
COSMOPOLIS

Number 46



January, 2004

THE ELLERY QUEEN STORIES

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When the VIE book set was planned in 1999 Jack Vance personally and specifically excluded the 'EQ' stories for the following reasons: the texts had been so degraded — 'tarted up' as he put it — that he did not wish to be associated with them, and the manuscripts were lost. Recently, however, while doing other TI research at the Mugar Library, Chuck King came upon an interesting quantity of EQ manuscript material on the backs of pages from other stories. Consequently we are now in a position to make a partial restoration of texts which, after all, remain interesting to Vance aficionados. The matter has been discussed within the VIE and with the Vances, and Chuck King will return to the Mugar to work with this material and restore the texts, as far as possible. Richard Chandler has digitized and DD'ed them, so this work is already well in hand. The VIE will publish the three texts in a special 'EQ volume'. It will be not be a regular part of the VIE book set, but can be considered a 'special annex', generously allowed by the author. The EQ volume is, therefore, now being opened to subscription. The volume will use our standard format. It will include the three 'Ellery Queen' novels: *The Four Johns*, *A Room To Die In* and *The Madman Theory*. The VIE restored versions will probably use the original titles which, according to my best information, are: *Strange She Hasn't Written* and *Death Of A Solitary Chess Player*, both from 1962, and *The Man Who Walks Behind*, from 1964.*

SUBSCRIPTION PRICES FOR THE 'EQ VOLUME':

VIE SUBSCRIBERS†:

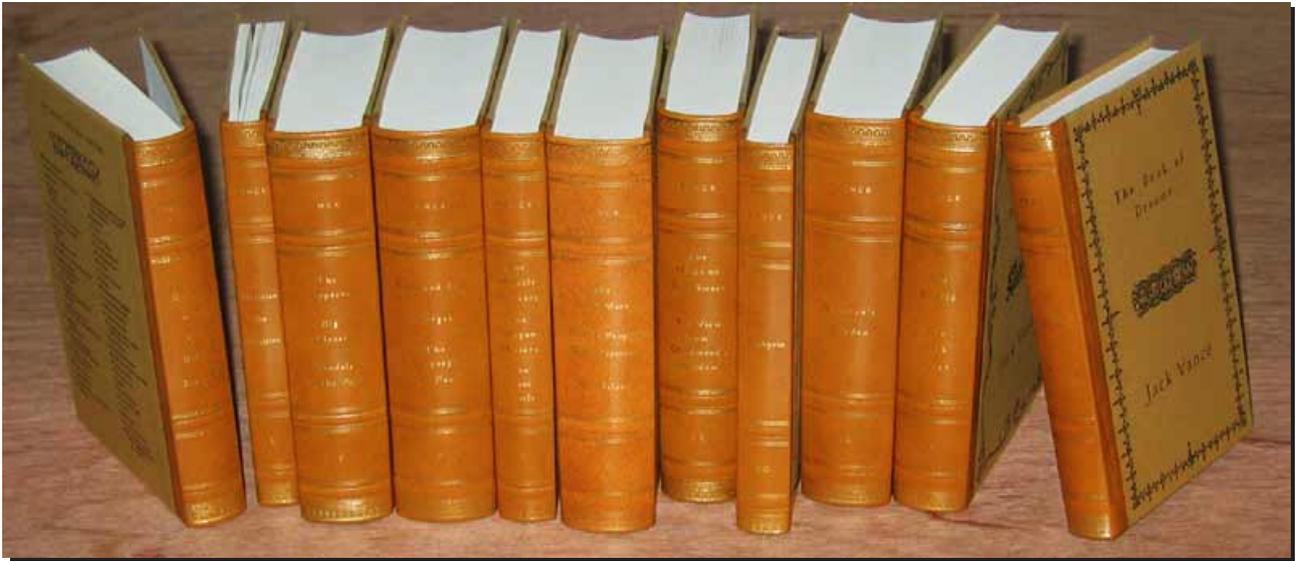
'EQ' Readers: \$45
'EQ' Deluxe: \$90

NON-VIE SUBSCRIBERS:

'EQ' Readers: \$65
'EQ' Deluxe: \$125

* These titles and dates are not yet confirmed.

† Note: Special Collection subscribers qualify for the subscriber price.



VIE SPECIAL COLLECTION.

This photo represents 11 VIE wave 1 volumes, chosen at random, not an actual Special Collection.

