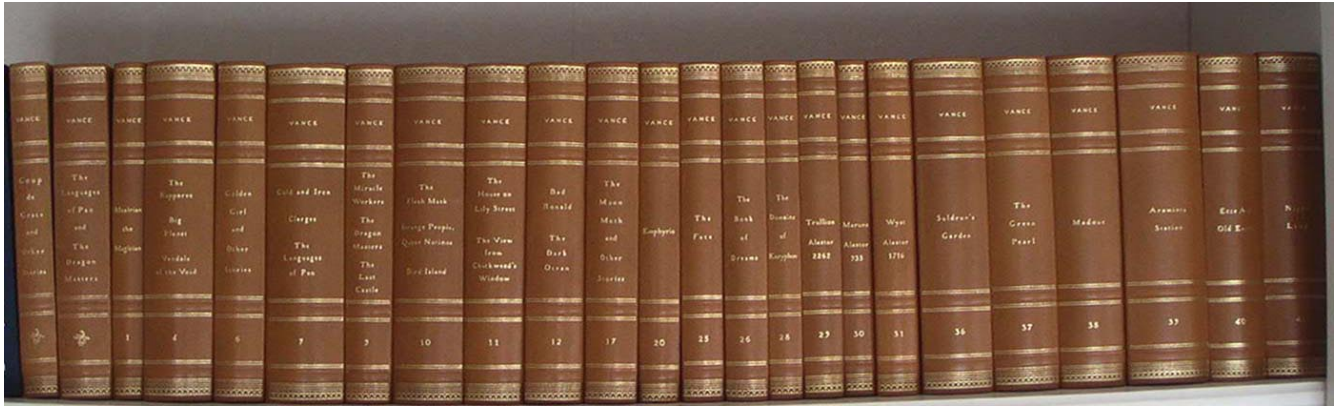

COSMOPOLIS

Number 37



April, 2003



Wave One of The Complete Works of Jack Vance arrives in European homes! Here, together with GV and SFV, in the home of Patrick Dusoulier.

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Important Announcement:

VIE Subscriptions are still open! We will be accepting subscriptions until the wrap-up date of Wave 2, which is still many months away, or an upper limit of 1000 sets, whichever comes first. We have printed about 500 sets, so another 500 are still available. The more sets we print—and each set must be financed by a subscriber—the greater the success of the project. There are a few overrun Wave 1 sets still to be had; when they run out subscribers will receive their Wave 2 set followed by a make-up Wave 1 set which will be printed following Wave 2 printing.

Report from Italy

by Paul Rhoads

Embarkation for Italy, on Wednesday, 19 March, driving from the Indre-et-Loire, to Lyon, in France, where I spent the night at the house of Thomas Rydbeck (whom we must thank for the VIE corrected version of *Trullion*). The next day I crossed the Alps to Milan, to meet with Stefania Zacco and Walter Rochetti at Sfera. Stefania and I discussed present and future VIE matters and I offered her a small token of my appreciation of her tremendous help and constant good humor. Bob Lacovara, as impressed by Stefania as I, recently found it necessary to resort to the Bible for language adequate to his sentiments.* Walter then took me out to Cologno Monzese, an industrial suburb on the northeast of Milan, where the bindery, Torriani, is located. On the way, a very Italian scene: a small but active female traffic cop in a state of rage desperately seeking control over Italian drivers with whistling, waving, screaming, pounding of fists on car windows and wild gesticulation. The drivers treated her as a moving obstacle shrugging and waving over their shoulders in characteristic Italian gestures of militant indifference.

At Torriani, when they showed me the 22 pallets of books, I almost fell over: a bulk which had been purely theoretical, was now a gratifying and intimidating reality.

**She is more precious than rubies: and all the things thou canst desire are not to be compared unto her. (Proverbs 3:15.)*

The packing materials had been organized and all was ready.



A tiny bit of the great mass. Photo by Brian Çharst.

I spent the night in Cologno Monzese, exploring the area a bit. The hotel was in walking distance of both Torriani and several restaurants.

The next day I drove to Florence and spent the weekend with friends; walking in the hills, sketching in the tomb of the Medici's and visiting the Pontormo frescos in the Barbadori-Copponi chapel.



Sketch after Michelangelo, by P. Rhoads, 3/22/03

On Sunday night I was back in Milan to meet my fellow 'packing scum'. We were joined by two Milanese VIE volunteers, bringing the total volunteer tally to: 1 Frenchman, 1 Swede, 1 German, 2 Italians, 2 Dutchmen, 2 Englishmen, 4 Americans. Ages were likewise various and there was even a 'person of the female persuasion', our most efficient packer, and not even a Vance reader: Gail Webb from Texas. Tim Stretton, to my disappointment, could not be with us because of health. This team worked until Thursday evening when volunteers began to leave but we persisted until Saturday at noon.

During this time Sr. Biffi, with a half dozen helpers, was still finishing the Deluxe Edition.

Not enough good things can be said about Sr. Biffi. In Milan, the world capital of fine bookmaking, he is considered the last great book-binding artisan. I was told by many people that when he retires, creating books of VIE quality will become a problem. I was also informed that, for Torriani in general, creating our books has been gratifying work and they are eager to tackle Wave 2. There is less and less of such work, and Torriani is particularly proud of what they have done for the VIE. Both Torriani and Sfera are keeping Deluxe sets for their own libraries. We did not see the folk at Global Print, but their excellent work is also to be commended.

As for us 'packing scum', we had to cope with 11,000 books: carefully arranging them in crates of 22 volumes each, to say nothing of handling the sheer weight and bulk involved. It was a complex and difficult task. The contribution of Patrick Dusoulie to its successful effectuation cannot be over-emphasized. I had a special chance to measure this importance on Monday and Tuesday of week 2 when, alone with the help of Walter Rochetti and Nicola Angeli, we wrapped and crated the remainder of the Deluxe volumes. Several serious errors were made—one that required undoing a great number of boxes. It was only by clinging to Patrick's beautifully conceived procedures that we were able to pull ourselves up short. Patrick and his famous clip-board were sorely missed! On behalf of all subscribers, special thanks to Nicola for helping so much these last days when everyone else had left.

Each book was assigned to a distinct group (to create 4 inner boxes of uniform size), and each had to be wrapped in protective paper. Not only are similar size volumes similar looking, but once wrapped they are impossible to tell apart. So the greatest fear was that wrong books might get boxed, and also that wrong boxes get into crates. Some such errors were certainly made in spite of all Patrick's precautions.

Before either of these errors could be made each book was inspected. For the Readers' edition, about 50 of 8000 volumes were actually rejected because of printing or binding error. This is well under 1%. Some of these damaged books can be repaired. Others, though not

flawless in a certain sense, have not been rejected and some subscribers may find that, among their 22 Wave 1 books, not all are 'pristine'. The assessment of each individual will vary in this regard. The beauty and quality of the books have, so far, been universally exclaimed and, by any objective standard, they must be considered 'high quality', not to say 'prestige', items. They are made of the best materials by the best artisans in the world. Given their per volume price, and to say nothing of their contents, they are a marvellous bargain.

By the time this article is published most European subscribers will have received their books. Thanks also to Suan Yong for arranging the addresses of all subscribers. In the following issue of COSMOPOLIS there will certainly be fuller coverage of the packing adventure in Milan, and already there are photo journals posted on the Web. The first to go up was Evert Jan's. It may be seen at: <http://homepage.mac.com/araminta/PhotoAlbum5.html> Patrick also has photos at:

<http://membres.lycos.fr/axolotl/pics/milan03/index.htm>

The VIE books are made to be as tough and long-lasting as can possibly be. This is because they are hand made of natural materials. A normal book, a quality trade paper-back or a typical hard-cover, is to a VIE volume like a thin interior separator wall of plaster is to a thick exterior wall of stone. The interior wall will be immaculately flat, smooth and uniformly colored. The exterior wall may be somewhat rough and present a subtly polychrome surface. Time will stain both these walls and degrade them with crumble and cracks. With these changes the interior wall loses not only its structural integrity, becoming useless, but likewise becomes a thing of ugliness and shame. The structural integrity of the stone exterior wall, by contrast, is hardly affected; the marks of time even enhance its charm. VIE Readers' books are meant to be held and used. They are gratifying to see and touch and will be a permanent pleasure to use for literally centuries to come. Like a stone wall under the baking sun and drenching rain, to say nothing of the blows of blundering vehicles and the disfigurement of graffiti, they will indeed show the marks of use. But unlike so many contemporary books, VIE volumes will not be diminished by these traces of handling. They will not fade, they will mellow. They will not become dirty, scratched and dented, they will, from their present state of splendid youth, grow venerable.

As we have packed we have adjudged the great majority of the volumes 'pristine'. A certain number, however, have been adjudged 'acceptable'. The final arbiter of this category was Sr. Biffi himself. Certain volumes rejected by the inspecting packers were rejected as rejects by this proud artisan whose reputation rests upon their quality. Of course certain faults are indeed unacceptable. These include ragged spine stamping, torn or reversed pages, badly smudged pages or covers, ripped

leather. Some such things may have escaped our vigilance, and such books will be replaced, at VIE cost. Mountain Ram hide, however, is not plasticine, and handwork is not machine work. The spines and covers, stamped by hand, are not perfectly uniform. Leather includes occasional creases or whorls. It is also, with its gold stamping and other working, a valuable substance that is not significantly diminished by small scuffs or minute tears. Such scuffs or tears, when minor, were masked with a dab of paint by Sr. Biffi. As for the paper covered Readers' covers, occasionally a book was presented with odd 'marking'; these were no flaw, but the watermark of this 'Ingres' paper, a prestigious manifestation. Sr. Biffi himself could not personally fabricate the covers for 9000 books (as he is indeed doing for the 2000 deluxe volumes) and few fingers are so nimble as his,* it is therefore unavoidable that the occasional patch of glue found its way onto some covers, occasionally ruining them. In some cases these smears or pimples of glue could be flicked or scraped off, sometimes leaving a slight discoloration. Such discoloration will naturally blend into the book's surface after it has been handled in a normal manner. Sometimes there are printing artifacts such as a small black mark on a page of two. This sort of flaw is also too minor to cause rejection of a volume. It must be explained that the cover stamp of *The Book of Dreams* includes a small 'rogue mark' above the 's':



Special Treesong 'S'

This flaw is common to all the volumes, and may be considered evidence of the malicious spirit of Howard Alan Treesong himself.

As for the Deluxe volumes, each was personally fabricated by Sr. Biffi, or any operation confided to his underlings was scrupulously supervised. Sr. Biffi reviewed, sometimes replacing sometimes repairing, each volume that showed any variation from the norm of 'pristine'. Some have minor errors of stamping, others have leather with a 'scar'. These elements, from an artistic point of view, only enhance the charm of the set. The gilding at the top of the Deluxe book block sometimes leaves a trace of paper-powder between the tops of the first pages. When we waxed we were supposed to remove it but some might have been left. Wipe it away with a cloth; if it is stubborn rub vigorously.

I must say a word about our reception by Sfera and Torriani. Our first greatly festive evening was on Tuesday

*Watching him create the Deluxe volumes was a treat; each digit worked independently at a separate task, and at dizzying speed. Some were designated for touching glue-covered surfaces, some for manipulating leather and paper, some for tool handling.

night, when Stefania organized a dinner at a terrific restaurant in Milan where we were also honored by the presence of both Walter and Errico Rescigno. Torriani also hosted us for lunch each day at their expense at the factory cantine, where we ate very well. On Thursday



The expert hands of Luigi Biffi putting the convexity in the spine of volume 1 over a bar of hot iron. The leather used for VIE books is from Mountain Rams. Photo by Brian Gharst.

night Ennio (Sr. Rigoldi), the Torriani production manager, took us to a country restaurant outside Milan, where he and Biffi honored us with their presences. That meal was also wonderful, with a wine ordered by Thomas that was commended even by Patrick. Biffi and Ennio have worked at Torriani for a long time; they and others explained to us that, after the war when the factory was destroyed, it was rebuilt with Marshall Plan help. It was then an extremely modern facility and was the subject of inspection delegations by American engineers and architects. Some of the machines still being used at Torriani were Marshall Plan gifts. These bear a plaque stating in Italian that they are a 'gift from America to a free people'. History, contrary to the famous dictum, seems to be repeating itself.

On Saturday, after everyone had left but Andreas Irle, John Edwards and myself, Ennio took us to inspect a local hydraulic curiosity designed by Leonardo da Vinci. Milan stands in the middle of the plain of the Po River, a vast agricultural flatness dominating northern Italy. Fed on three sides by rivers flowing north from the Appenines, east from the French Alps, and south from the Swiss Alps and Dolomites, it is famous for its rice paddies. This complicated system of waterways is further augmented by irrigation and transportation canals. A once navigable canal, the Martesana, arrives in Milan from the Adda River

to the east. The Martesana was used to transport marble from Carrara which, though hardly 100 miles away over the Appenines, was more conveniently brought round from the Mediterranean coast to the Adriatic, up the Po, up the Adda, and then along the Martesana to Milan. This marble was used to create that astonishing cathedral, the Duomo.* In Cologno the Martesana crosses the Lambro river, *on the same level without mixing of their waters*. A series of baffles and locks to arrest the Martesana or channel its waters into the Lambro confuse the basic simplicity of Leonardo's scheme; we spent a fascinating hour wrestling with the secrets of the master's conception. Then we visited a romantic local 'castelo' followed by an hour in the back garden of a county bar with a bottle of Barbera, salami sandwiches and misty views across the plain of the Po. That evening I took Andreas to the airport in Bergamo, and then John took me out to dinner at a bar in Cologno the 'scum' had not yet tried, where locals were enjoying a soccer game on TV. We were served a delicious plate of Italian cold-cuts and a pitcher of highly drinkable red wine. We enjoyed chatter with the patron and his wife, and finished an evening of lively conversation at the hotel bar. The next day John went to Milan to visit the Duomo and Ennio invited me to lunch at his home, with his wife Renata and daughter Illaria. Then he and his wife took me on a tour of Lecco on Lake Como; an astonishing place. The quay was crowded with tourists and Africans selling portable telephone covers, but leaning on the balustrade in the first sunshine of spring we spent an unforgettable period of tranquility watching Bellagio—a faerie outline of palaces and majestic parasol pines—float in a monochrome wash of sky, mountain and water; a jewel on a shimmering cloth of silver and gold. That evening the Rigoldi's invited John and me to a family dinner at his sister's house where communications were effected in a joyous raggie taggle assembly of Italian, French, English and German, and we were served a selection of grilled cheese, beef or lamb, fish, salad, two wines, eggs, and other dishes too numerable to list.

