QUERY 76; Given the context I think there should be a QUESTION MARK here

COMMENT; 144, NEL93 has changed this to a question mark, although if Alvina is suspicious of Wayness, she may well have exclaimed rather than queried.

TI-PROPOSITION; Leave as is.

PD-SC Coming in after the battle, all I can say is that I fully share Alun's reluctance. It just doesn't match the mood and characters: Alvina is not an impulsive person, she is on the contrary very calm, reflexive, and is quietly submitting Wayness to an interrogation (note that the drumming of fingers that follows is not a mark of impulsiveness, just a gestual form of reflection). I have read this several times, and I really felt it spoils the dialogue, interrupts the reading, puzzles the reader. It's true that Jack uses this sort of "trick", that I call the "Exclamative Question" (EQ) and there's a good example of it elsewhere in ECCE:

Lydia looked at Wayness large-eyed. "Who could do such a terrible thing!"

where it's natural: Lydia feels a strong emotion (she's "large-eyed") and exclaims in context and character.

TI-PROPOSITION: stet

SJS; stet.

JAS; Still STET

"Just so. Do not neglect the collection of primitive pottery on display in the reference department. Even here in Patagonia, where the gauchos once roamed, we honour the ideals of high culture!"

A door of bronze and glass slid aside; Wayness entered a foyer equipped with the usual amenities. Halls to left and right led to the various special departments.

COMMENT; [the above] text was found in a header in Jack's original files for this chapter. There is also an obvious break in the spacing between this paragraph and the preceding one denoting a change in scene and time. I would strongly advocate that [this] missing text be left in place as it works better to join the two sections together. The final judgement here should of course be Jack's. It is also present in the MSS, which would lead me to infer that the previous publishers removed it by mistake.

TI-PROPOSITION Leave in.

[COMMENT: But it] doesn't read well as written, though it matches the MSS: Ignoring Esteban's urgent signals. She walked. . .

The line would read better if the period were replaced with a comma, and She reduced to lower case.

TI-PROPOSITION; signals, she walked to

TI-COMMENT 20; agreed. Needs fixing

TI-PROPOSITION:

"Just so. Do not neglect the collection of primitive pottery on display in the reference department. Even here in Patagonia, where the gauchos once roamed, we honour the ideals of high culture!"

Wayness left the hotel. Ignoring Esteban's urgent signals, she walked to the library: not the modest facility she had expected, but a structure almost ostentatiously modern. The walls were panels of pebbled gray concrete alternating with tall windows of controlled translucency; the roof of burnt-ocher tiles made a pleasant textural contrast.

A door of bronze and glass slid aside; Wayness entered a

foyer equipped with the usual amenities. Halls to left and right led to the various special departments.

Despite the weather Wayness with Lydia and Myron were occupied as usual in the side yard.

This phrase reads oddly, though it does match the MSS.

TEXT-QUERY 161 Wayness with Lydia / Wayness, Lydia

COMMENT 161 For better agreement with the verb 'were'.

COMMENT 144, Hmmm. perhaps: 'Wayness, with Lydia and'

TI-PROPOSITION Wayness, Lydia

TI-COMMENT 20; agreed. Yet another needs-fix!

TI-PROPOSITION:

Despite the weather Wayness, Lydia and Myron were occupied as usual in the side yard.

Myron, as usual, was stern and lost in thought, Lydia seemed a trifle peaked.

MSS matches text\*, no reason for change.

TEXT-QUERY 161 thought, / thought;

COMMENT 161 The semicolon seems more Vancian.

TI-PROPOSITION Leave as is.

TI-COMMENT 20; disagree—again I think we should protect Jack's reputation; I'd go for the semicolon.

JAS 43; Agreed.

SJS; Another comma splice that I don't think is serious enough to overrule the ms.

TI-PROPOSITION thought;

TI-PROPOSITION: thought, / thought;

AH: this is the sort of thing I invented 'authentic, but not painfully authentic' for.

SJS; stet.

Disk?:

At the back of the cab were a pair of settees

TEXT-QUERY 161 were a pair / was a pair

COMMENT; MSS matches this text.

TI-PROPOSITION Leave as is.

TI-COMMENT 20; this is a particularly painful example of this common Vancian 'error'. I'd be inclined to 'correct' it.

JAS 43; I would tend to agree.

SJS; despite my query above, I can't agree. Jack does this with collective nouns all the time—indeed there are numerous cases in this text which have been allowed to stand.

TI-PROPOSITION; No cab were a pair / cab was a pair

AH; I've really got to grit my teeth to let this through, but I agree it's authentic and that Jack does it a lot. I just wish he didn't . . .

SJS; stet.

Disk?:

Wrinch pointed out Moonway Hotel.

COMMENT; Grammatically this would be better if 'the' were inserted prior to Moonway Hotel. MSS matches the text as it currently stands.

TI-COMMENT 20; agreed

TI-PROPOSITION:

pointed out the Moonway Hotel

---

\* Disk?



From Tanjaree on Pharissee and through the Jingles to Mersey, thence to Star Home on Aspidiske VI; then back toward the center of the Reach: so went the voyage, without excitement or notable event.

COMMENT; The MSS also shows this as Pharissee, but Nion is indeed the name of the planet. No previous printed version has caught this.

TI-PROPOSITION: Pharissee / Nion

## THROY

VTEXT Throy, From the author's disks.

SIGN-ON; John A. Schwab, Hercules, 43, text conversion and formatting, throyx-raw-v1.doc, 3 November 1999.

SAVE; throyx-raw-v1.doc, 7 December, 1999.

SIGN-ON; Suan Yong, 56, throyx-raw-v3.doc, 19 Jul 2000

COMMENT 56; I've endnote most differences I found between this vtext and Tor 1994 (paperback). General comment: Tor was remarkably faithful to the Vance original, preserving many idiosyncratic—even erroneous—Vancian punctuations. There were, however, a few noteworthy exceptions: Temianka, radio, Bruno, Royburn, "one from the other", two-and-a-half-dozen, "Thus alerted".