Special Collections

As introduced in *Cosmopolis* 45, the VIE is now offering four Special Collections. Each includes 11 of the 44 regular VIE volumes. The Special Collections are: 'The Missing Mysteries', 'SF Hard Core', 'The Gaeian Reach' and 'Fantasies and Sagas'. See page 16 for a catalogue.

Those who would like to subscribe to one or more Special Collections should inform Suan Yong, directly or through our site. When your subscription has been confirmed you may then validate with payment. Delivery of Special Collections will occur at the same time as delivery of the Wave 1 reprinting, probably sometime in the spring of 2005. Subscription to Special Collections will close when the regular VIE closes, probably sometime in late summer of this year.

SPECIAL COLLECTION PRICES:

Readers Special Collection: \$475.

Deluxe Special Collection: \$795.



The New VIE Web Site

Rob Friefeld

In mid-January, buttons were pressed, switches were thrown, and <http://vanceintegral.com> now points to a new web site. The change has been some time in planning. Last summer Max Ventura offered to design a new site with a new atmosphere and, in cooperation with all the people concerned, did a face-lift for us. Compared to the previous design, the new look is less stately, more lively, more in tune with the *choz* of a big project nearing successful completion. On the web, the more things change, the less they stay the same. We hope the new design attracts new people to the project.

Meanwhile, sometime last fall it became apparent that the VIE's information systems had grown in an *ad hoc* way and had become somewhat mysterious. Key data, such as the texts, have been thoroughly backed up from day One. No problem there. Other data was scattered far and wide. By now, there was a lot of this stuff, it had proven its value, but no one person really knew where all of it was. What if a meteor took out the main server? How long would it take to overcome this inconvenience? More to the point, how does it affect the project's data when volunteers with large responsibilities move on? To rationalize the situation, Project Management Director John Foley formulated a VIE Data Control plan which specified how data, and people, should be backed up. Among other things, it called for a separation of the outward-facing part of the VIE web

presence, which serves the public, from the inward-facing part, which serves the project managers. Each site would be capable of backing up the other.

VIE data control plans and activation of the new site design dovetailed nicely. To clarify the technicalities a bit, the VIE has always had two domain names: vanceintegral.com and vie-tracking.com. Until now, these have pointed to the same web space. Henceforth, vanceintegral.com points to a new site (physically in Seattle), and vie-tracking.com points to the legacy site (in Wisconsin). You can still access the old site by going to <http://vie-tracking.com>.

On the new site is an 'Editors Only' menu item. Despite an intimation of the forbidden, the label is, in fact, intended as an enticement. Through 'Editors Only' you can see all of the work documents—assignment tracking charts and job description manifestos—on the old site plus some new items: the weekly progress summaries from Work Tsar Joel Riedesel and the ebb and flow of job notices filed by the Team Heads. If you want to feel the pulse of the VIE, here is the artery.

Although I had nothing to do with any of this, I now find myself holding the bag of webmaster. I think the site looks great! Congratulations to Max for the design work and to Paul Rhoads for the illustrations. Thanks to Hans van der Veeke for maintaining the volunteer profiles and work credits. Thanks especially to Suan Yong for leading the way. Suggestions? Demands? Drop a line to webmaster@vanceintegral.com.



Work Tsar Status Report as of January 25, 2004

Wave 2

Joel Riedesel

There are 17 texts assigned and active in TI. One of these is in Board Review.

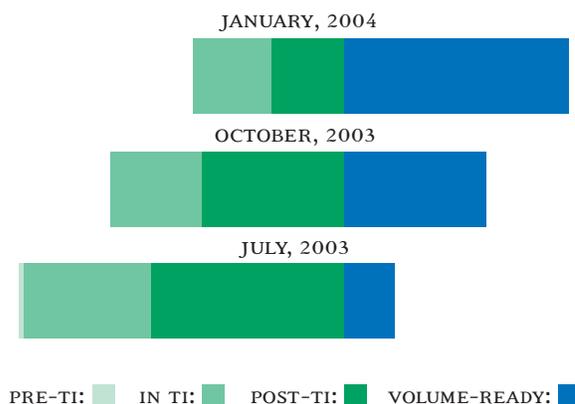
No texts are being Implemented, but one text is in Security Check.

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

There are 2 texts in Post Proof and 9 texts in Post Proof composition updating and review (including a special pass on the Durdane tasks to check against the associated map).