I left Milan on Tuesday afternoon, driving back via *chez Thomas*. I will not regret returning.

*Was Vance inspired by the Duomo's history?:. . . *the ancient nave where cenobites had sweated under the gaze of the Gnostic Eye. Patrons of the contemporary Domus knew little of Gnosis, even less of the Eye, but few could look about the great chamber without awe. If religions are diseases of the human psyche, as the philosopher Grinholde asserts, then religious wars must be reckoned the resultant sores and cankers infecting the aggregate corpus of the human race. Of all wars, these are the most detestable, since they are waged for no tangible gain, but only to impose a set of arbitrary credos upon another's mind. Few such conflicts can match the First Vegan Wars for grotesque excess. The issue concerns, in its proximate phase, a block of sacred white alabaster the Aloysians intended for Temple St. Revelras, while the Ambrosians claimed the same block for their Temple St. Bellaw. . . Temple St. Revelras becomes the Domus, grandest of all the Vegan hostelrys. Temple St. Bellaw is only a sad tumble of mossy stone. — The Face (VIE, p. 14)*

Please check that you have received the correct books:

1. Mazirian the Magician
4. The Rapparee, etc.
6. Golden Girl, etc.
7. Gold and Iron, etc.
9. The Miracle Workers, etc.
10. The Flesh Mask, etc.
11. The House on Lily Street, etc.
12. Bad Ronald, etc.
17. The Moon Moth, etc.
20. Emphyrio
25. The Face
26. The Book of Dreams
28. The Domains of Koryphon
29. Trullion
30. Marune
31. Wyst
36. Suldrun's Garden
37. The Green Pearl
38. Madouc
39. Araminta Station
40. Ecce and Old Earth
42. Night Lamp

There may also be instances where crates are loaded with wrong boxes. In these instances it will be easier for us to replace these boxes if you do not unwrap them. Each box is numbered. The various boxes should be packed as follows:

- Box 1: volumes; 9, 10, 30, 36, 39
- Box 2: volumes; 1, 6, 25, 26, 38, 42
- Box 3: volumes; 4, 11, 12, 20, 28, 29
- Box 4: volumes; 7, 17, 31, 37, 40

If there is any problem, European subscribers should contact myself. All others should contact Bob Lacovara.



Packing table #1. From left to right: Evert Jan de Groot wrapping a book, Andreas Irl boxing, Paul Rhoads inspecting a damaged book, Patrick Dusoulier instructing, Thomas Rydbeck (behind John Edwards) fetching and carrying, John Edwards preparing a box, Billy Webb inspecting a book, Henri Góorin wrapping. Photo by Brian Gharst.



VIE Subscription Fulfillment

by Bob Lacovara

At long last our books are shipping: Wave I, the first half of the Vance Integral Edition, is already in the hands of subscribers in the EU, and on its way to subscribers in the US. This is an enormous milestone, both physically and morally: no one can doubt that our tremendous volunteer effort has begun to deliver its promise.

Of course, we are continuing to take orders for Readers' and Deluxe editions. If you place an order before the Wave II printing, we'll also print a Wave I set for you at that time and ship you a complete set. But there's an opportunity now for folk who would like to take advantage of our overrun to purchase either a Readers' or Deluxe edition, and receive the first half in the coming two months, and the second half, Wave II, with all of the other present subscribers: no waiting.

How does this work? As is customary in printing, we printed an 'overrun', which is extra volumes to cover defects in printing and binding, and loss or damage in shipping. As a result, there are a few additional first edition sets, both Readers' and Deluxe, available right now. This is a great opportunity to purchase the first printing of the VIE... consider carefully if you would like to have a second set, or upgrade to a Deluxe set for yourself, and keep the Readers' set for the kids, or a library or college donation. And then there's this: by modern publishing standards, the Readers' edition is as rare as hens' teeth. And the Deluxe are even more so. Who knows what a set will be worth in 10 years?

(If you are in the US, keep Uncle Sam in mind as well: the deduction for a charitable donation is based on the *value* of the gift, not the *cost*. It would normally not be possible to purchase books of the calibre of our Readers' edition at less than \$45 each, or the Deluxe at \$95 each. Multiply by 44, and then consider your tax bracket... for a Readers' edition, you might be able to donate a set to a college or library for only half the cost of the set itself, after taxes.)

At this time we do have deposits from a number of people for both Readers' and Deluxe editions. Some of these deposits were on sets to be delivered complete with the Wave II sets. Because of the overrun, however, we will be able to fulfill a number of these orders along with the regular Wave I orders. For those people the process is simple: Susan Yong will contact people who have made a deposit. If you provide us with the balance of your payment, we'll get Wave I out to you.

A word about pricing:

The cost of a Readers' Edition will increase to \$1500 for all new orders. This price change reflects our

experience in production, and is the minimum amount which we can charge to safely cover our expenses. This new price applies only to new orders: if you have already made a deposit, the price at the time of the deposit will be honored. The price of the Deluxe *first* edition is unchanged, and a few of these are available also. If you have questions about the status of your subscription, send e-mail to subscribe@vanceintegral.com

A word about shipping cost:

Delivery costs vary around the world, and we have made an effort to investigate delivery methods in terms of cost, time, and quality of delivery. This investigation led to some surprises. For example, there was no 'inexpensive' way to ship books reliably within the EU from Milan which met the approval of our printer on the basis of loss and damage, except FedEx. Reluctantly, we forewent the use of the EU postal services, and EU deliveries were made by FedEx. In another case we discovered that it cost about the same to send a set to the US in our bulk shipment, and then let the US Post Office return it to EU subscribers. We decided against this, both for the additional delay and the additional chance of damage.

We have shipped the bulk of the sets other than those for the EU to a volunteer's shipping dock in New Jersey. Again, FedEx will ship from Milan to NJ at a very reasonable rate, considering that we are shipping about 350 sets of books in 33 pound boxes. From New Jersey, shipments to domestic US addresses will be made by the US Post Office. The USPS is also the most economical means to then send the books on to foreign destinations such as Australia and other non-EU subscribers. Lastly, the best means to ship to our Canadian neighbors appears to be FedEx or UPS, and this is what we'll use. You'll be billed for the total shipping cost sometime after the shipping of Wave I, when Suan and I have had time to sort out the paper blizzard.

If you have questions about your subscription, e-mail us at subscribe@vanceintegral.com and Suan or I will be happy to talk to you.

About your books, when they arrive:

Please, please, please: look at your volumes as soon as you can. Make sure you have no duplicates, or missing volumes. You should receive the following volumes: 1, 4, 6, 7, 9, 10, 11, 12, 17, 20, 25, 26, 28, 29, 30, 31, 36, 37, 38, 39, 40, 42. We will be happy to send you a missing volume, but we need you to send us the extra volume (all shipments have 22 books...you want the correct 22 books.) Contact us and we'll arrange to make your set correct, at our expense.

Now, some sad news: your books are not perfect. Are you surprised to learn that nothing is, in this world? If so, you have not been paying attention to what Jack Vance

has been writing! But you can be sure that we have made every effort towards perfection as a goal.

First, about the covers: Deluxe covers are selected cowhide. Despite quality control at our binder, our stamper, and even by our packers (who are VIE volunteers) you may find small marks or 'scars' in the leather. *This is normal for leather-bound volumes.* The same goes for our Readers' leather spines. As your books were individually wrapped and boxed, they were inspected. But if something really bothers you, contact us, and we'll try to fix the problem for you.

On the contents: bizarre errors occur sometimes. The 'blue' (our printed examination copy) of *The House on Lily Street* was examined by a number of people, including me. Something about the cover page bothered me, but I kept on going...it was Alun Hughes who discovered the subtle and discrete defect. 'Street' in the title, in 18 points or so, was spelled 'Steet'. What can I say? If you find something which looks to be an error, send a description to errata@vanceintegral.com and we'll have a look. I should warn you that there are many, many elements of Jack Vance's texts which appear to be typos or other errors, but turn out, on examination, not to be. Still, we are but human, and you can help us improve the permanent archive of Jack's works.

I hope you enjoy your set. Initial reports from the lucky folk in the EU who have their volumes have made me jealous...you are in for a real treat when your books arrive.



Work Tsar Status Report

as of Mar. 29, 2003

by Joel Riedesel

WAVE 1

My notes show that there were a number of VIE volunteers in Milan this last week crating the Wave 1 volumes. All of my predictions on when we would see Wave 1 volumes on our shelves have been completely wrong. I am no longer going to predict!

WAVE 2

Time passes. We still have *The Stark* in special handling, although it has been found and we have been working on DD'ing it. We still need to clarify the front matter that seems to have some incomplete pictures.

Aside from texts we have deemed needing additional DD work (*The Stark*, *Dream Castle* alternate version, *Çuyal of Sfere* alternate version) there is only one text left in the Monkey phase (*The Killing Machine*). There are 9 texts in

Techno-Proof (hmmm, been quiet there lately, may need to see what's going on).

TI continues to rapidly complete one text after another. There are 8 texts in TI that are not yet assigned while 25 texts are in-process.

Board Reviewers are also busy keeping up with TI. There are four texts in BR. Six texts are undergoing implementation and one text is in Security Check.

Composition continues its activity. Four texts are in initial composition while five texts are in various stages of composition review.

Post-proofers appear to be completely active. There are currently seven texts in post-proof and six texts in post post-proof composition updating and review.

Last month there were two texts that were ready for volume composition. This month there are four. At the rate of two a month we should be completed by next eternity. I'm certain that we will exceed that rate.

Last month:

+ Pre-TI: 10 texts

+ In-TI: 36 texts

+ Post-TI: 32 texts

+ Volume Ready: 2 texts

This month:

+ Pre-TI: 13 texts (due to alternate versions and such)

+ In-TI: 33 texts

+ Post-TI: 32 texts

+ Volume Ready: 4 texts

(Let's see if Joel can get his numbers to match up between last month and next month a bit better next month! There are currently 83 texts specified for Wave 2, the above numbers for this month do not yet include *Lurulu*.)



Marcel Promoted to VIE Management

by Robin L. Rouch, CRT Goddess of the Universe

Because of his unfailing dedication to the VIE and his ability to pick me up every time I fall (which is often), Marcel van Genderen has been promoted to co-lead of the Composition Review Team. Marcel has been unofficially carrying out the duties of co-lead since he flew to New Jersey as CRT representative for GM I (shortly after my spinal cord injury). Marcel also worked diligently in Louand during GM II and continues to help me compile reports whenever the workload overwhelms me.

Congratulations to Marcel! He will be included in the management credits of all Wave II volumes.



A Week in the Life of Packing Scum

by Luke McMath

"They will never do it"—The Local Factory Workers

"We should be able to do it with eight people"—Thomas

Fortunately, the truth was somewhere between the two. Here then is a diary of how about 11,000 books were sorted, checked, packed and crated.

Day 1 - Sunday

Never having met anyone involved with the project before, it was with some trepidation that I set out to catch my mid-afternoon flight to Milan. The plan was simple. Meet Tim Stretton in the Heathrow airport departure lounge. Fly to Milan. Telephone for a pick-up. Meet at the Blu Inn Hotel in Cologne, Milan.

I arrive at the airport departure lounge. I had previously agreed with Tim that a pink carnation would not be necessary. Unbeknownst to myself Tim has picked up a cold (Hong Kong flu maybe?) and is too ill to travel. I therefore spend an amusing half hour asking various men their names and whether they are coming with me to Milan. For some reason beyond my comprehension, I receive some very odd looks.

The Aeroplane was acceptably late, the food was traditionally awful, and I arrive in Milan. A phone call and a taxi later sees me to the hotel where I am given the Spanish inquisition as to the location of the other English travellers. Having fobbed off the receptionist with the traditional English lack of comprehension, I observed a group of people speaking English with various strange accents. Approaching one particular person with an attractively balding pate, I asked if he might be the infamous Paul Rhoads. At last, someone I had heard of.

Introductions are made:

Paul Rhoads: needs little introducing. Saint or Sinner?

Patrick D: the overseer, lord and master. Patrick is a tall Frenchman recently retired with a liking for fine wine, food and cigarettes—and for slavedriving.

Evert: a Dutchman.

Henri: a Dutchman—surely they don't always come in pairs?

Andreas: a German crane driver.

John: an English builder.

Tom: a Swedish salesman.

Billy and Gail: an American couple from the big State of Texas (although they seem to spend half their time in Mexico).

Brian: another American.

Nicola: a locally employed fan.

We proceeded to an excellent dinner at a local restaurant.

Day 2 - Monday

Woken up with Evert banging on my door—overslept again. Ate breakfast and received lift to Factory, arrived 9AM and beheld a wonderful sight. Twenty Two pallets stacked full of our books. A truly glorious moment. Paul by this time has already checked himself out of the hotel and moved into the factory where he now lives, to avoid being unnecessarily parted from the books.

Patrick had us all working PDQ. The system was fiendish in its simplicity. One person to fetch the books to the packing tables, seven people to box them into the small boxes and two to crate the four boxes into one large box for export. The distribution of jobs was meticulously planned. Paul fetched the books, as he would bark horrendously if anyone else tried to touch them. John was a builder used to carrying heavy loads . . . so we gave him the task of delicately checking and packing the books. As a pen pusher, I was unsure what the words 'physical labour' meant and was therefore allocated, with Thomas, the job of heavy lifting. Everyone else's weaknesses were quickly established and the work was underway. About 80 crates worth in the first day.

We proceeded to an excellent dinner at a local restaurant. Sadly, there was no wine list. Oh La La. Patrick has a heart attack. We immediately desert the establishment for some Italian ice cream. There, we can't go wrong.