I did not endnote the 73 cases I spotted where Tor flipped the Vancian ' (quote-period) and quote ' (quote-comma) punctuations. If anyone is studying the consistency of "gray hair" and "grey eyes", this text has three "grey eyes" and one "gray hair", but also one each of "grey hair" and "gray eyes".

SAVE 56; 11 September 2000, throyx-raw-v4.doc

SIGN-ON; John Schwab, 43, Textual Integrity: first pass—endnote stripping. throyx-raw-v4.doc

COMMENT; All spurious endnotes have been removed. All questionable text has been converted to green highlighting. The next pass will take into account a full comparative read between this text, which originated from the author's files, and the manuscript. For manuscript information, please see the TI-narrative for this file.\*

SIGN-ON; John Schwab, 43, Textual Integrity: Proposition Phase.

COMMENT; In the vast majority of cases I have recommended a restoration to the original Manuscript text.

COMMENT; Regarding consistency: The only locations where I would really advocate consistency are those where the spelling for this text is at odds with the other two volumes in the Cadwal series. These have been noted. The techno-proofing report brought to light some other spelling issues, outside of consistency within Cadwal. I have maintained sticking with the MSS spelling in almost all of these cases.

SIGN-ON 20; Alun Hughes; TI Second.

COMMENT 20; I've felt obliged to say 'No Consistency Rule' (NCR!) despite the reasonableness of John's point above.

TEXT QUERY 109; locator / locater

COMMENT 109; Reappears in the text in either spelling

COMMENT 56; Tor = locator

TI-PROPOSITION; leave as is.

TI-SECOND 20; Agreed

F: Visitors' accommodations.

TEXT QUERY 109; There would logically be more than one visitor, and therefore the possessive apostrophe should be placed after the plural 's' of visitors. As in 'visitors' accommodations'

\* I do not have the 'TI-narr', so this expose fails to be enriched by it.

COMMENT; MSS matches text.

COMMENT 56; Tor = Visitor's

TI-PROPOSITION; Leave as is.

TI-SECOND 20; but in Ecce, the proposition was to change this to Visitors' and I agreed with that!

WALLAH 43; Agreed!

TI-SECOND 20; and agreed now.

TI-PROPOSITION: Visitor's / Visitors'

MSS text:

Yips and ordinary Gaeans were mutually infertile. After years of speculation, the eminent biologist Daniel Temianka, studying the Yip diet, pinned down a certain mollusc living in the slime beneath Yipton as the contraceptive agent. This discovery also pointed up the fact that Yips indentured to work on other worlds soon regained normal procreative ability.

COMMENT 56; This whole paragraph is totally different in Tor: For reasons not wholly understood, Yips and ordinary Gaeans were mutually infertile. Some biologists suggested that the Yips were a mutation and represented a new human species; others suspected that the Yip diet, which included molluscs from the slime under Yipton, gave rise to the situation. They pointed out that Yips indentured to work on other worlds, after a passage of time, regained a normal procreative ability.\*

TI-PROPOSITION; Leave as is.

TI-SECOND 20: I'm uneasy about this. The Temianka reference has to be Jack's, not an editor's. I can see him adding such a reference much more easily than I can see him removing it.

The two were married at Sarsenopolis

Norma confirmed the spelling for this as Sarsenopolis during TI work on Araminta Station.

TI-PROPOSITION; Sarsenopolis

Roby Mavil, younger of the two, was somewhat fleshy. . .

MSS matches text.

TEXT-QUERY 353; younger / the younger

COMMENT 56; Tor = no 'the'.

TI-PROPOSITION; Leave as is.

I stipulated that no money might be spent in conflict with the precepts of the Noble Way; was this clear to all! Absolutely!

Jack has used the exclamation in place of the question mark several times before. It works perfectly well. Besides all that, it matches the MSS.

TEXT QUERY 109; all! / all?

COMMENT 109; It seems obvious that the structure of the sentence is grammatically interrogative, although it could be, at the limit, used with an exclamative mark to stress extreme emphasis.

COMMENT 56; Tor = ?

\* This passage is identical to a paragraph in section 6 of the Percursory in *Ecce*. Jack did a certain amount of copy-paste in his later work, such as the last chapter of *Ports of Call*, which became the second chapter of *Lurulu*, though not in the *VIE* version, in which this chapter occurs only once, and in its proper place

TI-PROPOSITION; Leave as is.

TI-SECOND 20: I'm struggling to see this as working perfectly well, especially with the response immediately following 'Absolutely!' In fact it's the question/response structure that makes me question the use of the exclamation mark even if it is known to be one of Jack's stylistic peculiarities. It could also be a mistake. John, feel free to argue with me here; I know you will!  
JAS; Actually, I think you have it right after looking at it again. A question mark would tend to 'balance' the exclamation mark. It is obviously a question/emphatic response situation.  
TI-PROPOSITION: all! / all?

Roby Mavil turned him a glance of utter loathing. "I have tried to observe the amenities of polite discourse, but now I must allude to a situation which had better gone ignored, at least for the moment.

MSS matches the text as it currently appears. While it is a bit awkward, it does not seem to difficult to understand.

TEXT QUERY 109; 'I must allude to a situation which had better gone ignored, at least for the moment.'

COMMENT 109; I cannot make sense out of this. May be because I'm not a native English speaker, but I find it awkward, and I cannot even be certain of the intended meaning. Mermen! Olympians! To the rescue!!!

COMMENT 56; I agree: doesn't make sense. Tor = no change

TI-PROPOSITION; leave as is.

