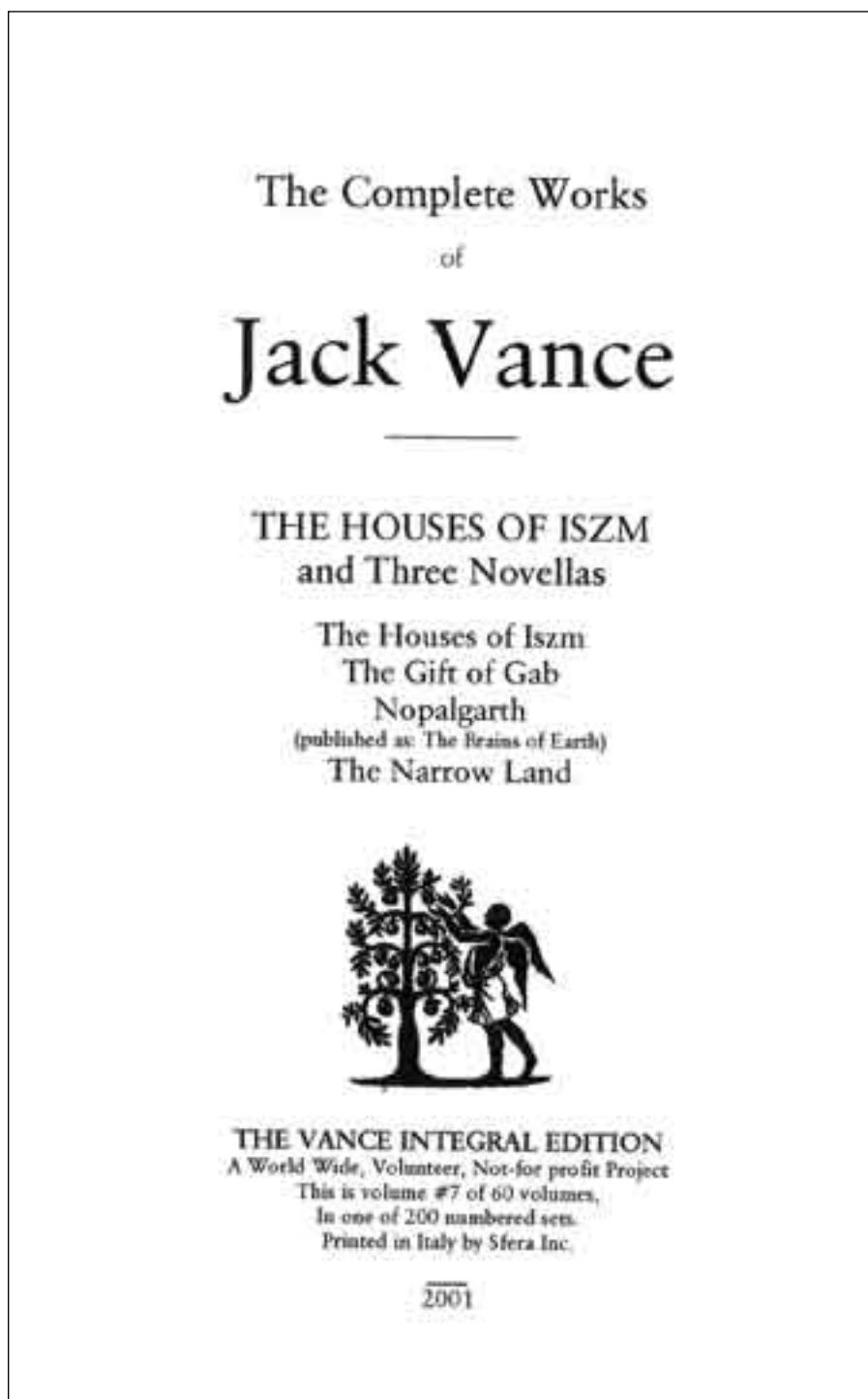


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# TITLE PAGES

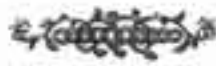


An early title page using the first logo and the Adobe Garamond font, designed when the VIE set was still organized in 60 volumes. Alternate titles were later moved to the page opposite the title page.

THE COMPLETE WORKS

*of*

Jack Vance



The Book of Dreams



Published by  
THE VANCE INTEGRAL EDITION  
Oakland CA  
Printed by Sfera International  
Italy 2002

A later version with VIE fonts and a trial 'lakit'.