Day 3 - Tuesday

Woken up with Henri banging on my door—overslept again. Breakfast, Factory, 130 crates. Our dear leader is unfortunately unable to do too much physical work because of his poor back. But Patrick still whips us into ever improving efficiency. Probably what causes his back problems. Am discovering more and more paper cuts as the work progresses. New muscles in odd places are developing. Hmmm.

It seems that there may be a shortage of *Araminta Station*. Our checkers keep on finding them upside down or with additional maps. Keep our fingers crossed.

We took a trip into Milan. Paul showed us round the cathedral and highlighted the cannon ball gouges in the doors. Apparently the last packers who revolted were lined up there. On to a local restaurant. Octopus on the menu. Here we are reintroduced to Errico and Stephania. Errico is a local from Naples. When he offered to help we really couldn't refuse. Stefania is our contact at Sfera publishing house. A charming lady who doesn't need to take orders from Patrick!! Fortunately, the tube home runs long past midnight.

Day 4 - Wednesday

Woken up with Evert banging on my door—overslept again. Breakfast, Factory, 140 crates. During the last

couple of days we have been admiring Mr. Biffi working on binding the deluxe editions. Lovingly hand bound in leather, most of us were wondering who we could rob to get one. Brian was looking smug as he had ordered a set. Now it has become trendy to have an embedded journalist in any venture. Brian is that journalist. On constant patrol with his camera, he even had sleep deprivation due to his chronic jet lag. Worked like a zombie though.

Back to the hotel and dinner at the first diner. The work is getting to Billy. He is using the napkins, tablecloths and placemats to try and wrap his dinner. Call in the whitecoats. Gail is a delight. To take a holiday to pack the books of an author one has never read shows true commitment . . . or maybe call in the whitecoats.

We discover the real reason Evert enjoys Jack Vance. At college he met a lady in philosophy classes. He quickly formed the opinion that she knew nothing about philosophy. He then hypothesized that if she thought a book was about philosophy then by definition it wasn't. He therefore decided to read no book she had read on the subject. Unfortunately the lady was ahead of him. She immediately declared that she had read everything from Harry Potter to Budgie the helicopter and found deeper meaning in it all. Jack Vance is the only author she forgot to mention.

Day 5 - Thursday

Woken up with Evert banging on my door—overslept again. Breakfast, Factory, 85 crates. We have finished the Readers' Wave One subscribers. Three cheers, loads of photos and watching the FedEx man disappear with the EU orders. Patrick allows us a 30-second break.

Back to box making. I dream of making boxes. Any more room in the padded cell? Sadly the Dutchmen are flying this evening. They plan to dig their way out of the hotel security compound, create fake ID and make it past security at the airport. Will the Great Escape succeed? The rest of us were taken by Biffi to an exclusive restaurant. Lovely waitress (anyone with a picture?) food and wine. Even Patrick was happy with the wine, although it was chosen by Thomas. Now, Thomas is cool. I have seen him carrying heavy weights all week. It has been about 25 degrees outside. He never removed his tanktop!!! Now that's cool!!

Back to the Hotel. Sadly, CNN flickers in an alarming way so it is hard to update yourself on the news. The War. The Americans believed that saving people from a government under the control of one man in a country where women were treated as second-class citizens and most people had no true voting rights was a good thing. I, however, maintain that the American Revolution was a bad error of judgement leading the Yankees to miss such great traditions as cricket and croquet. If only the French had always opposed the Americans.

Day 6 - Friday

With no one to wake me up I have overslept. Oh well, to downtown Milan for the morning and back to the factory for the afternoon. I arrived to find Paul et.al. fondling the Deluxe edition in the most disturbing manner. Apparently they are waxing the book covers. They are right, it does feel good. Fortunately there are too many books to risk running out. A late session in the factory till 7PM resulted. Tom could tell a story about that.

Now the best part. We are told that the rejected books will be merely destroyed. We are invited to take them. Some of these have red or blue leather covers used in testing. I am now the proud owner of the only blue leather bound copy of *Emphyrio* in the WORLD. No bids accepted. We left Paul in the factory waxing lyrical about the books. My guess is that he will never let them go!

To dinner for the final time and to bed.

Day 7 - Saturday

Woken up by the taxi arriving for the airport—overslept again. The airport security is convinced that every book is a bomb, and unwrap them all individually. Sorry Gail. The Aeroplane was acceptably late, the food was traditionally awful, and I arrived in London.

Finito.

The whole week was genuinely hard work. It was a pleasure, however, to meet everyone there. Hopefully there will be more victims to assist next time. It's the only way to get the exclusive rejects!!!!



The Case of the Missing Vance

by Richard Chandler

Question: Which of Jack Vance's *published* works will *not* be in the VANCE INTEGRAL EDITION? I'm sure all long-time VIE workers and watchers know the answer to this question, but it may surprise some of you who have not been involved from the start. Answer: The three novels he wrote as Ellery Queen! I have been reading Vance at least since the mid 1950's and was aware of Ellery Queen at least that early but never learned of the connection between the two until around 1990. By then I had read (and reread) all of Jack's stories I could lay my hands on, so I was pleasantly surprised to discover three 'new' novels I could find and read.

'Ellery Queen' was a pseudonym originally adopted by two cousins, Frederic Dannay and Manfred B. Lee for their first published work, *The Roman Hat Mystery*, in 1929.

Wildly successful, this story launched a series of novels which continued until the early 1970's. Originally the protagonist of the stories was Ellery Queen himself, but by the 1960's (when Vance made his three contributions) other mysteries were being solved by new characters with no connection to Ellery Queen (except he was the 'author').

Vance's three works were titled *The Four Johns* (1964), *A Room to Die In* (1965), and *The Madman Theory* (1966). While recently rereading the three, I asked myself if there were any clues in the novels themselves which gave away their true author. All three are set in California with a very strong sense of place. Treating each in turn, let me give a short synopsis and then discuss what I found.

The Four Johns: Very popular Mary Hazelwood disappears at the end of the term at UC, Berkeley. The main clue to her murderer is Mary's half of a telephone conversation overheard by Harriett Brill: "... Please, John, be on time for once?..." Unfortunately, Mary knows at least four Johns (hence the title). It's up to Mervyn Gray (teaching assistant in English and one of Mary's admirers) to find the killer before he is himself killed. This is a pretty good detective novel: the characters are well-drawn; the two main protagonists (Gray and Mary's sister Susie) are likeable; the dénouement plausible yet unpredictable. There are two clues which practically shout their author's name. Can any Vance enthusiast read the following (on page 29) and not think 'Jack Vance'?

The lamb was a great success: succulent, with a crisp crust redolent of garlic, herbs and pepper.

How many such enthusiastic descriptions of food dot the Vancian landscape? Who uses the word 'redolent' so lovingly and appropriately? More telling though is an earlier passage (on page 12): Harriet and Mary are talking.

"Going somewhere?" asked Harriet, eyes dancing with curiosity.

"Timbuktu. Around the moon. The robber woods of Tartary. Possibly even Los Angeles."

Ellery Queen quoting from an obscure poem by Robert Louis Stevenson? Familiar? No? Let me quote from another Vance work:

"Do you want to hear the poem? It is quite short and it goes like this:

*On we rode, the others and I,
Over the mountains blue and by
The Silver River, the Sounding Sea,
And the robber woods of Tartary."**

I'll let you decide where this is from (otherwise look at the endnote).

**Ecce and Old Earth*, page 376, VIE.

A Room to Die In: This is a classic 'locked room' murder mystery. Roland Nelson dies in a locked room, an obvious suicide, except that his daughter Ann cannot believe it. She sets out to unravel the mystery (with Inspector Thomas Tarr of the Marin County Sheriff's office) and finds herself in grave danger. Another decent mystery with interesting and unusual characters, some of whom remind me somewhat of ones in *Strange People, Queer Notions*. The Vancian feel here is most telling in the strong female main character, decidedly not common in mystery fiction of the 1960's. The dead giveaway though, is the following. Ann is driving and comes across the sign:

PLEASANT VALLEY ESTATES

Top Value for Discriminating Home Buyers

A MARTIN JONES Development

Surely, Vance has inserted a subtle announcement of his two Joe Bain mysteries, *The Fox Valley Murders* and *The Pleasant Grove Murders*. These were published in 1966 and 1967.

The Madman Theory: Earl Genneman, owner of a successful pharmaceutical company, is murdered, apparently from ambush, while on a backpacking expedition with several friends and employees. It's up to Inspector Omar Collins of the Fresno County Sheriff's office to find the murderer. I find this the least satisfying of Vance's 'Ellery Queen' mysteries. Omar Collins is hard to empathize with, and as he is already married, there are no romantic possibilities with Jean, Earl's stepdaughter. The authorship clues are certainly present, however. How about Bain's Sporting Goods (on page 106) or this passage on page 169?

From Suggs Meadow the trail rose once more. The timber grew smaller and more redolent of pitch and resin. The sun passed behind the mountain, the far slope glared bright. Collins rode in shadow tinted with cold blue skylight.

However, there is a marvellous passage which to me is so redolent of Vance on page 121:

He shrugged, touched switches. The trains halted; the fountains stopped playing before the palace of Glinda the Good; the lights went out in the Emerald City.

When I read this, I tried to recall the Vance passage it was so reminiscent of. It took a few minutes before I remembered:

The game ended. No further manikins roamed the Carabas.

No Dirdir hunted an empty Zone. The players stiffly descended from their booths; those who had won free of the Zone took their winnings. The Dirdir returned to Khusz beyond the South Stage.

The Dirdir was first published in 1969.

So why will these three demonstrably Vancian works not appear in the VANCE INTEGRAL EDITION? My understanding is that copyright is the main obstacle. That is certainly reasonable, given that U.S. copyright law protects such works for 75 years after the death of the

author. It's not clear when 'Ellery Queen' died (Lee died in 1971 and Dannay in 1982), but certainly 75 years have not elapsed. Another reason seems spurious to me. It has been claimed that they are so poor as to not attain some minimal level of acceptance by the VIE. While perhaps not achieving the quality of *The Man in the Cage*, the Joe Bain mysteries, or *The Deadly Isles*, they are nonetheless entertaining, decent mysteries with more than the occasional touch of Vance. If you haven't already read them, I urge you to get copies. They seem to be easily available for reasonable prices from several used booksellers. Try the Advanced Book Exchange: <http://www.abebooks.com/>



The Palace of Statistics

by Patrick Dusoulier

I have recently completed the TI-wallah job on *The Palace of Love*, based on Alun Hughes' painstaking job at the Mugar Library, in Boston. Alun had with him a Berkley 1967 edition, on which he carefully noted, in typographical shorthand, all the differences he could see against the MS found in the Mugar collection. My job was to go through the paperback (it wasn't in very good shape initially, it's worse now...), key in an endnote in the Word document for each difference, analysing it when it seemed worth the effort, and making a formal TI-PROPOSITION for each instance: either revert to the original MS, or in some special cases, proposing to keep the published version (with robust justification required!).

There are more than a thousand differences. Not a surprising number, we have found as many in other TI jobs. I decided to categorise those differences, as I have done once in the past for *The Book of Dreams* (see past COSMOPOLIS Issue 15, April-May 2001, my article called *My First TI Experience*), where I had analysed the 537 differences found (I thought that was a lot, at the time!). I hope that this analysis, beyond simply showing the tedious nature of our 'text-scrubbing', will shed some light on the Editorial approach of publishers, and the extent to which Jack's texts have been modified.

1/ Methodology:

After having entered so many endnotes, I had a fair idea of some very repetitive changes. I drew a list, and created for each a short-code, 2 to 4 letters, for which I created an 'automatic correction' in MS Word. For instance, there are many cases of an exclamation mark (in MS) being changed to a period (in Berkley 67), which led me to create:

emp => TI-STAT: emp. exclamation mark changed to period

And for commas changed to em-dashes:

cmd => TI-STAT: cmd. comma changed to em-dash

I then went through each of the notes, and entered the appropriate short-code. I soon found cases for which I had not created a code yet, and repaired this deficiency by adding a short code to my list. I ended up with 61 different types of changes (see Table 1).

This was tedious, but useful, because it gave me another opportunity to review my notes, and spot some omissions or errors . . .

Once this was completed, I used the Search/Replace facility to count the number of each category. To make sure I forgot no category in the counting, I did this with a little trick, e.g.:

Search on 'TI-STAT: emp.'

Replace with 'TI-STATS: emp.'

In this way, all I had to do was count whether there were any remaining 'TI-STAT:' to check that I had counted them all . . .

Note that in some cases, the numbers are just approximations: this is because I counted only once when the modification was repetitive. For example, the word 'air-car' appears 25 times in MS, and has been systematically changed to 'air car' in Berkley 67. I counted this for one single 'hyphen suppression' (short-code 'hs').