PROGRESS OVER THE PAST SIX MONTHS

Bars represent total number of Wave-2 texts (Imm=2%)



卅卅卅卅卅

There are now 49 texts that are volume ready and 6 volumes that are ready for volume composition.

Last month:

- + In-TI: 17 texts (20.73%)
- + Post-TI: 20 texts (24.39%)
- + Volume Ready: 45 texts (54.88%)
- + Volumes Ready: 4 (18.18%)

This month:

- + In-TI: 17 texts (20.73%) (includes *Lurulu* tracking)
- + Post-TI: 16 texts (19.51%)
- + Volume Ready: 49 texts (59.76%)
- + Volumes Ready: 6 (27.27%)



You have done it!

VIE work Credits

Compiled by Hans van der Veeke

First of all, let me tell you that I am happy to be here again because this means more texts have reached the Golden Master stage and we getting yet a step closer to completion. In this issue we can even sign off two more volumes that have been completed.

Last month, one mistake was made. I misspelled Denis Bekaert's name. Sorry about that, it will not happen again.

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

The credits of all finished (Wave 2) texts can also be found on www.vie.tmfweb.nl

This month I would like to mention someone who is quite discreet and therefore gets little publicity, one of the project's great workers. Damien Jones heads the Implementation team which is responsible for actually making the TI validated changes to each text. This work is very delicate and precise, and demands concentrated labor. The implementation process involves each text being 'implemented' separately by two different 'Imps'. The two implemented texts are then 'diffed' to cancel out possible errors made by one or the other of the 'Imps'. The imps get text credits but Damien, who does all the 'diffing', does not; it is a manager's task. Therefore it seemed appropriate to put the spotlight on him.

Damien, congratulations! You are hereby awarded access to the 'special section' of the Nympharium! With your secret key you may, at your own discretion, admit especially deserving members of your team! (Girls must use the special 'satyrium' door.)

NOPALGARTH

Finished 2 January 2004

Digitizer
Richard Chandler

Pre-proofers
Evert Jan de Groot
Stuart Hammond
John McDonough

DD-Scanners
Hervé Goubin
Charles King
Chris Reid

DD-Jockey
David Reitsema

DD-Monkey
Suan Hsi Yong

Technoproofer
Michael Duncan

TI
Rob Friefeld
Steve Sherman
Tim Stretton

Implementation
Donna Adams
Mark Adams

Composition
Andreas Irle

RTF-diffing
Charles King
Bill Schaub

Composition Review
Joel Anderson
Marcel van Genderen
Karl Kellar
Charles King

Correction Validation
Bob Luckin

Post-proofing
"Dragon Masters"
Erik Arendse (team manager)
Scott Benenati
Patrick Dusoulrier
Marcel van Genderen
Yannick Gour
Jurriaan Kalkman
Chris LaHatte
Willem Timmer
Hans van der Veeke
Dirk Jan Verlinde

THE DIRDIR

Finished 2 January 2004

Digitizer
Richard Chandler

Pre-proofers
David A. Kennedy
Stéphane Leibovitsch

DD-Scanners
Hervé Goubin
Charles King
Theo Tervoort

DD-Jockey
Damien G. Jones

DD-Monkey
Suan Hsi Yong

Technoproofer
Joel Riedesel

TI
Linnéa Anglemark
Rob Friefeld
Steve Sherman

Implementation
Damien G. Jones
David Reitsema

Composition
Andreas Irle

RTF-diffing
Mark Bradford
Charles King

Composition Review
Mark Adams
Brian Gharst
Charles King

Correction Validation
Bob Luckin
Robert Melson

Post-proofing
"Spellers or Forlorn Encystment"
Till Noever (team manager)
Malcolm Bowers
Patrick Dusoulrier
Harry Erwin
Rob Gerrand
Ed Gooding
Peter Ikin
Bob Moody
Axel Roschinski
Bill Sherman
Mark Shoulder
Dave Worden