TI-SECOND 20: I think the meaning is clear, the construction awkward; we can fix it by changing to a conventional construction such as 'to a situation which would better have gone ignored' but I'd argue against - the result would not be Jack's words, and is not needed for understanding - besides, it is in dialogue, and Jack can have his speakers use any constructions he likes . . .

TI-PROPOSITION: stet

For a fact the houses of Stroma were much alike, tall, narrow, built one against the other, with the same clusters of tall narrow windows and high-peaked roofs, differing only in their somber colors, which might be dark blue, maroon, umber, ash gray, black, green, with the architectural detail picked out in white, blue or red.

This is 'white, pale blue or red' in the MSS.

TI-PROPOSITION; pale blue

TI-SECOND 20: Agreed

"Ivar!" cried Alyx-Marie. "Your remarks are really repugnant!"

"I don't see why. They're at least candid."

"If you say so. The truth is, I'm a staunch Conservationist, so long as the word is applied to other folk and keeping the damned vulgarians off my property."

MSS matches text as it appears here. I personally think it reads fine as is.

COMMENT 109; I find the logic of this dialogue a bit hard to grasp in the context of who replies to whom. Ivar replying to Alyx-Marie and Alyx-Marie retorting to Ivar? Who triggers Wayness' question about official LPF policy? This question is addressed to whom?

Ivar, of whom we know that he is LPF, or to Alyx-Marie, of whom we are told earlier that she is a Chartist? Anyway, it bugs me, so I thought I might flag it.

COMMENT 56; Tor = no change

COMMENT 56; I agree that something is wrong. Suggestion: break this paragraph after "If you say so."

TI-PROPOSITION; Leave as is.

TI-SECOND 20: It might not be the most limpid Vance ever, but I don't see a 'fix' which isn't a rewrite, and I don't think it needs a rewrite.

TI-SECOND 20: Agreed

SJS: I'm taking this to Oakland.

TI-PROPOSITION: stet

SJS: Oakland has responded. Suan got it right as far as he went.

TI-PROPOSITION Vance:

"Ivar!" cried Alyx-Marie. "Your remarks are really repugnant!"

"I don't see why. They're at least candid."

"If you say so."

"The truth is," continued Ivar, "I'm a staunch Conservationist, so long as the word is applied to other folk and keeping the damned vulgarians off my property."

TEXT-QUERY 43; Chartic / Chartist

MSS matches text.

COMMENT 43; Usage here could go either way, Chartist sounds more "correct".

COMMENT 109; I think that 'Chartist' means something slightly different, or rather does not convey the "monolithic" nuance which comes to mind after reading 'Chartic'. 'Chartic' relates more to the nature of the object itself, in this case the Conservancy and its relationship to the Great Charter the principles of which it becomes the illustration. I have in mind the difference between 'communist' and 'communistic', for example. Now, I admit, it would produce 'Chartistic', which would be faintly ridiculous sounding. I think that 'Chartic' should stay. BTW, I cannot find it in any dictionary and I would not be surprised if it were another Vancean neologism, God bless the dear man!

COMMENT 56; Tor = Chartic

TI-PROPOSITION; Leave as is

Smonny cares not a fig for Conservancy.

The MSS does not have 'the' here. There is justification for it though. If referring to the issue of 'conservancy', there would be no need to capitalize it. However, this is capitalized in the MSS and is most likely referring to 'the' Conservancy.

TEXT CHANGE 109; for Conservancy / for the Conservancy

COMMENT 109; inserted 'the' between 'for' and 'Conservancy' as per endnote 47

COMMENT 56; Tor = no "the"

TI-PROPOSITION; Leave as is

TI-SECOND 20: Agreed—I think most likely an error in ms

TI-PROPOSITION: stet

SJS; stet

PWR: It is not STET. 'the' would seems to be wrong, because in the next line there is question of lip-service to the idea.

SJS (from e-mail): On note 63, I think I buy Paul's argument.

SC-CHANGE 38: for the Conservancy / for Conservancy

so long as all the unpleasant creatures have been led away to fenced preserves, or kept on leashes, while the worst sort, the kind that jump at you from the dark, might well be sent away.

TEXT-QUERY 56; jump / jumps? (Tor = jump)

COMMENT; MSS uses the singular jump.

TI-PROPOSITION; leave as is.

by a hair's breadth! it is a wonder —"

COMMENT 56; Tor = It (uppercase I)

COMMENT; This is lower case in the MSS; could go either way.  
Jack is not adverse to using punctuation in mid-sentence. Nor is he completely un-prone to typos.

TI-SECOND 20: If it could go either way, why not go with the ms?

Eustace Chilke is a man of many competences

TEXT-QUERY 43; competences / competencies

COMMENT 56; Tor = competencies

COMMENT; MSS matches text.

COMMENT 43; If a Vanceism, it should stay, if a typo it should be changed.

COMMENT 109; 'competences' is a bona fide word, found in the Webster and in the Concise Oxford. It is not a Vanceism. I have changed the original red color code applied by 43 to green.

TI-PROPOSITION; Leave as is.

Bodwyn Wook blew out his cheeks. "Ha ahem. Your statement is accurate, in every detail.

TEXT-QUERY 43; ahem. / ahem!

MSS matches text.

COMMENT 43; This should be exclaimed I believe.

COMMENT 109; The whole eructation 'Ha ahem' should be carefully assessed by the Merpersons in terms of both morphology and accompanying punctuation.

COMMENT 56; Tor = Ha ahem. (with period)

TI-PROPOSITION; Leave as is

they reported back to the base by radio

COMMENT 56; Tor = communicator (instead of "radio"!)

MSS matches text.

TI-PROPOSITION; Leave as is

"Bah!" growled Bodwyn Wook. "Such tales are rife at every back-alley saloon of the Reach. Now then—as to specifics: Hilda will provide you funds and all needful documents. You will proceed aboard the Mircea Wanderling to Soumjiana on Soum. The L-B District Offices are situated on Hralfus Place; you may make your inquiries here.