Here is the complete table of short-codes, with the number of occurrences. This is sorted by code.

ain	1	TI-STAT: ain. apostrophe inserted
asp	28	TI-STAT: asp. alternative spelling
caae	33	TI-STAT: caae. comma replaced by <and> in an action enumeration
caie	23	TI-STAT: caie. comma replaced by <and> in an item enumeration
cc	23	TI-STAT: cc. capitalization change
cin	94	TI-STAT: cin. comma inserted
clc	13	TI-STAT: clc. colon changed to comma
clmd	46	TI-STAT: clmd. colon changed to em-dash
clp	25	TI-STAT: clp. colon changed to period
cls	2	TI-STAT: cls. colon suppressed
clsc	14	TI-STAT: clsc. colon changed to semicolon
cmd	31	TI-STAT: cmd. comma changed to em-dash
cqm	4	TI-STAT: cqm. comma changed to question mark
csa	1	TI-STAT: csa. comma splice elimination with <and> instead of comma
csc	11	TI-STAT: csc. comma changed to semicolon
cso	1	TI-STAT: cso. comma splice elimination, other means
csu	99	TI-STAT: csu. comma suppressed
ctp	4	TI-STAT: ctp. comma changed to period
dc	2	TI-STAT: dc. deconcatenation of a word
dtl	3	TI-STAT: dtl. digital to literal
ec	1	TI-STAT: ec. ellipsis changed to comma
emc	3	TI-STAT: emc. exclamation mark changed to comma

emd	14	TI-STAT: emd. ellipsis changed to em-dash
emmd	5	TI-STAT: emmd. exclamation mark changed to em-dash
emp	71	TI-STAT: emp. exclamation mark changed to period
ems	2	TI-STAT: ems. exclamation mark suppressed
ep	20	TI-STAT: ep. ellipsis changed to period
esu	2	TI-STAT: esu. ellipsis suppressed
ha	1	TI-STAT: ha. hyphen added
hs	104	TI-STAT: hs. hyphen suppressed
iaae	6	TI-STAT: iaae. insertion of <and> in an action enumeration
iaie	5	TI-STAT: iaie. insertion of <and> in an item enumeration
itae	3	TI-STAT: itae. insertion of <then> in an action enumeration
mdc	2	TI-STAT: mdc. em-dash changed to comma
mds	5	TI-STAT: mds. em-dash suppressed
mdsc	1	TI-STAT: mdsc. em-dash changed to semicolon
pbi	10	TI-STAT: pbi. paragraph break inserted
pbs	6	TI-STAT: pbs. paragraph break suppressed
pc	5	TI-STAT: pc. period changed to comma
pcl	1	TI-STAT: pcl. period changed to colon
pem	1	TI-STAT: pem. period changed to exclamation mark
pmd	5	TI-STAT: pmc. period changed to em-dash
psc	3	TI-STAT: psc. period changed to semicolon
psu	1	TI-STAT: psu. period suppressed
pts	2	TI-STAT: pts. plural changed to singular
qi	2	TI-STAT: qi. quotes inserted
qmc	1	TI-STAT: qmc. question mark changed to comma
qmp	1	TI-STAT: qmp. question mark changed to period
qs	47	TI-STAT: qs. quotes suppressed
scc	12	TI-STAT: scc. semicolon changed to comma
scmd	4	TI-STAT: scmd. semicolon changed to em-dash
scp	12	TI-STAT: scp. semicolon changed to period
scqm	1	TI-STAT: scqm. semicolon changed to question mark
sec	4	TI-STAT: sec. spelling error corrected
srw	3	TI-STAT: srw. sentence rewritten
ssu	2	TI-STAT: ssu. sentence suppressed
stp	1	TI-STAT: stp. singular changed to plural
wi	60	TI-STAT: wi. word insertion
wm	71	TI-STAT: wm. word modification
wr	6	TI-STAT: wr. word order reshuffling
ws	14	TI-STAT: ws. word suppression
Total	978	

Table 1: detailed list of the 61 change categories.

As you can see, some of those categories contain only one instance, or very few, while others are quite populated. I have re-grouped them again, and you will see my comments in the following paragraphs.

2/ Punctuation:

I have excluded the quotes from 'punctuation', and considered only the following punctuation marks: comma, semicolon, colon, period, em-dash, ellipsis, exclamation mark and question mark. Punctuation changes number

572, i.e. 58 % of the total number of characterised changes. These changes include swaps (a punctuation mark replaced by another), insertions and suppressions.

2.1/ Swaps.

==>	comma	semi-colon	colon	period	em-dash	ellipsis	excl. mark	quest. mark	Total
comma		11		4	31			4	50
semicolon	12			12	4			1	29
colon	13	14		25	46				98
period	5	3	1		5		1		15
em-dash	2	1							3
ellipsis	1			20	14				35
excl. mark	3			71	5				79
quest. mark	1			1					2
	37	29	1	133	105	0	1	5	311

Table 2: Punctuation swap statistics.

This table shows the substitutions made. For instance, 50 commas were replaced by 11 semicolons, 4 periods, 31 em-dashes and 4 question marks. On the other hand, new commas appeared from 12 semicolons, 13 colons, 5 periods etc.

The swap balance reads like this:

	R Replaced	C Created	C - R
comma	50	37	-13
semicolon	29	29	0
colon	98	1	-97
period	15	133	118
em-dash	3	105	102
ellipsis	35	0	-35
excl. mark	79	1	-78
quest. mark	2	5	3
	311	311	0

Table 3: Punctuation swap balance.

The big winners are the period and the em-dash.

The new periods came mostly from exclamation marks. It is rather impressive how the Editor disliked enthusiasm in dialogues! This is a good example of what we mean by the 'accumulative effect': when we mention such replacements, some people will say "oh well, this is a minor difference, I see nothing really important in that..." True for one or two, but 79 exclamation marks just disappeared, overall !!! (those three exclamation marks of mine are just because Jack's enthusiasm with exclamation marks has contaminated me...) This is bound to be noticeable. In the MS, Navarth is even more excited than is his wont, while Gersen, usually a very quiet man, becomes almost lively at times. As for the Ice Queen,

Alusz Iphigenia, her temperature seems to rise slightly above zero in one or two cases. Just very slightly, though. See this example, where Alusz Iphigenia is almost human:

MS: *Alusz Iphigenia spoke with great earnestness. "You are obsessed! You are a monomaniac! This concentration on lethality, effectiveness, masters you completely!"*

BK: *Alusz Iphigenia spoke with great earnestness. "You are obsessed. You are a monomaniac! This concentration on lethality, effectiveness, masters you completely!"*

=> Why did the Editor decide to suppress the first exclamation mark, and leave the other two? Was it to build a crescendo? Then he might as well have put two exclamation marks after <completely>... In fact, here is another case where Jack certainly intended such a crescendo for Aluzs Iphigenia, and where Berkley spoilt the effect:

MS: *With all this money you need not involve yourself. Hire murderers to do your work. Hire the disgusting Edelrod! For money he would poison his mother!*

BK: *With all this money you need not involve yourself. Hire murderers to do your work. Hire the disgusting Edelrod. For money he would poison his mother!*

=> In MS, it is clear that Alusz, after having mentioned the hiring of murderers, suddenly thinks of Edelrod, she gets more excited, and this makes her 'exclaim'! No such feeling in Berkley. There is a lot behind a punctuation mark...

As far as em-dashes are concerned, the Editor appears to have been inordinately fond of them; or he had just received an important consignment, and wanted to use as many as he could in this edition. Mostly commas and colons were replaced. Here's an example of commas replaced (note: 'Berkley' has been shortened to BK...):

MS: *Behind were several dozen other wagons, some large, some small, motors rumbling, clacking, whining.*

BK: *Behind were several dozen other wagons — some large, some small — motors rumbling, clacking, whining.*

=> There is a real difference. This detail about the size of the wagons is very minor, just a passing remark, not worth a specific highlighting with em-dashes as the Editor decided to do.

And here is an example of colon replacement:

MS: *A dark shape became visible, a hundred yards offshore: a small boat.*

BK: *A dark shape became visible, a hundred yards offshore — a small boat.*

=> It is true that in most cases, a colon and an em-dash are interchangeable, but why bother changing this? Obviously, some general 'set of editorial rules' was applied. The only case where I can detect a deeper motivation is to be found in this example:

MS: *The other picture was that of Jheral Tinzy: a delightfully pretty girl: her black hair glossy; her mouth pursed as if she were restraining a mischievous secret.*

BK: *The other picture was that of Jheral Tinzy — a delightfully pretty girl: her black hair glossy — her mouth pursed as if she were restraining a mischievous secret.*

=> The first change was certainly motivated by the fact that MS contains two consecutive colons, something that some pedants frown upon (I am one of these pedants...), since two consecutive colons are akin to opening two successive brackets, without closing the first one. I call this 'the russian-doll colons'... Note that the Editor also replaced the following semicolon with an em-dash. The more the merrier, and it built a sort of aside comment. I blame the Editor on principle, but I must say the MS punctuation is not the most auspicious in my opinion. Still, it is only my opinion, not Jack's, so this is a moot point.

The major victim of this mad swapping, apart from the exclamation mark, was the colon: roughly half of the swapped colons became em-dashes, and a quarter became periods. No compensation to speak of, since there is only one positive case, where a period was replaced by a colon.

2.2/ Insertions and suppressions.

This concerns essentially the commas, well worth a specific analysis.

	suppr.	inserted
comma	156	94
semicolon		
colon	2	
period	1	
em-dash	5	
ellipsis	2	
excl. mark	2	
quest. mark		
	168	94

Table 4: Punctuation inserts and suppressions.

What happened to the commas? They were victims of essentially two kinds of suppression:

+ straight suppression ('csu') = 99

The highest cause of mortality among commas. Just one example among many:

MS: *Early in the morning the Robarth-Hercules packet departed, with Alusz Iphigenia aboard.*

BK: *Early in the morning the Robarth-Hercules packet departed with Alusz Iphigenia aboard.*

=> There was no reason for such meddling. MS is very clear, and its comma is quite appropriate: it can be read as <the packet departed . . . and Alusz Iphigenia was aboard> This slight pause is important: after all, she might have changed her mind in the meanwhile. Berkley erases any such notion.

Another example, where a massive comma reduction occurred (four commas in as many lines), detrimental to the mood of the passage:

MS: *A tension, an expectancy, began to be felt. Navarth sat crouched in the chair, as if already bemused. The naked girls, dappled by sunlight and leaf-shadow, poured wine, moving slowly, as if walking under water. . . . Navarth lifted his head, as if hearing a voice or a far sound. He spoke, in an exultant voice, and the vagrant chords seemed to match themselves to the rhythm of his speech, creating music.*

BK: *A tension, an expectancy began to be felt. Navarth sat crouched in the chair as if already bemused. The naked girls, dappled by sunlight and leaf-shadow, poured wine, moving slowly as if walking under water. Navarth lifted his head, as if hearing a voice or a far-off sound. He spoke in an exultant voice, and the vagrant chords seemed to match themselves to the rhythm of his speech, creating music.*

=> In MS, the commas give a halting rhythm, small bits of sentences, small touches, unmistakably the VIS (Vancean Impressionist Style . . .), adding to the magic of the scene where time seems to be suspended, where maidens walk in slow motion... This highlights the contrast when things start happening again, with this wonderful sentence "and the vagrant chords [. . .] of his speech", much longer than all the preceding ones, and therefore set in relief, with the 'finale' in "creating music"! Berkley crushes all this.

+ commas replaced by <and> in an enumeration: 56.

I created two distinct categories for this:
caae. comma replaced by <and> in an action enumeration = 33
caie. comma replaced by <and> in an item enumeration = 23

The first category corresponds to a typical feature of Jack's style: one subject, two or more verbs/actions separated only by commas, no concluding <and>. You will find this in the Mystery Novels, where it often corresponds to fast pacing of the action. Same for the SF texts. But very often, it does not have much to do with pacing, it is just the way Jack wants to write... The Editors think differently, and so do the Manuals of Style.

Here is a set of examples:

2 actions:

MS: *A waiter approached the girl, spoke into her ear:*

BK: *A waiter approached the girl and spoke into her ear:*

3 actions:

MS: *Gersen sighed, picked up a newspaper, morosely scanned the front page.*

BK: *Gersen sighed, picked up a newspaper and morosely scanned the front page.*

4 actions:

MS: *He reached up, took off his cowl, inspected it, tossed it into a corner.*

BK: *He reached up, took off his cowl, inspected it and tossed it into a corner.*

I found no case with 5 actions in a row... I am sure there is at least one across the VIE texts. Here is a challenge for Koen's algorithmic powers!

The other category is 'caie', comma replaced by <and> in an item enumeration. Again, a classic editorial intervention on a classic Vancean 'flouting of style rules'! Here is a rich example, with two such interventions, of two distinct types:

MS: *But at least four others were tall, lean, dark, composed: Possibilities No. 2, No. 3, No. 4, No. 5.*

BK: *But at least four others were tall, lean, dark and composed — Possibilities No. 2, No. 3, No. 4 and No. 5.*

=> The first change concerns an enumeration of adjectives (I consider them as items, for simplification). Since such a list, by its nature, is not necessarily finite (many more adjectives could have been added), a concluding 'and' is actually superfluous. The second case concerns an enumeration of items, finite by nature (there are only five 'Possibilities' overall), and the use of 'and' is more in keeping with the so-called 'rules of style'. This does not mean it was called for, a great writer is the creator and master of his own style...

Fortunately for the comma population, there were also some births: 94 cases, categorized by 'cin' = comma inserted.

Jack very often uses a comma-less style, which I have called the 'VLC' (Vancean Lack of Commas): it is not to the taste of many Editors, as we can see yet again in *Palace of Love*. Here is an example of a classic case, the list of qualifiers placed before the qualified. Typically, Jack does not use comma separators, where the 'books of style' highly recommend that they be used:

MS: *He was a plump man of uncertain age, with a pelt of soft heavy black hair.*

BK: *He was a plump man of uncertain age with a pelt of soft, heavy black hair.*

=> Notice that, after having inserted a comma after <soft>, the Editor forbore to insert one after <heavy>... but he suppressed the comma after 'age'. This is unreasonable, since those two characteristics are independent, thereby calling for a comma separation as in MS, whereas the Editor's version implies that the age is accompanied by a pelt of hair... But perhaps there was a definite quota target for commas, and the Editor was running short, so he felt bound to suppress one whenever he inserted another?

Another classic case is the 'semi-exclamation':

MS: *"Maybe this is it." She read. "Oh you're Henry Lucas."*

BK: *"Maybe this is it." She read. "Oh, you're Henry Lucas."*

=> See also a very funny one, a caricature 'à la Wodehouse', with:

MS: *"Oh double bing-bang hell."*

BK: *"Oh, double bing-bang hell."*

Mind you, sometimes the Editor has a very sound reason for intervening, and we may well agree with him. We often come upon cases of an 'unbalanced', or 'unpaired', comma:

MS: *If you survive and you probably won't, show up a week from tomorrow for your orientation course.*

BK: *If you survive, and you probably won't, show up a week from tomorrow for your orientation course.*

=> The comma after <won't> is unbalanced, we have an aside comment crying for a comma to introduce it. Had em-dashes or brackets been used instead, we would have had a pair of each:

If you survive — and you probably won't — show up a week from tomorrow for your orientation course.