THE HOUSES OF ISZM

Finished 2 January 2004

Digitizer
Donna Adams

Pre-proofers
Damien G. Jones
Jody Kelly
David Reitsema

DD-Scanners
Denis Bekaert
Charles King
Hans van der Veeke

DD-Jockey
Hans van der Veeke

DD-Monkey
Charles King
Technoproofer
Rob Friefeld

Special tasks
Rob Friefeld

TI
Rob Friefeld
John Rick
Steve Sherman
Tim Stretton

Implementation
Derek W. Benson
Joel Hedlund

Composition
Andreas Irle

RTF-diffing
Patrick Dusoulrier
Charles King

Composition Review
Karl L. Kellar
Bob Luckin
Billy Webb

Correction Validation
Bob Luckin

Post-proofing
"Sandestins"
Jeffrey Rusczyk (team manager)
Christian J. Corley
Michael Duncan
Patrick Dusoulrier
S.A. Manning
Glenn Raye
Mark Straka
Anthony Thompson

THE KING OF THIEVES

Finished 20 May 2003

Digitizer
Luk Schoonaert

Pre-proofers
Ron Chernich
Wayne Henri
Gabriel Stein

DD-Scanners
Charles King
Peter Strickland
Dave Worden

DD-Jockey
Damien G. Jones

DD-Monkey
David A. Kennedy

Technoproofer
Joel Riedesel

TI

Rob Friefeld
Paul Rhoads
Steve Sherman

Implementation

Donna Adams
Joel Hedlund

Composition

Joel Anderson

RTF-diffing

Mark Bradford
Charles King
Errico Rescigno

Composition Review

Brian Gharst
Charles King
Bob Luckin
Robin L. Rouch

Correction Validation

Rob Friefeld
Robert Melson

Post-proofing

“King Kragen’s Exemplary Corps”
Robert Melson (team manager)
Neil Anderson
Mark Bradford
Christian J. Corley
Patrick Dusoulrier
Rob Friefeld
Simon Read

Here is the credit list for VOLUME 14 which contains:

- *The Deadly Isles*
- *The Man in the Cage*

The realisation of this volume was made possible by the help of

Mark Adams
Erik Arendse
Michel Bazin
Derek W. Benson
Mike Berro
Malcolm Bowers
Richard Chandler
Christian J. Corley
Patrick Dusoulrier
Harry Erwin
John Foley
Marcel van Genderen
Rob Gerrand
Ed Gooding
Lori Hanley
Marc Herant
Peter Ikin
Jurriaan Kalkman
Karl Kellar
Jody Kelly
David A. Kennedy

Charles King
Bob Luckin
Chris McCormick
Robert Melson
Bob Moody
Till Noever
Jim Pattison
Linda Petersen
David Reitsema
Paul Rhoads
Joel Riedesel
Axel Roschinski
Robin L. Rouch
John A. Schwab
Bill Sherman
Steve Sherman
Gan Uesli Starling
Tim Stretton
Hans van der Veeke
Koen Vyverman
Billy Webb
David White
Richard White
Dave Worden
Suan Hsi Yong

Here is the credit list for VOLUME 32 which contains:

- *The Dogtown Tourist Agency and Freitzke’s Turn*

The realisation of this volume was made possible by the help of

Mark Adams
Mike Barrett
Robert Collins
Patrick Dusoulrier
Andrew Edlin
John Foley
Rob Friefeld
Marcel van Genderen
Tony Graham
Joel Hedlund
Andreas Irlé
Damien G. Jones
Charles King
Rob Knight
Bob Luckin
Betty Mayfield
Robert Melson
Till Noever
Errico Rescigno
Paul Rhoads
Thomas Rydbeck
Bill Schaub
Mike Schilling
Per Sundfeldt
Hans van der Veeke
Dave Worden
Suan Hsi Yong



38’s Crucible

The Euro-Dollar Exchange Rate

Though the VIE is a volunteer project it has inevitable management expenses. These are met by a small percentage of the subscription monies which, for the most part, go directly to printing and binding. Since the latter is done in Italy the euro-dollar exchange rate is not without effect on the project. When we paid for Wave 1 books the exchange rate was extremely favorable, but the recent dramatic drop of the dollar with respect to the euro—a change of about 30%—has put us in a less favorable posture. Thanks to the excellent work of our financial planners and the excellent and orderly work of Sfera and Torriani, there is nothing catastrophic about this situation. Many expenses of book production will not have to be repeated for the Wave 2 books. The leather, for example, has already been purchased and most of the Wave 2 ‘bronzes’, or cover stamps, were cast and included in the Wave 1 printing, and only a very few more will need to be made. However a certain squeezing of our management budget must be contemplated if we cannot raise new funds. These expenses are principally for ‘GM3’ and ‘GM4’ (Wave 2 final composition and proof-checking meetings) and the ‘Milan Packing’ trips which must be made for Wave 2 delivery and the Wave 1 reprint delivery. The work accomplished in these meetings is all volunteer—as is all project work—and many participants even pay their own travel expenses. But gathering a collection of enough of the necessary people from all over the world depends on being able to subsidize travel and living expenses to one degree or another. The project is therefore multiplying efforts to increase subscriptions, including offering the Special Collections. The possibility of publishing an at least partially corrected ‘EQ volume’ also offers us a way not only to complete our basic goal of promoting Vance but to raise funds we will need to finish project work gracefully. By subscribing to the EQ volume you not only augment your VIE set with this annex, you also help us raise needed management funds. In the near future we also hope to offer back issues of *Cosmopolis* in volumes of 200 to 300 pages.