COMMENT 56; Tor = 'make your inquiries there'

TI-PROPOSITION; there."

TI-SECOND 20: Agreed

PWR: I'm not happy with this. 'there' is clearly an editorial fussage. 'here' is certainly unusual but it gives this talk on a far planet some special color. We have to go back to what Jack wrote. He could not have been unaware of what he was doing in this case. SJS; 88, it is important to remember that none of Jack's files have contained the final version of the text. The printed ms John worked from is a later version of this story; the change from 'here' to 'there' is only one of quite a number of differences between the vtext and the ms that went to the publishers.

I had a similar experience when I proofread 'Ecce and Old Earth' way back when. I read the precursory against Tor, spotted numerous differences and entered endnotes flailing Tor for its irresponsible editing. When I reviewed Ecce, I discovered that the ms confirmed that those changes were Jack's, not Tor's. So it seems

most likely to me that Jack originally wrote 'here' (which is why it is in the vtext) but that it was later changed to 'there' in the final editing phase. Now, whether that change was made by Jack, by Norma after consulting with Jack, or by Norma on her own: that we will never know. Seems to me we have to go with the ms reading. PWR: Jack surely wrote 'here'. He could not have failed to realize what he was doing. Nothing suggests, for example, that it might be a left over from an incomplete authorial edit. Furthermore, the use of 'here' to mean 'at that place which I have just mentioned' is not incorrect, if unusual. The change to 'there' is numbingly logical, or 'vassarizing'. I am certain this change was made without proper authorial intent.

Steve: I understand your point. Now please address my point:

1- 'here' is not wrong.

2- Jack could not have made a mistake when he wrote this word.

3- The change to 'there' is vassarizing and just not Jack's.

4- The color 'here' gives this phrase is washed away by this change.

SJS: Essentially I agree with points 1, 2 and 4. I don't believe there is evidence for 3, one way or the other. Essentially you are arguing that this is [. . .] made without consulting Jack (or, more likely, that he was indifferent). That could be right. But it isn't necessarily right.

If you're comfortable making this change on evidence of this quality, I won't stand in your way. Ultimately, we do know that Jack wrote 'here': it is, or was at one time, his choice of words. His final choice? I wish I knew.

PWR: For the reasons given above, I am confident Jack intended and in fact prefers, 'here'.

SC-CHANGE 38: there / here

The Mascarene Evangel rose and, hunched crookedly forward, hobbled to the exit.

TEXT-CHANGE 43; Marscarene / Mascarene

MSS = Marscarene

COMMENT 43; This occurs earlier in the text as Mascarene. It is also spelled Mascarene in the Underwood-Miller edition.

COMMENT 56; Tor = Mascarene (removed 'r')

TI-PROPOSITION; Leave as is

Chilke and I will escort you into the bank; then, once we take care of our business, we can confer upon our primary goal: which is to locate Barduys."

MSS matches text.

TEXT QUERY 109;

primary goal: which is to locate

primary goal, which is to locate

primary goal: to locate

COMMENT 109; the first two alternatives are acceptable, but not a colon followed by 'which'. To introduce a minimum change, I would recommend the first alternative, which leads simply to the replacement of the colon with a comma.

COMMENT 56; Tor = goal: which

TI-PROPOSITION; Leave as is.

Then the T.J. Weidler Space Yards presented a draught for one hundred and one thousand sols in payment for two Royburns.

COMMENT; MSS matches TOR. Note entered holographically to MSS.

TEXT-QUERY 56; Royburn / Straidor-Ferox

COMMENT 56; Tor = Straidor-Ferox (instead of Royburn)



COMMENT 56; This is instance one of two "Royburn gunships", vs. two later instances of "Straidor-Ferox gunships"  
TI-PROPOSITION: Royburn / Straidor-Ferox

What he wanted was a short-term loan from the bank which would enable him to buy the two vessels.

COMMENT: MSS has 'should enable'.  
COMMENT 56; Tor = should (!)  
TI-PROPOSITION:

What he wanted was a short-term loan from the bank which should enable him to buy the two vessels.

"What" cried Kathcar. "Never! This is all sheer bunkum!

COMMENT; MSS does not have any punctuation here, but something is needed. A question mark would seem to be called for.  
COMMENT 56; Tor = 'What?'  
TI-PROPOSITION:

"What?" cried Kathcar. "Never! This is all sheer bunkum! The fauna had been pronounced 'graceless and furtive, insufferably dull' by the great botanist Considerio, who made a virtue of passionless detachment and had found something to celebrate even in the short-tailed lizards of Tex Wyndham's Planet.

TEXT QUERY 109; botanist / zoologist  
MSS matches text.

COMMENT 109; We are talking about the fauna, after having talked about the flora. A botanist's concern are plants, a zoologist's are animals, including the short-tailed lizards of Tex Wyndham's Planet.

COMMENT 56; Hmm. . . good catch! Then again, perhaps the point is that even a botanist found the fauna dull, with a hidden point being that animals should be less boring than plants.

COMMENT 56; Tor = botanist  
TI-PROPOSITION; Leave as is.

Notable exceptions existed, such as the tree-waifs who lived in high foliage; the water-waifs resident in rivers, swamps and wet barrens of the far north; and the wind-waifs of the deserts.

TEXT QUERY 109; in rivers / in the rivers  
COMMENT 109; There should be a 'the' inserted between 'in' and 'rivers' as the qualifying clause 'of the far north' expects a definite article before the nouns to which it refers.  
COMMENT 56; Tor = without 'the'  
TI-PROPOSITION: stet

"Do you recall which ranches took contingents?"

"There were only three or four. Honeyflower took a gang; Stronsi took a couple gangs. Baramond took a gang and Shadow Valley might have tried as many as three. . .