If you survive (and you probably won't) show up a week from tomorrow for your orientation course.

But mainly, those Editorial commas are sheer meddling. See this one:

MS: *After a single startled glance she stood quiet and passive.*

BK: *After a single startled glance she stood, quiet and passive.*

=> Berkley makes no sense: the point is not that, after this single startled glance, she just 'stands'... she stands quiet and passive.

As a conclusion, punctuation marks have been heavily impacted, by swapping, insertion and suppression. The overall result is significant for some of them, and it has a definite cumulative effect. See this summary table, where I have counted the number of marks in MS and in Berkley, showing the variation in numbers and percentage :

	MS	Berkley	var. number	% var. B/MS
comma	3866	3791	-75	-1,9
semicolon	502	502	0	0,0
colon	337	238	-99	-29,4
period	5001	5118	117	2,3
em-dash	146	243	97	66,4
ellipsis	147	110	-37	-25,2
excl. mark	351	271	-80	-22,8
quest. mark	826	829	3	0,4
	11176	11102	-74	-0,7

Table 5: Summary of Punctuation variation.

=> Almost 30% of the colons have disappeared, a quarter of the ellipses, and almost as much for the exclamation marks, while the em-dashes make a dashing leap of 66%! Semicolons remain stable, although somewhat redistributed.

2.3/ The special case of quotes.

In 47 cases, a pair of quotes was suppressed ('qs') while insertion took place twice ('qi'). The suppressions correspond to various situations:

+ When a character repeats a question he's been asked—or a term, or an expression, that he's just heard—Jack uses a pair of single quotes for stressing, while the Editor decided to do without this convention:

MS/BK= *Gersen had risen to his feet. "We're going on a trip. Across space, toward Ophiuchus. Are you ready?"*

Alusz Iphigenia replies:

MS= *"Ready? You mean now?"*

BK= *"Ready? You mean now?"*

Alusz Iphigenia definitely has a problem with Gersen: she keeps repeating what he says . . . See also:

"Sarkovy'?" Alusz Iphigenia looked up quickly. "Isn't that where the poisons come from?"

and

"No longer? Have you lost it?" (about Gersen's 'vast fortune, ten billion SVU in cash')

In other cases, it's not so much a repeat as a pointed reference to a term previously used, as when Alusz Iphigenia (ungrateful woman that she is . . .) expostulates:

"You are obsessed! You are a monomaniac! This concentration on lethality, effectiveness, masters you completely!"

we have (Gersen being the perfect gentleman):

MS= *Gersen forbore to point out that this same 'effectiveness' and 'lethality' had preserved her existence on several occasions.*

BK= *Gersen forbore to point out that this same effectiveness and lethality had preserved her existence on several occasions.*

This kind of 'quoted repeats' or 'highlighted references' has been edited in twenty occurrences.

+ The other very frequent case is also where Jack decided to highlight a specific term. Most of this concerns the Sarkoy euphemistic expression 'cooperate with the guild', or simply 'cooperate'. We find the first instance when Edelrod says to Gersen:

MS= *A ticklish matter. He must 'cooperate with the guild'; such men are guarded carefully, for obvious reasons.*

BK= *A ticklish matter. He must cooperate with the guild; such men are guarded carefully, for obvious reasons.*

At this stage, the single quotes are good to have. Jack may have overdone it a bit after that . . . since the most obtuse reader should have gathered by then the special meaning of the verb. We have six other similar cases (on 'cooperate' and 'cooperation').

+ There is only one instance of an Editorial insertion of single quotes. An interesting example, for a special reason that you will see in a minute:

MS= *a set of perfume points from Pamfile; a rectangle of polished and perforated obsidian: one of the so-called supplication slabs from Lupus 23II.*

BK= *a set of perfume points from Pamfile; a rectangle of polished and perforated obsidian, and one of the so-called 'supplication slabs' from Lupus 23II.*

We see that the Editor decided to highlight the "supplication slab", whereas Jack probably considered that the "so-called" was enough. But most important, we see here a definite Editorial mistake, which modified the meaning of the sentence. Spotted it? Yes, obviously this "supplication slab" is the "rectangle of polished and perforated obsidian", and this is what we find in MS. The Editor, obsessed with inserting <and> in any item enumeration, assumed they were distinct items . . .

3/ Words:

The Berkley Editor has also played with words. Let us take a look at some of his games.

3.1/ The 'asp' = alternative spelling differences.

A group of its own. This kind of change is very frequent in published versions, mostly due to the alternative British and American spellings. But it is not always so simple . . . Here is the detailed list of the changes made:

MS: *in practise, a supergovernmental agency occasionally functioning as law in itself.*

MS: *I might have practised, even so,*

Editor: practise => practice, and practised => practiced

(but see in the text *To practise frank polygamy* just one line above the second case, left untouched. More of this later)

MS: *accompanied by what appeared to be small molluscs in spiced oil*

MS: *seaweed salad, a dish of local molluscs*

Editor: molluscs => mollusks

MS: *such were the terms of Gascoyne's Ten-Point Guaranty.*

MS: *On one wall hung a plaque with Gascoyne's famous ten-point guaranty limned in gold leaf*

Editor: Guaranty => Guarantee

MS: *"But my goodbyes! My dear friends!"*

(and six other occurrences, with <goodby>, also hyphenated by the Editor)

Editor: goodbyes => good-bys

MS: *Vogel was an eery boy.*

Editor: eery => eerie

MS: *soft, heather-grey, soothing, an ending and a beginning. . .*

MS: *a white and grey seagull*

MS: *This morning all wore similar costumes: grey suede trousers*

Editor: grey => gray

MS: *This was Mrs. Neutra, a brittle, black-haired woman wearing a great deal of preposterous jewellery.*

MS: *with a black short-sleeved blouse, sandals, no jewellery*

Editor: jewellery => jewelry

MS: *The Çendarmerie? Çersen decided against approaching them.*

Editor: Gendarmerie => gendarmery

MS: *but rather a complex of gardens, pavilions, halls, domes*

Editor: pavilions => pavillions

MS: *the great epicures, the timid dreamers, the mediaevalists.*

MS: *The setting was bucolic and charming, almost mediaeval;*

Editor: mediaevalists => medievalists, and mediaeval => medieval

MS: *Fifty yards away was a charabanc with a tasseled yellow canopy*

Editor: tasseled => tasselled

MS: *As all know, I am jealous of my reputation for dispassionate candour*

MS: *Navarth said bravely, "Candour is never indiscreet. Truth, which is to say, the reflection of life, is beautiful."*

Editor: candour => candor

MS: *shrubs with lustrous black stalks, black and scarlet leaf-disks;*

MS: *green-yellow leaf-disks*

MS: *applied gallantry-disks to his cheeks*

Editor: disks => discs

MS: *and went out upon the verandah*

(and six other occurrences)

Editor: verandah => veranda

MS: *a loose grouping of terraces, halls and pleasaunces.*

Editor: pleasaunces => pleasancess

MS: *Reproaching himself first for cowardice, then for wilful recklessness*

Editor: wilful => willful

MS: *his throat felt numb, as if it had been anaesthetized*

Editor: anaesthetized => anesthetized

This makes 17 distinct cases, for an actual total of 39 changes.

Just a few comments:

+ practise and practice: the general rule of British usage is to keep distinct spellings, with 'practise' reserved for the verb while 'practice' is for the noun. The American usage is to consider this spelling difference nuncupatory, since the pronunciation difference is unnoticeable, and to use 'practice' for both verb and noun. Note that the MS spelling is inconsistent: the first example uses 'practise' as a noun, defying both American and British habits! In the other two examples given above, Jack is 100% British. In other parts of the text, we find:

and when we came out from choral practice to the bus => Good British usage!

But it was the one night Jheral Tinzy had not come to practice => Good British usage!

Unfortunately, we also find:

Like anything else, one must practice to keep in fighting trim

I myself practice an asceticism which might surprise you

The degree of austerity I myself practice would astound you

which are quite American, but not in the least bit British.

So we see that the Editor would have achieved full consistency on the American usage, had he not overlooked that occurrence in Navarth's poem, "To practise frank polygamy" . . .

+ gray and grey:

MS has 21 'gray' against 3 'grey'. Jack has stated somewhere that, to him, those distinct spellings have distinct evocation powers, and he carefully selects one or the other when he writes. I also feel a difference: to me, 'grey' will always be 'greyer' than 'gray', in the same way that I find 'colour' more colourful than 'color', and 'honour' more honourable than 'honor'. . . I am strongly prejudiced, of course, by my British education!

+ mediaeval, mediaevalists, anaesthetized, versus medieval, medievalists, anesthetized:

This is representative of general Editorial tendencies to 'simplify', probably with the sincere desire to make Jack's texts 'easier' for what the Editor considers as 'the average reader'. The Editor seems to hold this 'average reader' in poor esteem.

+ molluscs to mollusks, disks to discs. . .

MS uses the British spelling 'molluscs', americanised by the Editor. The case of 'discs' is slightly different: British English accepts both 'discs' and 'disks', and 'disc' is not specifically 'American'. In fact, the main entry in Webster's is 'disk', as in MS. The Editor could at least have kept it, to be consistent with 'mollusks'. . .

[I, by chance American, *really* wanted to americanize the horrendous 's' in the author's 'americanised'; but due to the nature of this article, decided against it.—Ed.]

+ pleasaunces, pleasancess

One can forgive the Editor on lexicographic principles, since 'pleasaunce' is not a dictionary entry . . .

But 'pleasance' is an authentic Middle English word, still occasionally used (particularly with a cap, for hotel names and leisure resorts), and has a much better flavour! This indicates that the Editor was not particularly driven by aesthetic or artistic criteria.

3.2/ The hyphens: insertion and suppression.

Well, essentially suppression . . . 104 'hs', versus only 1 'ha' (insertion). Hyphens are fair game in Editorial hunting: it is a fact that Jack's hyphenation is very idiosyncratic, and sometimes a bit excessive . . .

Hyphen suppression: we find several classic cases, corresponding to well-identified Vancean habits. '-like':

a small lizard-like creature/ the somewhat spider-like illusion/ a dream-like isolation/ a bloated serpent-like creature
were all modified in Berkley to the concatenated forms:
lizardlike/ spiderlike/ dreamlike/ serpentlike

Jack loves this construction, which can be found in other texts, for instance:

Trullion: skirt-like garment/ a feral tiger-like beast/ a crab-like sea insect

Suldrun's Garden: hawk-like Dame Boudetta/ oddly beautiful cat-like mask/ flower-like delicacy/ with ant-like industry

The really funny thing is, Jack's construction is rather more 'orthodox' than what the Editor chose to use . . . 'over-', 'counter-'

an over-officious administrator/ the over-impulsive lecher/ I am oversensitive/ victimized by over-large features/ He had become soft, diffident, over-wary/ no rational counter-arguments
again all modified by Berkley to *overofficious/ overimpulsive/ oversensitive/ overlarge/ overwary/ counterarguments* and many others.

The only case of hyphen addition is found on the very Vancean <goodby>, modified by Berkley to <good-by> (three occurrences in all)

3.3/ Word insertion : 'wi' = 60 cases.

The most frequent word insertion concerns articles, essentially indefinite ones. A few examples:

MS: *The initial entry dealt with an opera presented by students of the university, with libretto by Navarth*

BK: *The initial entry dealt with an opera, presented by students of the university, with a libretto by Navarth*

MS: *occasionally functioning as law in itself.*

BK: *occasionally functioning as a law in itself.*

MS: *Finishing beer and sausages he rode an escalator to the third level above*

BK: *Finishing the beer and sausages he rode an escalator to the third level above*

Quite often too, the Editor decided to reiterate the subject of a verb, and quite clumsily too, as in:

MS: *Certain of the guests had risen to their feet and leaving their high-backed chairs, mingled and talked in soft husky voices.*

BK: *Certain of the guests had risen to their feet and leaving their high-backed chairs, they mingled and talked in soft husky voices.*

MS: *It seems that the writer came upon Navarth in an exalted mood, and on the basis of a casual word, went to enormous lengths of research and produced the article.*

BK: *It seems that the writer came upon Navarth in an exalted mood, and on the basis of a casual word, he went to enormous lengths of research and produced the article.*

Occasionally, a verb is inserted, as in this typical vassarization:

MS: *the gravity was the same, the sky was the same color, the clouds the same shape, the flora of the same type.*

BK: *the gravity was the same, the sky was the same color, the clouds were of the same shape, the flora of the same type.*

Or insert a preposition:

MS: *We are midway along the journey!*

BK: *We are midway along in the journey.*

MS: *The two confronted each other, eyes blazing mutual hate. . .*

BK: *The two confronted each other, eyes blazing with mutual hate. . .*

Here we have a typical Vancean construction without preposition, that almost always get edited whatever the Editor:

MS: *First: a stop at the city Kouhila*

BK: *First: a stop at the city of Kouhila*

=> Jack often uses this construction, as in 'city Sabra'.

See also, for instance, in *The Book of Dreams: Howard Alan Treesong was born on a farm near the village Gladbetook*. In *Ports of Call*, Jack wrote *the bucolic village Lilling*, and TOR could not resist changing this to *the bucolic village of Lilling*. This applies also to the word 'town' as in *Trullion: the hapless town Welgen*.

Naturally, this practice is not consistent, and you will find occasionally something more classical, such as in *Deadly Isles: Behind lay Avatoru village*, or *the lagoon to Hirua village*. In *Dragon Masters: formed the main thoroughfare of Banbeck Village*, etc. Jack goes less often for 'of', but still does: I found *La Libertad, port to the city of San Salvador* in *Dark Ocean*, and *I arrived at the city of Kyash* in *Maske: Thaery*, etc.

3.4/ Word modification: 'wm' = 71 cases.

I have regrouped them into categories according to the grammatical nature of the word, or of the change:

Preposition: 19

Grammatical Construction: 17

Noun: 8

Verb: 7

Adverb: 3

Adjective: 5

Article: 2

Pronoun: 4

Others . . . : 6

Just a few examples:

Preposition: Jack is notorious for being rather un-orthodox in preposition handling, so it is no wonder this category is the most important.