# LACITS

The 'lacits' were used to decorate the title pages and Readers volume covers. The designs sought to allude to the volume contents, sometimes with actual illustrative elements. Some of the story collection lacits simply suggest the idea of 'collection', with a basket of fruit, perhaps from the Tree of Life.

The lacits, drawn in ink over pencil, are here shown the size originally drawn. The word 'lakit' is French, and means a curvy thing, like a shoe lace or a lasso.



Gift Volume



Volumes 2 and 3



Volumes 5 and 8



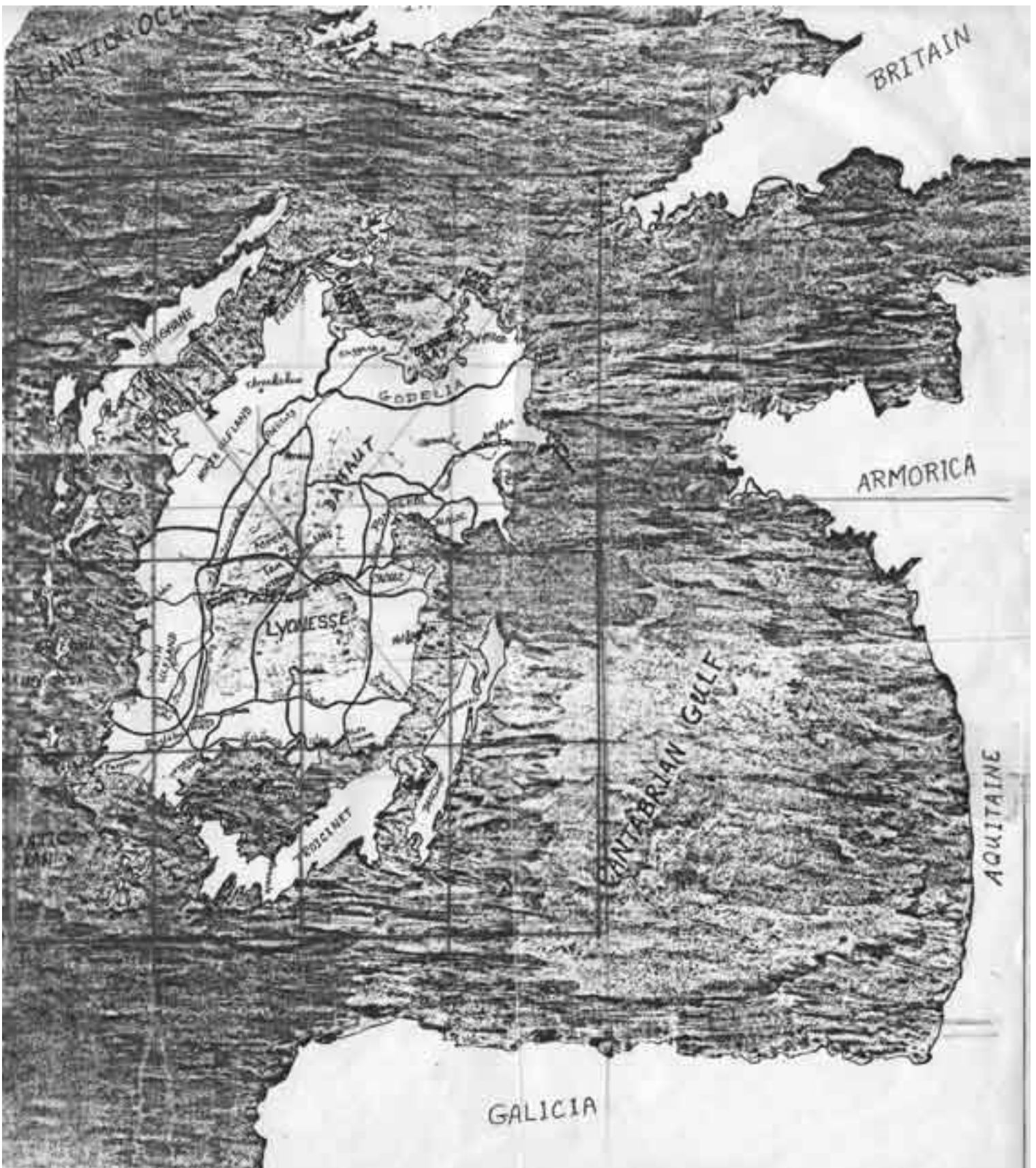
Volumes 4 and 7



Volume 6



Volumes 9 and 17



Vance's original Lyonesse map, shown at about half size.