TEXT QUERY 109; Superfluous 'gangs' after 'couple', and 'a gang' replaced by 'one' in 'Baramond took a gang'?  
COMMENT 109; The whole sentence sounds very cumbersome with 'gang' or 'gangs' repeated twice. It would read much better as 'Honeyflower took a gang; Stronsi took a couple; Baramond took

one and Shadow Valley might have tried as many as three.'  
COMMENT 56; Tor = no change  
TI-PROPOSITION; No change!

The Yips looked non-plussed, one from the other, then the vendor resumed his place on the porch.

COMMENT 56; Tor = from one to another  
COMMENT; MSS matches text. This reads fine as is.  
TI-PROPOSITION; Leave as is

Perhaps he had delayed along the route.

TEXT-QUERY 56; had delayed / had been delayed / was delayed  
COMMENT; MSS matches text.  
COMMENT 56; Tor = had delayed  
TI-PROPOSITION; stet

Chilke wandered to the side of the room, where shelves displayed curios, artifacts of virtu and cunning craftsmanship.

COMMENT; Tor = Chilke wandered to the side of the room, where shelves displayed artifacts of virtue and cunning craftsmanship.  
COMMENT; MSS matches text.  
TI-PROPOSITION: stet

she was Felitzia Stronsi

COMMENT; MSS has Felixia, which may have been an earlier spelling for the character's name. Felitzia occurs in all other locations.  
COMMENT 109; 'Felitzia' is the long form of 'Flitz' throughout the book, except next page where it appears as 'Falitzia'  
COMMENT 56; Tor = Felixia  
TI-PROPOSITION: stet

He was now unwilling to yield so many of his subjects, unless Barduys sweetened the deal, with a few small extra inducements, such as a flight of four Axilis Terminator gunships.

COMMENT 56; Tor = Straidor-Ferox (instead of Axilis Terminator)  
COMMENT 56; I believe this to be an attempt by Tor to make everything consistent. Earlier instances of Royburn were changed to match the Straidor-Ferox mentioned later. This instance, however, need not be consistent, as Barduys wasn't the supplier of the Straidor-Feroxes (I don't think; I don't remember exactly now where the LFP gunships came from!).  
COMMENT; Text matches MSS. This is not a consistency issue as these ships need not be the same ones referred to in other places in the text. The Straidor-Feroxes are of obviously different manufacture.  
TI-PROPOSITION; Leave as is.

If we ran into trouble, say, in some rough saloon past the edge of Beyond . . .

TEXT-QUERY 56; Beyond / the Beyond

COMMENT; MSS matches text as it currently is. I see no problem with this reading as is.

Chilke put his fingers to his mouth whistled. One of the workers brought up a carrier and took away the cases.

COMMENT; MSS matches this text, however it appears the text might read better if punctuation or a word were added here. My later choices are listed below in the proposition.

TI-PROPOSITION; mouth; whistled / mouth and whistled.

TI-SECOND 20; Agreed—something must be missing. However, I'd guess that what's missing is a comma.

TI-PROPOSITION; mouth whistled/mouth, whistled

COMMENT; Tor = Chilke put his fingers to his mouth, whistled.

Thus alerted, one of the workers brought up a carrier and took away the cases.

TI-PROPOSITION; stet

"Hm," said Glawen.

TEXT QUERY 109; Hm / Hmm / Hum

COMMENT 109; As previously mentioned, I have never encountered eructations, when ending with consonants, represented by only two letters.

COMMENT; Text matches MSS.

COMMENT 56; Tor = Hm

TI-PROPOSITION; no change



## ECHOES IN THE ETHER

### A SMALL CRITIQUE

Roving vancian, 'Peter 1968', aka 'Wewalwala', admires Vance 'wholeheartedly' but is not above carpage:

While I admire Vance wholeheartedly, I'm not above carping or being fractious regarding his work. Much of his work could be described as formulaic. How so? Formulaic with regards to certain niggling "Vancisms" I have encountered. His characters always seem niggardly and ready to haggle. There is hardly a generous or charitable soul in his work.

*The Cadwal Chronicles* especially *Ecce and Olde Earth* seemed full of people wishing to bend over triple to win some pointless advantage or to extort an extra cent from whoever. I'm not really sure as to any real life examples Vance may have based this on, but in every book I've read so far, he descends to the bazaar quite readily in order to haggle or be parsimonious with his character's personae.

Another, perhaps more serious "flaw" is the depth and colour of his characterisation toward his protagonists. With a couple of remarkable exceptions, Jean Parlier from the novellas *Abercrombie Station* and *Cholwell's Chickens* and the rambunctious Cugel, his main characters are oddly uni-dimensional. To me, there is no real, discernible difference in the characters of Kirth Gersen or Adam Reith. Even Glawen Clattuc or Jantiff Ravensroke seem to behave in a fashion you can predict. Although I swore not to make authorial comparisons, I will break this rule, if only transiently. Compare the protagonists of Philip. K. Dick to those of Vance, Dick's characters go through all grades of Hell and tribulation.

Vance's seem to carry infinite aplomb. Sure, Kirth Gersen and Adam Reith suffer grief, horror and joy, but it isn't something which affects the story to any great degree. We witness a page or two of hair-pulling or musing, but in comparison to the vicissitudes they face, you'd expect the story to dramatically alter accordingly. It's as if Vance made his mind up that the story is the story, and the character's prat-falls, troubles, etc, are momentary. In short, they lack the essential humanity of learning from experience, things happen and, *qué sera sera*.

Lastly, and this is a touch pedantic, why do most of Vance's women glance demurely over their shoulder?