MS: *Alusz Iphigenia wordlessly seated herself at a bench.* => BK: *on a bench*

MS: *He settled back into his chair.* => BK: *in his chair*

MS: *"No, no," said Dundine in a soft voice, looking far back down her life.* => BK: *in her life*

MS: *"I am guest to the Margrave."* => BK: *of the Margrave*

Grammatical Construction:

Expunging the unmistakably Vancean 'thought to':

MS: *And Çersen thought to hear a poorly-suppressed chuckle.*

=> BK: *thought he heard*

MS: *And Çersen, watching closely, thought to see a pink flush*

=> BK: *thought he saw*

Replacing adverbs with adjectives:

MS: *Would the mad poet want it any differently?* => BK: *to be different*

MS: *every day Navarth loved Jheral Tinzy more ardently than the day previously* => BK: *previous*

or replacing an adjective with an adverb . . . :

MS: *feet flat on the floor, knees pressed tight together.* => BK: *tightly*

or just anything:

MS: *Viole Falushe spoke on* => BK: *continued speaking*

Noun:

MS: *She could bring the boys with one little side-look* => BK: *sidelong glance*

MS: *when Çersen turned into the walkway.* => BK: *walk*

MS: *Two agents of the County Çendarmerie this afternoon* => BK: *county gendarmerie*

MS: *He poured out tiny couplets of thick cold fruit syrup.* => BK: *cupfuls*

MS: *in the middle afternoon showed no great activity.* => BK: *mid-afternoon*

MS: *and struck off across a parkland of tall trees* => BK: *park*

MS: *amused by this excess of quixotry* => BK: *quixotism*

and a very nice one:

MS: *On Earth remain the sickly, the depraved, [. . .] the pornoids and involutes*

in which BK changed Jack's neologism to the trite *paranoids* . . .

Verb:

MS: *We prefer to sheer away from sensationalism* => BK: *steer away*

MS: *Jheral became pointed at;* => BK: *was*

MS: *What do you do, asking questions in this house* => BK: *What do you want*

MS: *where he ate a reflective lunch* => BK: *had*

MS: *Must you loom so close?* => BK: *Must you moor*

This last example is a perfect illustration of trivialization . . . [This editor is wondering why the author chose not to use 'trivialisation' instead . . . Oh well; mine is not to reason why, mine is just to chop and pry — Ed.]

Ah, in Verb Modification, we have also a typical Vancean turn of phrase:

MS: *She turned him an astounded glance* => BK: *She gave him*

MS: *The woman turned Navarth a caustic gray glance.* => BK: *gave Navarth*

Adjective:

MS: *laid out by some neat-minded city council of the far past.*

=> BK: *distant past*

MS: *and the various Possibilities at the far side.* => BK: *five possibilities*

MS: *as if hearing a voice or a far sound.* => BK: *far-off sound*

MS: *halted before a long two-floored building.* => BK: *two-story building*

MS: *The mountain-side above was unclimbable.* => BK: *not climbable*

Pronoun:

MS: *This isn't a fair statement.* => BK: *That*

MS: *a dozen slaving concerns, chief among whom was Çascoyne.*

=> BK: *among which*

MS: *On the ceiling of that occupied by Navarth* => BK: *of the one occupied*

MS: *He started off through the trees, Zan Zu leaning on his arm.*

=> BK: *They started off*

Adverb:

MS: *Roman Haenigsen lived hardly five minutes' walk away.* => BK: *scarcely*

MS: *Navarth read further, and went into a new paroxysm of dismay.*

=> BK: *farther*

MS: *thus it shall be, ever and ever* => BK: *forever and ever*

Article:

MS: *And as if in response to the thoughts, Navarth seized his arm.*

=> BK: *to these thoughts*

MS: *From far away came a merry sound: music.* => BK: *the merry sound of music*

3.5/ Word suppression: 'ws' = 16 cases.

As in 'word modification', this may affect adjectives, adverbs, nouns and grammatical construction. Just two examples, this article is already far too long . . .

MS: *Alusz Iphigenia turned a glance over her shoulder.* => BK: *glanced*

(another way for the Editor to expunge this Vancean 'turn' of phrase . . .)

MS: *putting her hands on the table she rose to her feet.* => BK: *she rose*

(This intervention is incomprehensible: BK looks as if Zan Zu is doing a levitation trick!)

3.6/ Word and Sentence reshuffling.

This includes 'wr. word order reshuffling' (6) and 'srw. sentence rewritten' (3).

The word order reshuffling is an interesting exercise. For instance:

MS: *the hull floated always upright => BK: always floated*
MS: *tattered clots of nimbus — an outlook not too cheerful. => BK: a not too cheerful outlook*

Sentence rewriting is more complex, of course. I will give the three instances:

MS: *Ever higher, the panorama ever wider.*

BK: *Ever higher he climbed; the panorama below grew ever wider.*

=> Jack wrote a verbless sentence, a natural Editorial target.

MS: *No weapons, no clues to the identity of Viole Falushe were discovered.*

BK: *Neither weapons nor clues to the identity of Viole Falushe were discovered.*

=> A vassarite modification.

MS: *Rocky outcrops began to be seen, with black and red lichen;*

BK: *Rocky outcrops covered with black and red lichen began to appear;*

3.7/ Sentence suppressed.

Two instances only ('ssu'):

MS: *Returning to the door he pried at the escutcheon plate, presently snapped it free, to reveal the mechanism of the open-button. The action was controlled from somewhere beyond the door. Çersen traced the circuit,*

=> The sentence *The action [...] beyond the door* was taken out in BK. It is a fact that a few lines before, this is already explained: *The opening-mechanism was controlled from the other side* and the Editor has felt that such a repetition should be removed.

MS: *Çersen grinned. "I am a man, true enough. There are many men in the world. Who is The Man?"*

BK: *Çersen grinned. "I am a man, true enough, but who is The Man?"*

=> BK suppressed the second sentence, with a slight adjustment to the whole. The reason is that we find the same sentence a few lines below, and I have to agree that the repetition is awkward (and the Editorial solution looks rather good, if I may say so without being expelled from the VIE!):

MS: *"No. You are the first 'man' I have ever seen. The first person like myself. You are wonderful!"*

"There are many men in the world," said Çersen.

3.8/ Miscellaneous.

Odd bits and pieces of Editorial adjustments:

'pts': plural changed to singular, two instances:

MS: *I believe the Çuild-master will accept substantially less than his previous demands.*

=> Changed by Berkley to *previous demand*. Don't ask me why . . .

MS: *The colored lights, the musics, Navarth's wild talk were probably no less responsible than the alcohol.*

=> Changed by Berkley to *the music*. I agree that Jack is not very conventional here. One can always argue that there were different kinds of music . . .

'stp': singular changed to plural, one single instance:

MS: *This is a resonant speech. It is superficially persuasive. It is ridden with maudlin fallacy.*

=> Changed by Berkley to *fallacies*. There was really no need for that: this is a typical Vancean touch, raising the word 'fallacy' to the status of a generic term.

'dtl': digital to literal, three instances:

This is a classic Editorial intervention, following orthodox style conventions.

MS: *"That is our Style 19, which is priced at 750 SVU."*

BK: *"That is our Style Nineteen, which is priced at seven hundred fifty SVU."*

=> yes, in dialogues, you're not supposed to use digits, but should go literal . . . And indeed, in the next sentence, the Editor left MS untouched:

Çersen paid 750 SVU and took the tapestry.

The third instance is:

MS: *"The fact remains," said Çersen, "I am here. You have seen Part I of the projected article; Part II and III are even more highly colored.*

BK: *"The fact remains," said Çersen, "I am here. You have seen Part One of the projected article; Part Two and Three are even more highly colored.*

=> Arab or Roman, it's all the same, Rules of Style require their pound of literal flesh . . .

4/ Tentative Conclusions . . .

Your first conclusion should be that I have a lot of spare time, to do such an exercise in number-crunching and esoteric categorisations . . .

My first conclusion is that you are a very patient reader, or a dedicated Vance Fanatic, or both, to have read through this lengthy piece . . . unless you have immediately jumped to this concluding paragraph! I can't blame you . . .

Otherwise, I hope this mind-numbingly detailed exposé about the thousand differences between a published edition and Jack's MS will have given the reader a better understanding of what VIE text restoration has to cope with. Most of it is just shovelling dross . . . with an occasional glittering object found in the rubble, fortunately. Just as in the Death of A Thousand Cuts, each restored difference is of little impact, while the overall result is distinctly felt, at least by sensitive readers. To use another analogy, imagine a pointillist painting . . . and modify slightly the colour of a thousand points: the change will be noticeable. Of course, if some readers expect the restoration to bring spectacular changes to the plot ("Hey! In fact, Gersen dies at the end!") or to modify the characters' behaviour ("Navarth is now a teetotaller . . ."), they will be disappointed. But if they want to read what Jack actually wrote, they've come to the right place . . .



About the CLS

by Till Noever

CLS 20 will be issued together with this edition of COSMOPOLIS. It contains the next installment of Tim Stretton's *Dragonchaser*, as well as a long-ish 'short story' of mine. Enjoy.

About Till Noever:

A quick plug for my book. *Keaen* has just gone to the printers, and will be available soon on the web from www.edgewebsite.com as well as amazon.com. There will also be an official North American release later this year.

Please spread the news. The first part of the dedication of *Keaen* is to my family—who had to put up with a lot of grief from this writer. The second part reads: *And to Jack Vance, for showing the way.*



Letters to the Editor

To the Editor,

I am a bit puzzled by the passage at the end of Rob Friefeld's *Note on The Houses of Iszm*.

After quoting Omon Bozhd saying "This [surplus] wealth could solve the problem of deficient housing in the twinkling of an eye—if those who controlled the wealth so desired", Friefeld apparently sees Farr's answer that "The Iszic houses represent this minimizing of effort." as "a classic expression of Yankee post-war dynamism." I wish he would be kind enough to elaborate.

I am also puzzled by Till Noever's letter as, by and large, his arguments apply to a large number of countries: North Korea, China, a good many of the former Soviet Republics, a good many of the French ex-colonies, etc.

As for his "disloyal to their soldiers at the front", it is, at the very least, disingenuous since the war, as he wrote, had not yet started. But I also wonder what Noever thinks of the disloyal "anti-war feeling[s]" in, say, Germany or Japan during WW2. Or, come to think of it, of the Iraqis'.

Regards,

Alain Schremmer



To the Editor,

I am a 'peacenik' but I heartily defend Till's right to express his views whether I disagree with them or not.

I am appalled that Bush's allies, such as Ashcroft, would dearly love to take that right away from us in the name of national security. That is one of the major reasons I am against the current government.

Peacefully Yours,

Amy Harlib (There is nothing wrong or unpatriotic about loyal opposition and dissent.)

To the Editor,

I don't really care all that much about Mr. Rhoads' politics or religious beliefs. His artistic capabilities are another matter. I take it he designed the COSMOPOLIS font? If not, my apologies to Mr. Rhoads.

The font (AMIANTE?) is very weak indeed. It has a very small x-height. This makes the 'reader' faces (c. 8-14 point) very small on the page. It also leads to overly long lines in a justified book page, which also serves to exacerbate another problem: The kerning is very unfortunate overall. Some characters float far away from their neighbors while others are jammed together. Spacing problems also occur at the start of a new sentence.

Finally, with all respect to the individuals who designed, approved and implemented the face, it is plain ugly. I find reading it kind of a disturbing visual exercise. I realize that you wanted a distinctive typeface for the Integral Edition. You would have been better served just going with Palatino.

I will address the illustrations in another letter.

Sincerely,

Clifford Abrams



From the Editor,

Reply to Mr. Abrams: I think that the Amiante fonts should not be judged solely from reading COSMOPOLIS. One needs to examine them in one of the VIE books, the Gift Volume for example, or the recently published Wave 1 volumes (or alternatively, just read the books). COSMOPOLIS is produced in MS Word, and it appears to me that Word does not handle the kerning as it should. The amount of space between words on a given line is a result of the justification, and if there is too much space, one can remedy this by force hyphenating a word at the end of the line. I don't mess with this overly much, as COSMOPOLIS is not one of Jack's books. The design of individual letters is a different matter; personally I don't care for the capital G very much; but I find the fonts eminently readable in the books themselves.

Derek W. Benson



To the Editor,

I must apologize to the readers of COSMOPOLIS (VIErs and those that VIE not) for reporting some erroneous information in *The Rouch Report* of COSMOPOLIS 36. My husband, the 'Work Flow Commissar' (aka 'Czar'), has taken exception to the portrayal of myself as a 'bonbon eater'. Since Joel has never shopped for, bought, nor fed me bonbons—and Joel always carries out such duties—it is impossible that I have ever done so. I never intended to

insinuate that Joel did anything less than cater to my every whim. And to avoid an obvious question, Chris also has never fed me bonbons. Neither has Paul. Though I think Paul would do so if asked (but that is wholly conjecture on my part).

Sincerely,

Robin L. Rouch, CRT GoU, etc.

- * -

To the Editor,

I would like to comment on the continuing furore surrounding the writings in COSMOPOLIS of Paul Rhoads. I fondly imagine that I am a man of moderation and objectivity; perhaps in this I am wrong if for no other reason than I have felt compelled to write this letter.

I find many of Mr. Rhoads' ideas on the works of Jack Vance peculiar to say the least. That is when I have understood them, as I must admit that I find Mr. Rhoads' unfailingly prolix, and often dense, arguments difficult to follow. Having said this I would defend his right to these opinions and his right to express them in any form he should choose, within COSMOPOLIS or in any other suitable medium. However, it is his publication within COSMOPOLIS of matter that I am sure the majority of people would find of questionable relevance to the writings of Jack Vance that I take issue with. I would at this point like to state categorically that I do not hold the view that any of Mr. Rhoads' writings have, or will, detrimentally affect Jack Vance's reputation or the reputation of his body of work. As to effects on the VIE itself these seem to have been very slight indeed (at least one person has reportedly cancelled an order for the tomes because of Mr. Rhoads' polemics).