# MAPS

The VIE maps were a great labor on the part of many people. See *Cosmopolis* 46 and 47 for a general discussion. In the best cases they were prepared from Vance's original drawings. The VIE did not publish maps worked up from the texts, as has been done, of 21st aeon earth for example. In fact Vance did make a sketch of this place. On the back of a stained sheet, it consists of a single vague line indicating the coast, with a dot for Almerly. It is reminiscent of the California coastline, with Almerly in a position analagous to Oakland. It is impossible, in any case, to make a proper map of that world since its description is hopelessly inconsistent.

The most exciting VIE maps are the previously unpublished ones: Durdane and Pao. The VIE Lyonesse maps, however, are almost all improvements over previous versions, which, though drawn from the same sources, are less respectful. In the cases where no original drawing was available to the VIE, the maps none-the-less seek to edge closer to the original based on two principles.

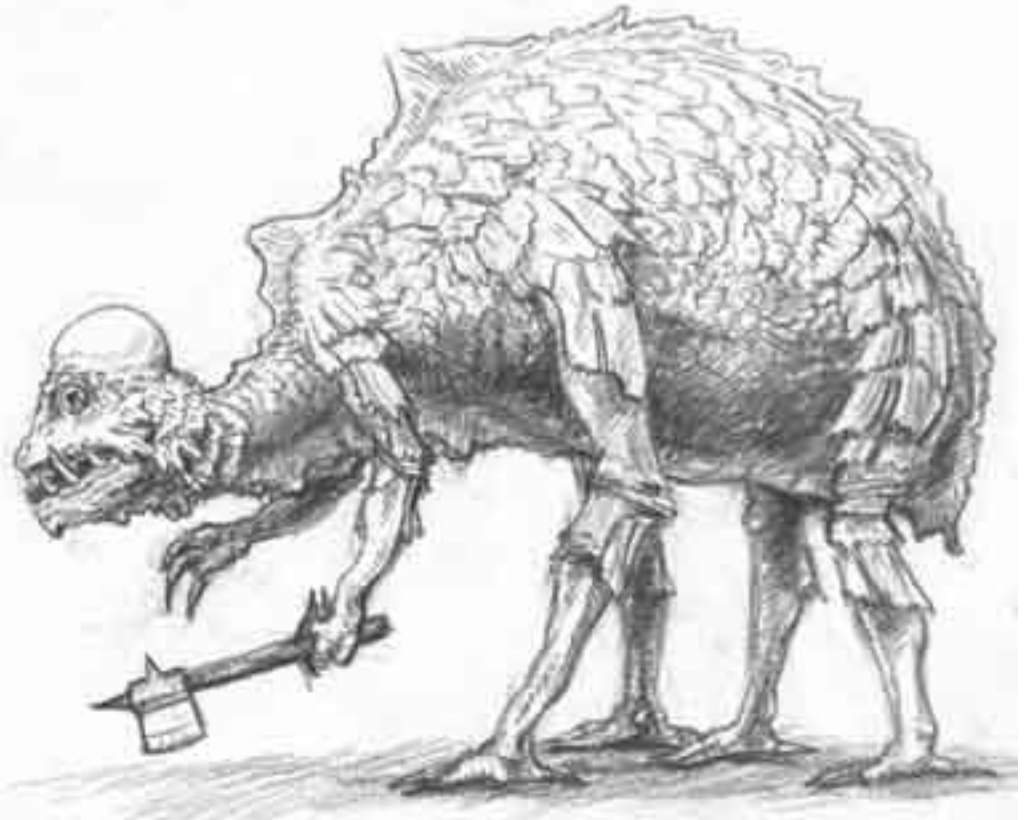
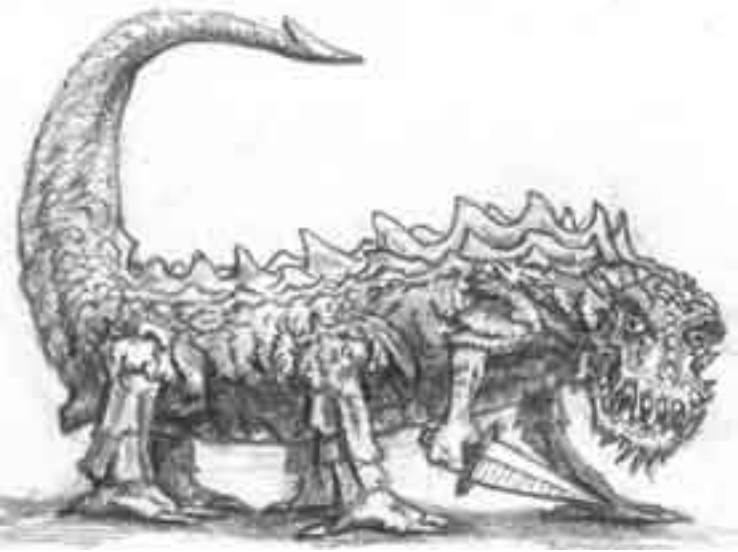
Having been both sailor and surveyor it is not surprising that Vance's maps have a remarkable feeling of scale and geological, in fact telelagic plausibility. For example the relationship between Hybras and the Irish and continental coasts has a convincing quality lost in the Underwood-Miller version. The drawings of Pao, Shant and Durdane likewise invoke natural planetary processes, rather than, as do most fantasies, the nescient caprice of a hack.