Vance VIE Bibliographic Information

Occasional hopes are expressed that the VIE, either in the individual volumes or in volume 44, will present what is known as ‘bibliographic’ data; specifically dates

of first publication and publishers. The VIE is intended to be a presentation and archive of Vance's work from a literary or artistic perspective. For this reason Volume 44 will include systematic chronological information with respect to text creation and any other information that is relevant from the point of Vance's artistic development. For this reason dates of the composition of each text, when known, will be presented in the Volume 44 textual notes, but not bibliographic information as such. In many cases stories were published at the time they were written, so the VIE 'Chronological List' will provide a rough guide to publication dates. In some cases a period of years intervened between writing and publication, or texts were republished in revised form years after initial publication. Therefore sometimes such discrepancies have textual consequences, so the 'Textual Notes' of Volume 44 may include bibliographic references, or at least dates, when this is useful to textual understanding.

It should be kept in mind that bibliographic information is not as simple as it may seem. It is delicate, complex and best left to experts. A proper organization and presentation of such dates is a major undertaking falling outside the scope of the VIE edition as such. Arthur Cunningham and Jerry Hewitt have both published Vance bibliographies. The VIE has proposed to Jerry Hewitt to republish his bibliography, which would by now need to be updated. Jerry has responded positively to this proposal but has not yet submitted his text.



VIE Maps

[PART ONE OF TWO]

This is the first in a two-part article about VIE maps. This part will deal with Durdane, Tschai and Lyonesse. The other maps will be discussed in Part Two.

Apart from a few remaining details VIE maps are complete. There are 16 in all. They illustrate the following stories:

- The Languages of Pao* (the world Pao)
- The Dragon Masters* (section of the world Aerlith)
- The Joe Bain stories (4 maps, of San Rodrigo county and towns)
- Emphyrio* (city of Ambroy)
- Magnificent Showboats* (Vissel River)
- Trullion* (the Fens)
- Maske:Thaery* (2 maps: Maske and Thaery)
- Durdane (2 maps: Shant and the world Durdane)

Tschai (the world)

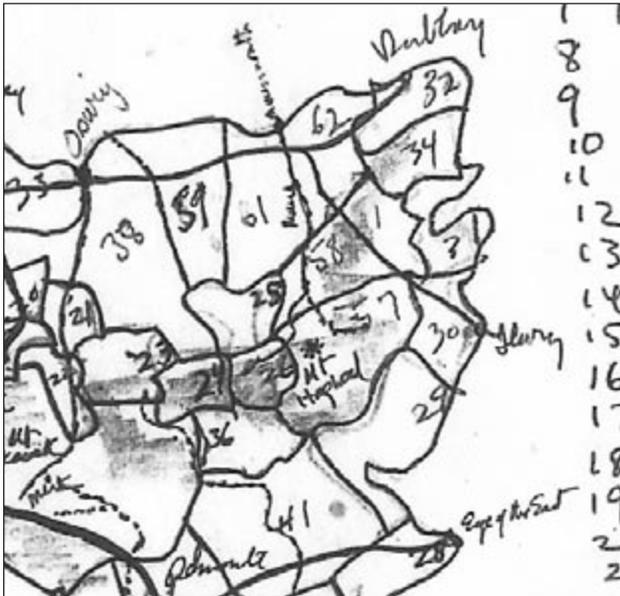
Lyonesse (2 maps: Hybras in situ, and in detail)

There is much variety both in map source material and process of creation.