People have cried out about 'freedom of speech', a concept in these circumstances I consider a herring of a very ruddy hue. Mr. Rhoads is free to expound his political and religious views in any forum that will air them. No one, even now, is physically preventing him from writing more in the same vein in COSMOPOLIS; however, I would vehemently assert that COSMOPOLIS is not a suitable organ for this use. This is a matter not of freedom of speech but of appropriateness and good taste. It seems self evident to me that COSMOPOLIS is a publication, albeit a virtual one, concerning the VIE project and its workings and the appreciation and critique of the works of Jack Vance. Other peripheral matters may be of interest as being tangentially connected to Vance's oeuvre, such as the informative series on whiskey, but this can and has been stretched too far.

If 'irrele-Vance' is no bar to publication in COSMOPOLIS then surely the inclusion of material of a controversial and indeed offensive nature should be. To what do I allude? Certainly not to opinions expounded from a Roman Catholic viewpoint, or indeed from the viewpoint

of an American patriot (if you are an American why not be patriotic?). No, there were two particular instances that stand out in my mind from many other mere irritations. First was an extensive apologia for the views and activities of the far right wing French politician Jean-Marie Le Pen. This is a man who campaigns on a very dubious platform in which xenophobia and outright racism can be all too easily detected; indeed the term neofascist could have been especially coined to describe him. It can be argued that he and his party are quite legal and he has had a mandate from a proportion of the French electorate, but then again Adolf Hitler was brought to power by a democratic election. Mention of this departed dictator brings me to the second instance, that of a strange essay into relative frightfulness. Quite what Mr. Rhoads intended to show in his comparison between the diabolical crimes of Hitler and Stalin escapes me; however, it came across as an argument in favour of those of Hitler being regarded as the lesser. The rationale being, as far as I could fathom it, that Stalin, being a socialist megalomaniac mass murderer, was far worse because at least Hitler was a capitalist, megalomaniac mass murderer notwithstanding. I do not think I need to labour the point in indicating how these arguments could be viewed as controversial, and how a number of readers, myself included, might have been offended by them. Personally I found that the chatty, inclusive language in which these views were put across merely increased my sense of disquiet. It was as if Mr. Rhoads was assuming that his entire readership was naturally at one with his views, and that these views were unassailable in their rectitude.

There are a number of possible conclusions that could be taken from these particular writings of Mr. Rhoads. One is that I am hard of understanding, and that my comprehension of what Mr. Rhoads was saying is erroneous. Considering that a number of other people had the same reaction as myself to these comments tends to suggest that this conclusion is wrong. It is possible that Mr. Rhoads phrased his arguments poorly and that what appeared on the page did not accurately reflect his opinions. Finally, it may be that the comments accurately reflect Mr. Rhoads' opinions and that he was unaware of their contentious nature, or alternatively that he deliberately courted controversy and has reaped a whirlwind of greater magnitude than he expected. Whatever the precise nature of Mr. Rhoads' intentions concerning his writings there appears to have been a lamentable lack of input from the editors of COSMOPOLIS. No one can find the present situation pleasant; perhaps a word in Mr. Rhoads' ear, by the editorship, at an early stage might have avoided all subsequent bad feeling. However, the editorship has, perhaps after the fact, announced a *laissez faire* policy on printing submissions regardless of content (please correct me if I am wrong in this interpretation). I must say that I find the situation of

a publication in which the editorship abrogates any control over the nature of its contents quite unique.

Leaving aside the particular instances of contention I have mentioned, why are Mr. Rhoads' polemics so objectionable? I would advance two arguments in answer to this question. Firstly, Mr. Rhoads' prominent position within the VIE project unavoidably gives his statements an *ex Cathedra* quality. He might deny it, but any statements he makes within COSMOPOLIS carry the gravity of official pronouncement. This being the case it would therefore behove him to weigh his words carefully and avoid contentious subjects. Secondly, there is the issue of unfair advantage. What do I mean by this? Well, in a nutshell, COSMOPOLIS is not a forum in which arguments can be conducted on a fair and even basis. In an open website, such as Mike Berro's estimable Vance BBS, contentious statements can be made and answered, and arguments from people on opposing sides of a question can be pursued with an even give and take. This is not the case with COSMOPOLIS. The monthly format precludes even-handed debate because those, such as Mr. Rhoads and the editorship, in the inner circle of the 'e-zine', see all submissions before publication. This allows them to make replies within the same issue, side by side with the original submission. Outsiders, in contrast, must then wait until the next issue to put forward their argument, the statement to which they are replying not being alongside for the reader's easy comparison. I would argue that this is an unfair advantage and that the cut and thrust of debate is unavoidably one-sided. While I would not call for total self-censorship on the part of the 'insiders' I would ask them to moderate their statements in conformation with an awareness of their advantage over others.

As I have said earlier in this letter, the present bad feeling and uproar is to be regretted. Arguments have been around the block a good few times but the basic situation is that Paul Rhoads wrote a number of contentious pieces for COSMOPOLIS that contained a few statements which caused genuine offence. In response to the uproar this caused, the inner circles of both the VIE and COSMOPOLIS have adopted an extreme defensive stance. Like musk oxen they have formed a defensive ring, lowing menacingly at the 'wolves' snapping at Paul Rhoads' fetlocks. As a damage limitation exercise it is, in my opinion, deeply flawed, far better to have defused the situation. At any stage an apology from Paul Rhoads or the editors would have ended the strife immediately and comprehensively. I would not expect Mr. Rhoads to apologise for his opinions; no doubt he holds them with some conviction. However, he could have apologised, with little loss of face, for having caused offence, as I am reasonably sure that he didn't intend to. Likewise the editorial team could have offered apologies for having published the material causing offence.

This is still an option.

Martin Read

PS. I would like to say that I have no personal axe to grind with Paul Rhoads, what little communication there has been between us has taken place wholly in public. I am writing merely as a Vance *aficionado* and COSMOPOLIS reader.

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From the Editor,

Reply to Mr. Read: The 'inner circle' of COSMOPOLIS consists primarily of me, myself, and I; one might want to include proofreaders in this group, but they are all very kind to their Editor and never contact me questioning as to why I am publishing this, that, or the other. The contents of any given issue of COSMOPOLIS are not sent to Paul Rhoads or Bob Lacovara or anyone else prior to publication. It has happened a few times that I have received a letter which I felt required a reply from a Management person immediately, and I have copied said letter to Paul requesting a reply. One example of this is a letter some time back asking if all the VIE volumes were to include a Foreword by Paul; this was before the publication of the SF Volume. I wanted a response from Management immediately, not four weeks later, for reasons which should be obvious: why should the author of the letter be wondering about it for four weeks unnecessarily?

It has also happened that a Letter to the Editor has been copied to someone else at the same time it is submitted to me. For example, COSMOPOLIS 36: Mr. Feht's letter was e-mailed to Bob by the author and an e-mail discussion ensued between them. Bob wrote a reply for publication and asked me to publish it in the same issue, which I did as this simply expedites the discussion, they can have done with it then and there instead of dragging it out another month. One might argue that Bob 'got the last word' in that issue, but no one is preventing Mr. Feht from submitting a reply in a future issue. Note, also, below, a letter from Rob Friefeld, a reply to Alain Schremmer's letter in this issue. Rob proofreads COSMOPOLIS, so has read Alain's letter in advance, obviously. Rob has written a reply and my publishing it in this issue gives Alain a response immediately, instead of him having to wait a month; I am doing him a service!

Derek W. Benson

- * -

To the Editor,

A follow-up to my last letter:

So, the war is 'on' and at the time I write this the battle for Baghdad may have begun. Let's hope it's soon

over, but while this conflict is in progress, support those who believe that they are fighting for *you*.

Without permission from anybody, and for the benefit of those who haven't read it, or heard of this, I publish this snippet from the New York Times (Mar 30)—which is my only real source of news about the war, since the New Zealand media's coverage is sickeningly biased: sometimes subtly, but for the most part openly so, and only a moron could miss it; though I suspect most of the morons paying attention to it *do* indeed miss it!

Two young US soldiers were stranded in the Iraqi desert, through circumstance and military snafu, for seven days. They dug themselves in and waited for help—which eventually came in the form of a patrolling helicopter. During that time they shared their rations with hungry Iraqi civilians and made sure that Saddam's marauding killers and shooters-in-the-backs of their own people didn't get them as well. During those lonely days, one of them, a 22-year old with a young wife and a 10-month old child, wrote poems to his wife.

One of them read:

It has been weeks since we have spoken,
I know her heart is close to broken,
Defending our nation isn't always fun,
There are only a few who can get the job done.
It strains our honor and our lives,
It hurts our children and our wives.
Often the people of the nation can't see
That we sacrifice so that they may be free.
But ribbons and medals can't compare
To the love of home waiting there.

The cynics among you may scoff, but there's a nobility here that I feel is sadly lacking for the screaming hoards of self-professed peace-lovers. I don't know about you, but I choked up.

Unrepentantly,
Till Noever

P.S. And even as I write this, I read that another lost soul (Jessica Lynch, 19) has been found (well, from the way it reads, 'rescued' is probably a more accurate term; I get the feeling that shooting was involved). Call me pathetic but I felt like cheering; and indeed I will do so, loudly!, when I can be sure that no one is listening.



To the Editor,

Because of the feelings of some, in and around the project, that my contributions have been destructively controversial, I have recently hesitated about publishing in COSMOPOLIS. It is my opinion that the people who hold such sentiments are a decided minority. It is also my opinion that they do not have their origin in reality (the project is doing fine) but in persistent actions, on and

behind the scenes, by certain ideologically intolerant persons.

The VIE is only possible because of the Internet. There are over 700 COSMOPOLIS readers, from all over the world, of all backgrounds, and they come together to work and communicate, thanks to the Internet. The Internet is also the VIE's Achilles' heel. The 'Internet situation' is a special case of the problem of individual liberty. The greatest threat to individual liberty is individual irresponsibility. As precious as is liberty, most people consider life itself more precious still. For the VIE 'life' is successful on-going work. Many people are willing to accept limits on personal liberty for the sake of life (or tranquility). Some people feel differently, most notably Patrick Henry. I'm not sure I share Patrick Henry's nobility of soul but my analysis of the VIE situation is this: it is not our case that 'life' can be preserved at the cost of liberty but that liberty is indispensable to 'life'.

How do I figure? Anyone who receives COSMOPOLIS does so because they asked. We are not spammers. If anyone asks not to receive COSMOPOLIS they will be taken off the list. The hundreds of VIE volunteers (there are about 100 core volunteers) are, likewise, working because they choose to. The volunteers are a group of radically diverse persons working together in a state of pure and undiluted individual liberty. No one is getting paid. Anyone can walk away. From the beginning the VIE has been under pressure of various kinds. Before the project was launched there were many more people ready to discourage than encourage, and after it started there have been a string of more or less serious 'crises' which, so far, have been weathered. Several strategies have been used to get us through hard times but one element is common to all of them: steadfastness. Democracy (when it is viable, i.e. when, as Toqueville explained, the citizenry is virtuous and religious) is the strongest political system. This is because when people are free to take care of themselves they, over-all, do a better job than anyone else and are therefore happier than under any other system. So there is a correlation between happiness (having what you want) and freedom (not being a slave). When people are unvirtuous and foolish they lose first freedom and then happiness. Democracy, or freedom, is the minority situation in the world. There are an infinity of rationalizations to encourage and comfort slavery, but just as God is infinitely stronger than the devil, Truth is infinitely stronger than lies and when people who love it fight for it there is no stopping them. I am not talking about 'being right'. By 'loving Truth' I do not mean 'having correct opinions', I mean loving the search for Truth. It is impossible to love the search for truth and not despise one's own opinions in the sense of always calling them into question and standing ready to learn from others. Therefore loving truth, which is loving the search

for truth, means defending openness, and openness means openness to others. Liberty is not unrestricted personal gratification; that is libertinism. The path of Liberty may lead to the greatest personal happiness but the path of Liberty is not concentration on self, it is the defense of openness, freedom, search, Truth, the other.

What do such abstractions have to do with the project? The VIE lives on Communication and Liberty (the Internet and our free choice to devote ourselves to this work together). A VIE volunteer, whose uncounted thousands of hours of work will not be reflected in the price of the books, is none-the-less not the slave of the subscribers.* On the other hand, if volunteers are in any degree constrained they become, to that degree, slaves. It is my belief that the VIE cannot function without freedom, without each VIE volunteer carrying his burden lightly because it is a burden he freely chooses to carry, so that it begins, and remains, his own burden. In fact I even fail to see how it might be possible to introduce any degree of constraint to the project.

As E-in-C I have struggled to make the VIE live on the particularness of each person who brings themselves to it. Some VIE volunteers are teams unto themselves; they have more or less created their own VIE jobs and make ongoing contributions that are specific to themselves, that no one else could possibly make. Some of these people are Ian Davies, Koen Vyverman, Bob Lacovara, Joel Anderson, John Foley, Suan Yong, John Schwab, Alun Hughes. Others have made dynamos of certain teams or jobs by investing themselves beyond any reasonable expectation; people like Damien Jones, Robin Rouch, Richard Chandler, Joel Hedlund, as well as TI workers, such as Steve Sherman, Tim Stretton, Patrick Dusoulier, Dave Kennedy and many more that deserve mention. Others have bravely taken on demanding jobs because the project simply must get certain work done; I am thinking of post-proofers in general, the sub-team heads and especially Chris Corley, but also people like Joel Riedesel, Ron Chernich, Deborah Cohen, Derek Benson. Of course all VIE work is some mix of personal initiative, exciting work and drudgery. We greatly need all who meekly accept to ply a lowly oar; we also need the wind some people blow into our sails. Nobody asked Bob Lacovara to invent COSMOPOLIS and give the project this wonderful public place. But Bob thought it up, chose the name, invented the format, set the periodicity and the tone. COSMOPOLIS, whatever else it is, is a gift to us from Bob. It exists because Bob is who he is, and because VIE is predicated on letting people be who they are. Which

*None should forget that there are important non-subscriber volunteers, notably Till Noever, a Post Proofing sub-team leader. It is worthy of note that Till and I have carried on noisy arguments about religion but we not only respect each other in public, we are even good friends in private. Alain Schremmer has exactly the same noble attitude; he treats me as a friend, and I hope he feels I do the same with him.

means that we are a group of free people motivated by genuine mutual respect. This is not the same thing as the vulgar definition of 'democracy', a free-for-all tyranny of 'majorities', but an orderly structure of responsibilities and duties.