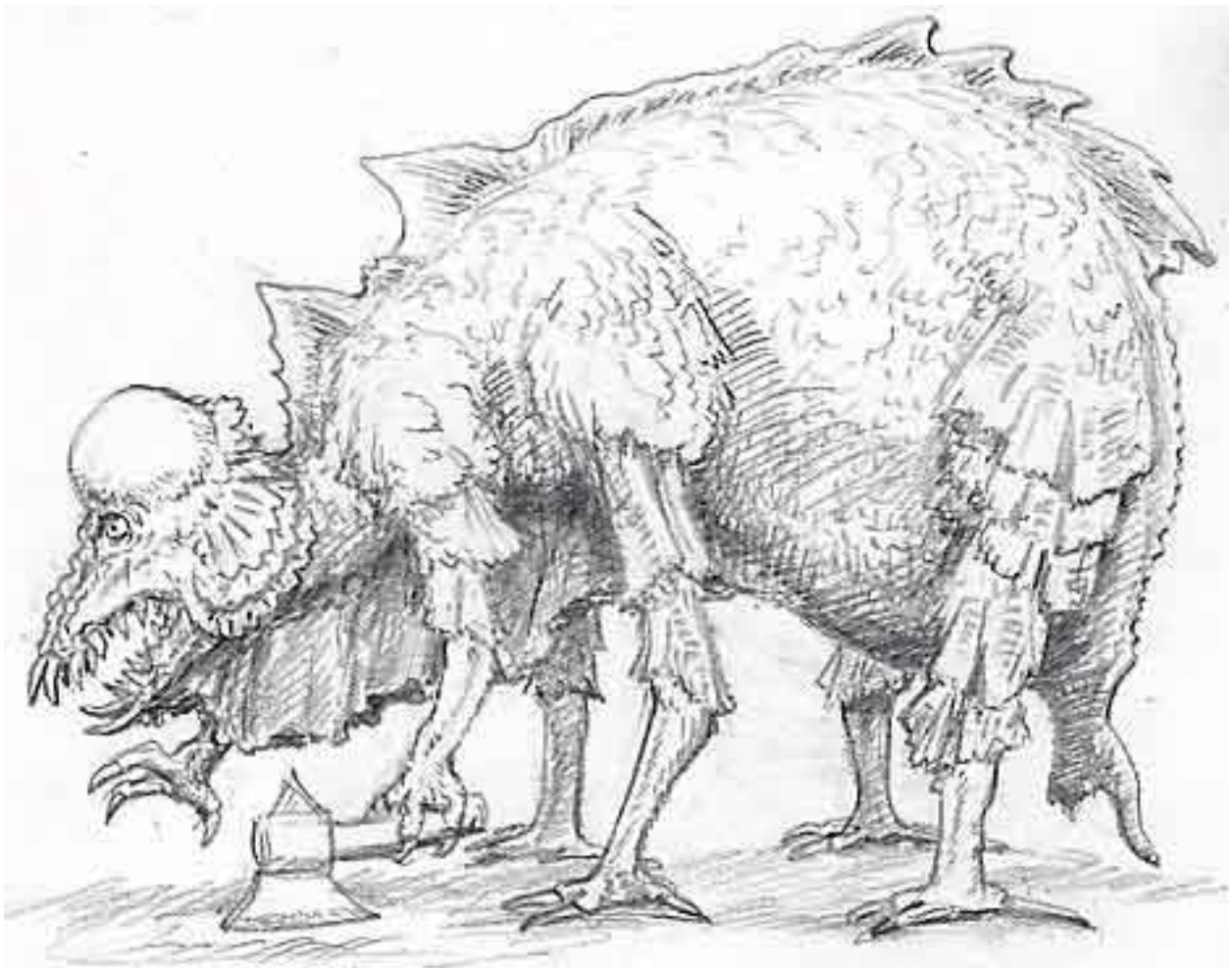
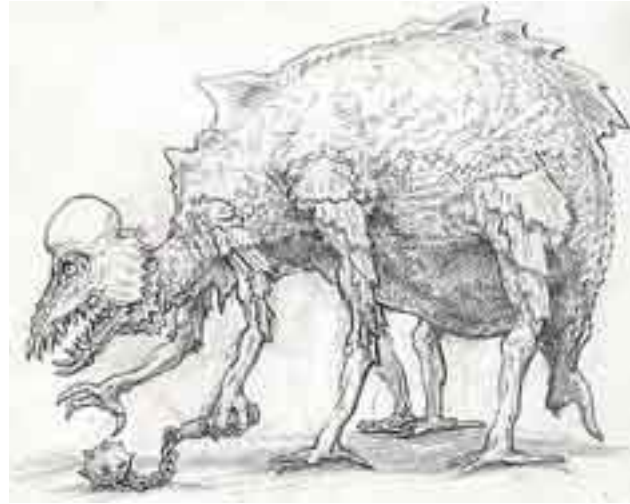
Then there is Vance's manner of drawing. He starts a pencil, using swift, hacking strokes. Over this he passes in ink with a more deliberate but still nervous line.