### SIMMONS, A VANCIAN

Alain Shremmer recently reread Dan Simmons' *Hyperion* (1989) and noted the following:

Page 40: *The Emporotic Girandole continues its slow progress upriver.*

Page 182: *The house shows its centuries of accretion: a jade tower on the east courtyard catching the first light of dawn, a series of gables on the south wing throwing triangles of shadow on the crystal conservatory at teatime, the balconies and maze of exterior stairways along the east porticoes playing Escher games with afternoon's shadows.*

Page 195: *Tyrena-Wingreen-Feif was my first editor at Transline. It was her idea to title the book The Dying Earth (a records search showed a novel by that name five hundred years earlier, but the copyright had lapsed and the book was out of print).*

Alain comments: No, it is not in Vance's league but a very nice homage. I thought you would be amused.

## THE CHRISTIAN COALESCENCE

David B. Williams, always alert, made the following observation regarding Lyonesse and Christianity, reacting to some VanceBSer's definition of Orlo (*The Green Pearl*) as a 'lapsed Christian'. I'm not sure what authority Williams is quoting but it seems reliable.

Orlo is not a lapsed Christian! He has doctrinal issues with the Church regarding personal conduct, for which he was expelled from his monastic order. But I don't recall a single word from him that disputed the fundamentals of his faith. Indeed, I believe he asserts the existence of the Christian Divinity when he said something to the effect that "if God didn't want us to enjoy women and wine, why did he create them?"

He isn't saying there is no God, only that the Church has woefully misinterpreted God's wishes. He isn't a lapsed Christian and in his own view not even a bad one. If he had lost his faith, he would be an apostate. He has not lost his faith, but he has strayed from the orthodox path, and the official term for someone like Orlo is a heretic: "The believer accepts the whole deposit as proposed by the Church; the heretic accepts only such parts of it as commend themselves to his own approval." That sounds like Orlo!

It is in fact no defense that Orlo's faith has not lapsed: "It cannot be pleaded in attenuation of the guilt of heresy that heretics do not deny the faith which to them appears necessary to salvation, but only such articles as they consider not to belong to the original deposit. In answer it suffices to remark that two of the most evident truths of the *depositum fidei* are the unity of the Church and the institution of a teaching authority to maintain that unity. That unity exists in the Catholic Church, and is preserved by the function of her teaching body: these are two facts which anyone can verify for himself. In the constitution of the Church there is no room for private judgment sorting essentials from non-essentials: any such selection disturbs the unity, and challenges the Divine authority, of the Church; it strikes at the very source of faith. The guilt of heresy is measured not so much by its subject-matter as by its formal principle, which is the same in all heresies: revolt against a Divinely constituted authority."

Needless to say, the Church does not accept the view that someone who rejects the Church's authority is not a "bad Christian".

Is Orlo indeed a heretic? This is not sure. There is nothing heretical about drinking or making love and, off-hand, I cannot think of anything Orlo said or did in contradiction with the *depositum fidei*. Not making the grade in a monastery is, to the Christian aspirant, like failing to get into MIT is to the would be engineer; just trying is already something of a triumph.

## DURDANE INSIGHT

David B. Williams recently made these remarks on *Durdane*:

I first read the *Durdane* sequence when it appeared in 1972-73 as Dell paperback originals, and have reread it at least five or six times. Yet it was only the other day, during the latest reading, that it occurred to me that the basis of the plot is a recapitulation of *The Dragon Masters* with alien races exploiting each other. The Ka have enslaved their Asutra and the free Asutra have enslaved humans as an replacement for their former Ka hosts. In the final battle, both Asutra and Ka fight through the medium of human military slaves.

And *Durdane* foreshadows another Vancean world. Shant is the

precursor of Moudervelt, home planet of Howard Hardoah in *The Book of Dreams*.

The Faceless Man:

*The cantons of Shant were alike only in their mutual distrust. Each regarded as Universal Principle its own customs, costumes, jargon, and mannerisms and considered all else eccentricity.*

The Book of Dreams:

*Except for rivers, the land lacks natural boundaries, but boundaries and borders aplenty have been created, to delineate 1,562 separate dominions, each jealous of its identity, each cherishing its own rites and rites, each celebrating its distinctive cuisine and scorning all others as filth and scum, each considering itself the single home of civilization among 1,562 barbaric, incomprehensible, and unpleasant neighbors.*

## GENRE PROBLEMS

Speaking about his fellow VanceBS posters, Ed Winskill makes these remarks:

[. . .] There is 'Bud', who doesn't read the trilogy because of its "politics", and 'Lapin', who sees a Vancian ironic take on what would otherwise be a "fascist" project of medieval fantasy writing, and who moreover hasn't even read Madouc. Then there are those who admire Aillas as some sort of ideal ruler.

These points of view puzzled me considerably, but I do have to admit, as I've said in olden Lyonesse discussions, that the books were out there for a long time before I could bring myself to read them, although I was a seasoned Jack Vance reader. This is precisely because they purported to be sword and sorcery fantasy, something that had no political connotation to me, but which I simply regarded as puerile. Even my Vancian outlook didn't bring me to open them up [. . .]

This changed when a friend who had become a Vance reader at my instigation read the bit about Shimrod's encounter with the troll who was beating Grofinet, in an effort to show me that this was true Vance. [i.e.: "Why does one do anything?" growled the troll. "From a sense of purpose! For the sake of a job well done!"] I immediately thereafter picked up the books, which I deem unequivocally to be Vance's masterpiece.

I myself, and for several years, avoided reading *Tschai*, by reason of negative reaction to the Daw covers, and allergy to the epithet: 'Planet of Adventure'. Luckily there was so much Vance I had not read I was not deprived in consequence, and once I had read everything, I then read *Tschai* as well — dissatisfied with myself for the long privation of that particular and extreme pleasure, so long delayed for superficial reasons.