Some may wonder why I have paid any attention to what I myself insist are dishonest attacks from outsiders. The short explanation, which is the only one I will give, is that the damage these attacks cause inside the project end up absorbing, behind the scenes, too much of my time. In the last 9 months my project work, to say nothing of my personal life, have suffered from these attacks. That Wave 1 is being delivered in April, rather than several months ago, is a direct result. COSMOPOLIS should not be seen as an 'official voice'. An 'official voice' could only be decrees voted by the VIE Board. COSMOPOLIS is a place where a group of free individuals gather, at choice, to interact in liberty. Project members can not be transformed into slaves because there is no, and cannot be placed, any constraint upon any of us. No one has anything vital to lose by walking away and some might even have something to gain by doing so (I am thinking, for example, of my personal revenues which might well improve if my VIE work weeks were not so often of 40+ hours, and I am surely not the only one!).

To me it is vital that we all remain in communication as we see fit and that our liberty is constantly recognized. This is important in project work itself, but it is my view that this spirit must penetrate the project as a whole. One of the major accusations which has been raised is that I have been abusing COSMOPOLIS with religious prosthetizing. A non-volunteer is the inventor of this notion and my project actions are not motivated, at least not directly, by non-volunteer agitators. However, I am concerned about certain fellow volunteers made uncomfortable by such accusations, who worry about project viability in the face of such things, and who, in good faith, have held me responsible for provoking them. In my opinion the accusation of religious prosthetizing is absurd because, in my view, I have engaged in no such thing. I also fail to see, given my points about freedom, why religious prosthetizing should be considered objectionable!—though I certainly do not fail to understand the rationalizations allegedly supporting the objection. However, assuming the accusation of prosthetizing is not absurd, if, in other words, I have indeed engaged in it, I must be incapable of drawing a distinction between things related to the project and religious prosthetizing. In this case I fail to see how I can practice the self-censorship some people call for. On the other hand I am unwilling to submit to anyone else's censorship; after all, I am not asking anyone for anything, I am only offering myself, in good will, like any other volunteer. Now that the viability of the project and the

solidity of its achievements is beyond question, I feel my silence can come to an end.*

Though no one can be more aware than I of the team-work nature of the VIE, fate has ordained that I am the most visible person in the project; no matter what I write or do some noisy objection will always be raised. One would think that acknowledging exceptional work some people do would be a perfectly innocuous action but even this has been frowned upon; the VIE is 'self-congratulatory', I am 'manipulative', volunteers are 'boot-lickers'. People might think I am paying too much attention to outside carpers, and I recognize there is no silencing insidious and malign attacks in the Internet situation. But the argument, that it behooves the 'VIE E-in-C' to watch his step, is considered receivable in some quarters, and thus I offer these explanations.

The project must get used to being staunch against ill-will, for it will dog us to the end. I will not cease to do my all to protect the liberty of all VIE volunteers in our historic effort. I would emphasize that there is no personal ill-feeling, that I am aware of, between any project members, and that differences of views are generally, and rightly, seen as part of the richness that liberty offers. The project has never ceased to grow more and more healthy, to churn out work with greater and greater efficacy, and subscribers continue to flow in. Our first 22 books are printed and our work, over-all, is at least two-thirds done. I remain convinced that the personal liberty of each of you is the foundation on which the project is built.

Paul Rhoads



Dear 'packers of Milan'!

It was a great pleasure being able to meet all of you in Milan, and having lunch together in the cantina of Torriani. I was deeply impressed by the team spirit that I found there.

My wife and I spent a great time in Milan and at the Lago di Como afterwards. The books remained in the car all the time—this made it hard for me to sleep well :-). In Milan, the car was parked in a backyard garage of—how I felt—dubious character. It cost me 26 Euros for two nights, but I was happy to see the books still in the car. I would not have cared about the car being stolen, but the books—that would have been a tragedy!

When we had returned to Germany on Sunday night, we unpacked the books. I have never seen books so well

*Honestly, curious subscribers can now determine whether or not I have managed to insinuate ideological slant into Vance's stories. It will remain far more difficult to determine if such slant has been added to certain Russian translations of Vance since very few of us will ever have a chance of inspecting the books in question, providing a certain protection to the originator of this outrageous accusation, who, as in so many similar cases, is probably judging others by the standard of himself.

packaged before. It was such a great pleasure unpacking one after the other, inhaling the smell of the fine leather (hard not to become addicted to it!).

Now the books are sitting on a specially reserved shelf, waiting for the other half, making a big impression (and a fine smell!). This is what Jack and his works have deserved! It was absolutely worth waiting for all the years.

I like the illustrations, I like the individual symbols on the covers, I like the font and of course I still love the content of the books!

Millions of times "Thank You" to you and all the other volunteers who have contributed to the VIE!!!

I am already planning to also pick up the second wave in Milan. It was definitely worth the trip.

Best regards,
Stefan Herr



To the Editor,

Alain Schremmer is a bit puzzled by a comment I made on *Houses of Iszm* and requests the kindness of an elaboration. Alas, I do not know Schremmer at all. Is this a sincere query? I fear I detect a whiff of glancing obloquy in his request for the kindness of an elaboration. Well, I can at least clarify what I meant by 'Yankee post-war dynamism': Don't expect a handout; let's get our problems solved.

This is not the be-all and end-all of political thought, but surely we all recognize the ingenuous naïveté of Omon Bozhd's remarks. Suppose a portion of the world's wealth were used to provide a home to everyone who lacked one. Would the problem be solved? If the homes were too nice, the new owners would immediately sell them or be priced out of the area by an influx of yuppies. If the homes weren't nice enough, a new slum would have been built. If the homes were just right, some would still fall to neglect, some owners would choose to leave the area (e.g. to get a job), families would split up or grow up, people who really didn't want a home would just walk away. Or are we talking about custom homes, built to personal order? Why not just give everyone enough money to buy the home they want. Surely no one would spend the money on debt repayment, gambling, drugs, foolish investments, or a nice car! On the other hand, if houses could be easily and cheaply built, then the effort needed to obtain one would be correspondingly reduced, perhaps to the point where very few people who wanted a home could not afford one. Here is a practical solution which does not involve the restructuring of society into a kleptocracy. Compare this to TV sets, which used to cost up to \$1000 1950 dollars. By the same token, the wealth diverted to the housing plan might wind up creating something productive or ennobling. I have always been

appalled by arguments such as "So long as one child goes to bed hungry, not one dime should be spent on a space program."

If Schremmer's interpretation of the passage from *Iszm* differs from mine, perhaps he would share his views with our readers.

Sincerely,
Rob Friefeld

- * -

Dear Paul,

I have just received, following correspondence with Betty Mayfield of Vulcan Inc., a set of the VIE as made available via Paul G. Allen's scheme to provide copies to depository and specialist libraries. I've written a letter of thanks to Betty Mayfield, but can I (through you) thank all concerned in such a mammoth task, and say how grateful I am that the Science Fiction Foundation has a set of these authoritative texts?

The Science Fiction Foundation is for the benefit of anyone with a scholarly interest in SF. The books will be added to the collection and drawn to the attention of anyone whose research interests might benefit from them; for example I am hoping to establish a syllabus which includes some Gene Wolfe texts and Vance's *Dying Earth* is certainly required supplementary reading for Wolfe.

With best wishes,
Andy Sawyer
Science Fiction Librarian
Special Collections and Archives
University of Liverpool Library
PO Box 123, Liverpool L69 3DA, UK.

- * -

Dear Suan,

Just to let you know that Wave One arrived safely. They are just beautiful, thank you and all of the others so very much for making this happen!

Yours,
Ronald Smolders

- * -

Gentlemen,

The first consignment of books of the VIE arrived at my house in Tiverton, Devon, England yesterday morning.

I was very impressed both by the quality of the books and by the way in which they were packed. They look most impressive on my shelves, and I look forward eagerly to the second batch.

Congratulations on a job well done.

Regards,
Christopher Makepeace

Dear ladies and gentlemen !

I received my set of the VIE yesterday.

Thank you for this wonderfully executed work, from conception to delivery of the finished opus.

Also I was impressed by the sturdy and sensible method of packing. Though there were several cuts in the outer carton, the books themselves are unblemished.

Best regards,
Georg Steck

- * -

Friends!

I would like to thank all the packers for doing the job in general and for packing my books in particular :-)

I received my books last week and the fact that they were packed so neatly only contributed to the already superb quality of it. I looked at the photos and it is also nice to see faces with the name. Wish I could have been there. I hope to meet you with Wave II.

Hans van der Veeke
(Volunteer coordinator)

- * -

Dear Paul and VIE volunteers,

First off, I'm a long-time VIE subscriber and, like the rest of you, anxiously awaiting the arrival of Wave I. (And, envying the lucky European members who've already received their copies!) Jack Vance has been one of my favorite authors, ever since I picked up *Big Planet* in the late fifties. I am most excited, of course, about the opportunity to read unpublished Vance novels and short stories—life doesn't get much better than this! Plus, the opportunity (read excuse) to re-read my many favorite Vance novels, too many to list here. And, to find those books I was never able to beg, borrow or swipe.

As an aside, when our house caught on fire on January 7, 1999 and burned for almost half an hour before the LA Fire Department arrived, I lost about 60 percent of my book collection. The arson investigator, in L.A. County, who investigate all fires regardless of origin (ours was an electrical fire), determined that we lost sixty percent of structure and eighty percent of contents. Needless to say, I spent a laborious, as well as painful, time sifting through the remains, packing the 'survivors' and then obtaining a graduate level education in paper goods restoration. (In some cases, the result of water spoilage was far worse than the smoke and fire damage.)

Amongst this special readership, I know you can share the great joy I felt when I uncovered most of my Jack Vance paperback collection, in a banker box, free of smoke and water damage. I had run out of shelf space and had stored them in an out-of-the-way place so I could re-read them when I had free time. (Unfortunately, my

hardback editions did not fare so well, another reason the VIE editions are such a godsend.) And a lot of pleasure was gained in re-reading all 50 or so volumes while we resided for 9 months in our temporary quarters, while our home was being rebuilt from the inside out. As any of you who've had major remodeling done to your house, much less a complete renovation, know this was not a happy time. I must say re-reading most of Vance's oeuvre made a dreadful time bearable, even on occasion enjoyable, and helped me pass through one of the most traumatic years of my life.

After we moved back into our practically 'new' house, I started a lengthy odyssey to replace some of the essential belongings, especially books, I had lost to the fire. I was very pleased to 'discover' the VIE website and impressed, maybe awed a little, by the goals of the project and the obvious dedication of the many VIE volunteers. As a tribute to a living author, it's like has never been seen.

I laud all your efforts. And, as a writer/editor, I was most impressed by the trails and travails of your copyediting/proofing sojourn, since I experienced (even as the author!) many of the same problems. After reading a few issues of COSMOPOLIS, I felt less guilty about my errors with *Kalvan Kingmaker*, the first of Pequod's *Kalvan* books. It is for this reason I decided to contact the VIE volunteers, who contain among their number the world's best SF copyeditors.

In some ways, I'm almost doing my own backwards version of VIE!

That is, I'm self-publishing, through my own Pequod Press imprint, the sequels to *Great Kings' War* (the authorized sequel to H. Beam Piper's *Lord Kalvan of Otherwhen*) and, at some point, other works that are not commercially viable in today's corporate dominated publishing industry. Fortunately, I have enough fans to make it a commercially viable project; the first volume, *Kalvan Kingmaker*, (1991) has sold about half its initial print run of 1000 copies (with very limited advertising/exposure) and I am now preparing to publish the next book in the series, *Siege of Tarr-Hostigos*. Next year, sales permitting, I hope to publish a hardcover of *Great Kings' War* and my biography of H. Beam Piper, *The Last Cavalier*, a 21-year work-in-progress. (Maybe some day there will be Integral versions of Piper's work.)

The Kalvan Saga unfolds over a large canvass; for those unfamiliar with *Lord Kalvan of Otherwhen*, it's the story of a Pennsylvania State Policeman who unwittingly hitchhikes a ride on a cross-time 'flying saucer' and is dropped off on Styphon's House Subsector, a nasty Sixteenth Century technological-level society where a corrupt theocracy rules through their knowledge and control of the gunpowder formula 'mystery'.

I have plans to publish at least six more novels in the Saga and this is where I could use your help.

I would like to enlist/hire one of the VIE copyeditors to copyedit and proofread *Siege of Tarr-Hostigos* and other future works. I am looking for someone who is very good and interested in working on an ongoing labor-of-love to lead my own post-proofing team. We already have several volunteers, but they need coordination and lack experience. I did the copyediting for *Kalvan Kingmaker* myself, a humbling experience, and decided I would not put myself through that exercise alone again!

I would direct anyone who is interested to my website Hostigos.com for more information about what I'm doing and who I am. Finally, I am willing to pay (not a lot) but a reasonable amount, plus other benefits—free books, access to private notes/outlines, inside information and all sorts of things. Plus, the help of a small but dedicated Kalvan Study Team.

I already enlisted one outside 'professional' copyeditor for hire, but was disappointed when she returned the sample chapters. She missed more copyediting errors than any of our volunteers! That's when I decided I needed a 'different' kind of lead copyeditor.

My goal is to publish *Siege of Tarr-Hostigos* with as few errors as humanly possible, recognizing, of course, that a few will slip through no matter what . . .

I look forward to hearing from anyone interested in this challenging, but rewarding, position.

Best regards,
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Closing Words

Thanks to proofreaders Rob Friefeld and Jim Pattison.

COSMOPOLIS Submissions: when preparing articles for COSMOPOLIS, please refrain from fancy formatting. Send plain text. For COSMOPOLIS 38, please submit articles and Letters to the Editor to Derek Benson: benson@online.no Deadline for submissions is April 28.

Derek W. Benson, Editor

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