Left: this is a scan of a photocopy of Vance's original drawing, which is on a large flimsy sheet, the ocean colored with blue paint. The ruled lines were added to the photocopy to aid construction of the VIE map.

Next page: the VIE Lyonesse maps.

Following page: the VIE Lyonesse dynastic tree. This is included with the map because, like them (and with the exception of two of the Bain maps) it was printed on the end-papers.





ck & % xy  
id fd y ny d  
à z G Y

Above: Amiante Cursive, ligatures and various alternate glyphs  
Below: Cursive, final version, shown at 30 points (all glyphs not shown):

*a b c d e f g h i j k l m n o p q r s t u v w x y z*  
*ABCDEFÇHIJKLMNO PQRSTU VWXYZ*  
*1 2 3 4 5 6 7 8 9 0 ? ! , ; : " ' " - @ # \$ % & \* ( ) { } [ ]*  
*ffi ff fi fl ffl cking xy æ sh th by ny L J J fd ld li hy x ø ç é ñ*



Above: original drawing of elements of Fairy Script, a font for *Lyonesse*.  
 Below: final version of Fairyscript, shown at 55 points:

a b c d e f g h i j k l m n  
 o p q r s t u v w x y z

A B C D E F G H I J K L M N

O P Q R S T U V W X Y Z

1 2 3 4 5 6 7 8 9 0

? ! . . . ; ; " " ' ' ,



Right: again, at the composer's suggestion, the *Lyonesse* volumes were given some special decorations. The five at the bottom were early or alternate versions.





Like *Suldren's Garden*, and looking forward to *Madouc*, Malanthe is the female character who stamps *The Green Pearl* with her personality. Furthermore, given that the forest of Tantrevalles was the basic inspiration for Lyonesse as a whole, and that the goblin fair was its most characteristic feature, the scene of Malanthe purchasing her flowers seemed the crucial moment.

The goblin fair had also been the subject of a commercial

book cover but its realization, lacking any hint of mystery and menace, was most unsatisfactory.

Shimrod does not belong to the scene but the suggestion of a Shimrod-like figure recalls the encounter of Malanthe and Shimrod at the sign of 'The Laughing Sun and the Crying Moon', "hard by Twitten's Corners", a sign Vance hung outside the stained-glass doors of his own diningroom.



A nice example of a reworked counter-proof, more exactly defining various parts. In this case a drawing-like spacial quality is accidentally achieved.

The smudging is stray red chalk.



The Green Pearl, 1st plate, 1st state.  
Once again, this plate was spoiled by a feeble bite.



1st plate, 2d state. An effort was made to save the plate with with the burin. This brought out the atmospheric perspective but the treatment of the foreground elements relies too heavily on the burin's strong outlines. The proof itself is poorly wiped.



*The Green Pearl: 2d plate, 1st state.*

This time the plate was over-bitten but burnishing succeeded in pushing the background into its rightful place, while re-biting and the burin added contrast to the foreground. The face of the Shimrod figure was never well resolved.



*"Zuck, good Zuck: what flower is that?"*