## REAL WORLD IPCC

Finally, I just discovered a new IPCC: the United Nations' Intergovernmental Panel on Climate Change, which has just issued a report, which, by what I read, will only augment poor Al Gore's worries. Eco-hegemony, the new strategy for planetary rule, like any self-respecting tyrannical plot, needs a special police force, and here it comes, under UN cover. Several contenders are already working this angle, notably Gorbachev and Clinton, both heads of special ecology NGOs. They are about to be joined by Chirac, now out of a job but



planning to fill out his retirement as another would-be king of the planet.

French pop-ecologist and Chirac crony, Nicolas Hulot, tricked most of the 12 French presidential candidates in round 1 of the election to sign his 'ecology pact'. This pact stipulated they would make ecology—specifically earth's imminent fry-out—their absolute priority. Economic development, for instance, is out, and Hulot has spent the last several weeks crabbing that these candidates have violated their promise by failing to squawk to his tune as stipulated. In fact there has been no talk about ecology at all—after Hulot did his dirty work. The main issue is for-and-against truckling to the islamo-fascists and de-Marxifying the economy.

## OXYMORON, OR DOES THE VIE LIVE?

No, the VIE does live on! At Foreverness, under the alert leadership of the Legendary Locator, folks finding problems with a book here or there are working with us, and through us with ZoneS in Milan, with the cooperation of the VIE board, to make sure people have the full and correct sets they ordered. I recieved the following message from the Legendary Locator on April 24:

I got a message from Jan Veenstra.

He has received the book and he is very happy with it.

He want to thank all those involved in this process and he is wishing us success with Foreverness, which is, as he sees it, the continuation of the VIE.\*

We hope, soon, to base this activity on the VIE site itself, where no one will have any trouble finding us. That will happen as soon as certain manger-dogs decide their sourpussyness no longer amuses them enough to justify interfering with good will and real needs.

## COSMOPOLIS BOUND

As reported in EXTANT 19, VIE stalwart Brian Gharst has initiated a serious effort, now underway, to publish COSMOPOLIS as books. This effort is based at Foreverness, and has been subsidized by the VIE board with over \$10,000 in order to bring the subscription price down into affordable range. Hans van der Veeke, the 'legendary locator', who defines these volumes as *a sort of 'companion set' to the VIE*, writes:

Some of those with enthusiasm for the idea (including Brian Gharst, Greg Hansen, Thomas Rydbeck, and myself) have been discussing how best to accomplish this. From our discussions a plan is emerging to publish the 63 issues of Cosmopolis in a bound set of 3 folio volumes. Many of the details are not yet decided, but these

\* Jan Veenstra's letter:

*In ieder geval stel ik alle attentie op prijs, die je gegeven hebt aan dit probleem en zeker in de laatste tijd, waardoor e.e.a. snel is opgelost. Bedankt en veel succes met de nieuwe website Foreverness, want zo blijft het onderwerp, waar het feitelijk om draait, in the spotlight.*

Translation by Hans: "I appreciate all the attention, given to this problem, especially the last few days. This resulted in a quick solution. Thanks very much and good luck with Foreverness because this keeps the VIE, which is basically what matters, in the spotlight.

will be beautiful books of high production quality; a 'must have' for VIE owners! This set will preserve the newsletters and make their contents easily accessible with updated and expanded indexes.

Brian Gharst, moved by some sour remarks\* made, amazingly, by members of the VIE board (on the VanceBS) was moved to the following statement:

I've said this to many people in private, but before I had volunteered for a single job or made any acquaintances in the VIE, my early impression of the project based on reading Cosmopolis and nothing else, was that the VIE seemed to be bringing together a mass of intelligence and originality who, among other things, loved discussing ideas, in the nature of a Greek forum. Cosmopolis RAISED my opinion of Vance. . .without any hint of hyperbole I ask where else in the world could one go to find religion, philosophy and politics being discussed with the grace, charm, and self-deference among people of such noticeably varied stances? Here is proof, I thought with a rush of satisfaction, that Vance surely draws that minute set of people of sufficiently broad perspective who appreciate the limitations of their own wisdom and knowledge, and who have the curiosity and positive outlook necessary to assume the best of others and desire or even encourage open discussion of life's questions in the belief that they can learn something, and maybe pass along something of their own in the process.

This is what Cosmopolis represents to me, before I even consider the quantity of interesting material regarding all aspects of the restoration of the texts, the making of the books, and the sheer enthusiasm and intelligence applied to solve many of the project's problems. Not to mention that I was so lucky to get to go to Milan two times and be a part of what must have been the greatest aspect of the project of them all. Seeing that mass of volumes come into existence in the expert hands of the Torriani people, and eating and drinking into the night under canopies of wisteria and colored lights, with an unparalleled set of new friends, were two of my life highlights. Cosmopolis is a permanent record of these memories. I

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\* Here is a smattering of the conversation on the VanceBS concerning Cx3:

In reaction to Hans, Mike Berro posted:

I will point out that much of what was printed in Cosmo is insulting and offensive (at the very least) to me, and to many who worked on the VIE. There is no point in trying to change my mind about that, and I'm not suggesting that people avoid it merely on my say-so. I simply suggest that people considering the purchase should first read the articles they might normally have skipped, and decide for themselves if they want it on their shelves.

Hans van derVeeke replied:

Mike,

I respect your opinion, each his own. But there are 63 issues of Cosmopolis, over 1500 pages altogether. Maybe people have a problem with some of the material in here, but there is a lot more material that is interesting information about Jack Vance, his work an the VIE itself.

It was a unique project which generated a lot of discussion sometimes. With heated arguments. Things have been said which shouldn't have been said. One of the most insulted persons is he-who-should-not-be-named. It is part of the history of the project.

If you can point me to the issues and articles which are offesive or insulting to you, maybe I can understand better what you mean. You do not have to do that here, you can do it in a private email.

And like you, I hope people take the time to read the issues to find out what interesting gems are hidden in there. For example, the articles of David B. Williams are worthwhile and also the articles about textual integrity were among my favourites.

Please do not think that I want to start a discussion whether a bound Cosmopolis should be made or not. Or what should be in there or not. I just want to show another opinion.

Sincerely, Hans

Orin Bennett wrote:

Those who have been critical of the publishing idea in this thread, with the exception of Mike Berro, have long been critics of the VIE in general.

was a relatively insignificant volunteer but all through the project the greatness of what was happening, and the thrill of being a small part of it, was an overwhelming satisfaction to me.

Without being coy, I don't understand how so many people failed to see Cosmopolis and what was presented there as the invaluable and wonderful aspect of the project that it was. The bad things that happened did not grow out of the goodness of Cosmopolis or the rest of the project or anyone involved. They grew out of stupid and wicked reactions to it.

There are probably a few (even among the VanceBS posters) who would wish to subscribe to Cx3, and I hope that their allegiances would not prevent them from doing so. However it came to be that these divisions are so wide, I do not believe there is the vulgar and slanderous material in Cosmopolis that Mike refers to, unless he is talking about something AF wrote.

Cx3, in addition to a proper Table of Contents to guide the reader though this controversial mass of verbiage, will include an index with, among things, volunteer names. As an example, the entry for, oh, say Rob Friefeld, is reproduced in preview (references are to *ISSUE.PAGE*):

## FRIEFELD, ROB

A Note on The Houses of Iszm: 36.5  
 The Sacred Hills of Erevan, The Fruits of Conduce: 40.4  
 (reaction: 43.21)  
 The New VIE Web Site: 46.2  
 Tidbits (mowing): 47.3 (TI)  
 TI Revealed: 60.5  
 on Vandals of the Void: 21.8  
 on Nympharium: 29.6-7  
 on Star King: 54.11, 54.25&etc  
 on Lurulu: 57.14  
 on whiskey: 54.9  
 Letters: (religion) 19.11, (SF) 22.22, (Houses of Iszm) 37.25  
 (reaction: 21.11, 37.20, 38.24)  
 pre-proofing: 2.3, 5.3, 6.5, 10.4, 12.9, 13.6, 14.13, 14.17  
 TI wallah: 17.1, 18.3, 22.3, 54.11, 57.7  
 post-proofing: 25.20, 28.4&etc, 33.1, 46.7  
 kudos: 28.1, 28.5, 32.6, 36.6, 50.2, 50.21, 58.5. 63.2-45  
 golden master: 30.12, 31.2&etc  
 photo of: 31.3, 54.27, 61.2  
 maps: 43.21, 46.9; GM3: 52.4, 54.1, 58.7  
 wave 2: 57.5&etc, 60.1, 61.2



Why are you worried about whether or not a few newsletters are made into books? Don't you have better things to do?

Mike Berro's dedication to the VIE is beyond question and I understand that he has misgivings about the contents of the newsletters. Although, I was under the impression that the objectionable material was contained in the other newsletter, and not in Cosmopolis per se. Either way, the detailed table of contents and index promised for the Cosmopolis set will make it even easier for folks to avoid what they don't want to read...

Finally, I have been in touch with the production manager for the Cosmopolis set and he has assured me that if any contributor objects to having their material printed in the books, they need merely identify it and it will be removed. That seems a reasonable position to take.

Mike Berro, who apparently puts no trust in Brian Gharst or Hans van der Veeke, wrote:

I would like Cosmopolis the newsletter to go away [...] If copyright issues impede it, so much the better.

I would not object per se to the separate publication of many of the articles first published therein, but this creates other concerns. I would not want to single out particular articles, or particular paragraphs, for exclusion.

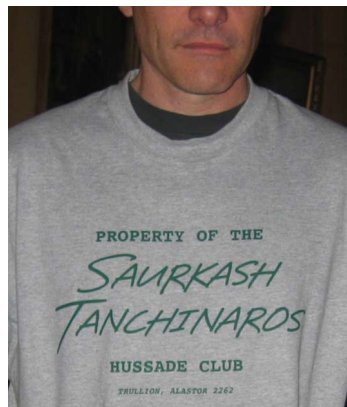
## LAST AND LEAST

Thanks to Thomas Rydbeck, Greg Hansen and Hans van der Veeke for help with EXTANT 20.

EXTANT #21, should it come into existence, may, or may not, include a discussion of Cugel, Robin Hood, and that super-scamp 'Renart', hero of *Le Roman de Renard*, a marvellous cycle of animal stories from the XII and XIII centuries.

The book cover images, on pages 1 and 2, are thanks to Patrick Dusoulier and Andreas Irle. The reproductions on pages 10 and 29 exposes recent crimes (committed with oil upon wood), as advertised in EXTANT 19, perpetrated by your humble servant,

*Paul Rhoads*



Your humble servant posing proudly in the team jersey. His glory days as pit-leaping 'strike' may be behind him now, but he looks forward to a notorious career in mask design—in collaboration with hussade costume-designer *extrodinaire*, Greg Hansen.



This is at worst, censorship, and at best, editing that I am unqualified for; I would not want to inadvertently edit something not objectionable, or miss something that was. If the publisher/editor was trustworthy (say, TOR, or one of the specialty publishers), I would be less concerned.

Also, a publication under the proposed auspices will bring publicity to the original newsletter, more so than to the works of Vance. The reason I do not want this is that there are personal insults and slanders of the worst sort in the newsletter, and besides being personally repugnant, I feel this will lessen the stature of Vance's fans in the eyes of many. (I am doubtful it will make anyone think any less of Vance, but authors have been judged before on who they appeal to.)

This is already more effort than I intended. I certainly will not spend much more trying to impede the project [...]

Ed Winskill, another VIE board member, wrote:

The Vance Integral Edition and [Cx3] should not be confused [...]

Which is most odd, not to say mysterious or even disquieting given the material support the VIE board is providing to Cx3.