First of all, what about the 'Dying Earth'? Vance has given permission for the VIE to make and use such a map, and there is even a sort of sketch, in his hand, for *Cugel the Clever* (*The Eyes of the Overworld*). Several 'Dying Earth' maps have indeed been created by publishers, most recently for the Dying Earth role-playing game whose map can be viewed on the web. Eventually it was felt that the VIE would not make or use such a map. Vance's sketch, mentioned above, is as summary as possible; a faint scrawl of coastline—reminiscent of the Pacific coast from Alaska down to San Francisco—with one or two other features vaguely indicated. But as anyone who has given the matter any study knows, the geography of *Cugel the Clever* is not reconcilable at many points with that of *Spatterlight* (*Cugel's Saga*), to say nothing of the even vaguer geography of *Mazirian the Magician* (published as *The Dying Earth*). Of course something can be cobbled together that is a compromise of the various geographies, or that might be interestingly suggestive of fun in various situations. But such a map seems out of place in the VIE context. VIE readers must make do with the texts themselves and their own imaginations. *Cosmopolis* would be an appropriate venue for the presentation and discussion of 'Dying Earth' maps anyone has concocted.

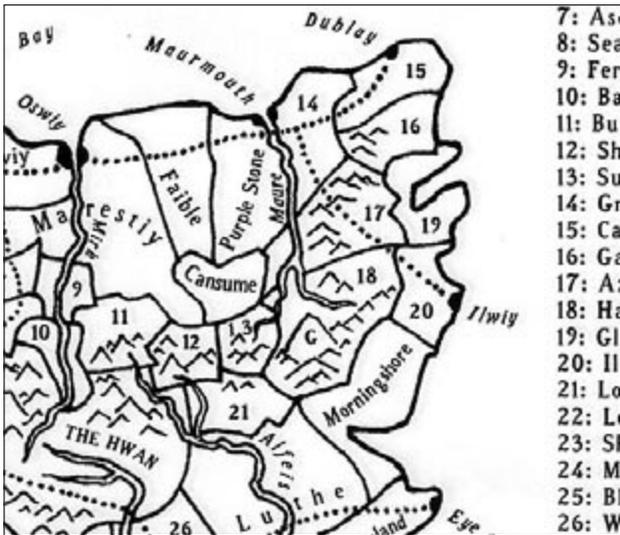
As for the other maps, it may be wondered why the VIE does not simply reproduce the author's drawings. There are several reasons. The drawings, when they even exist, were never intended for direct publication, but as writing aids for the author or guides to be used in the creation of publishable versions. Vance's drawings, generally speaking, are rough sketches, sometimes quite summary or unfinished. Also the VIE format, like any given book, is specific, including a certain page size with its own proportions and usable area, and, in the case of most publishers, including the VIE, use of black and white only. Each map must be reconciled with the specific format. Also, even though there has been no effort to make the maps aesthetically consistent as such, there is a certain concern about an over-arching edition aesthetic. So each map must be re-created specifically for the VIE. It has been our intention to be as faithful to Vance's indications and intentions as possible and in most cases there has been communication between the VIE map-makers and Oakland. Not only has the VIE refrained from illustra-

tive enhancements but, where possible, VIE maps begin as sheer tracings of Vance's original drawings. This is the case with the map of Shant:



AUTHOR'S SKETCH OF SHANT

Vance made two Shant maps, of which this is the later (see earlier issues of *Cosmopolis* for images and discussions of these maps). Both use color and are clearly more or less rough sketches. The VIE version seeks no more than to present a true and clean copy of Vance's second drawing, a fundamentally well developed map:



VIE MAP OF SHANT

In the author's sketch the distinction between the lines representing borders, rivers and balloonways is achieved

with color. The VIE, limited to black and white, uses different types of lines.

Suan Yong played an important part in the creation of this map. As *Cosmopolis* readers know, the Shant map and the Durdane texts present a few problems of internal consistency which, somewhat exceptionally, it has been felt should be corrected. Rob Friefeld and a team of proofers have recently completed a special proofing job of the VIE map and the three Durdane texts. The members of the team were: Neil Anderson, Mike Barrett, Andrew Edlin, David Kennedy, Per Kjellberg, David Reitsema, Joel Riedesel, Robert Collins, Patrick van Efferen, Yannick Gour, Michael Mitchell, Fred Zoetemeyer, Tony Graham and Joe Keyser. They deserve thanks for excellent work.

The Durdane world map sketch is a different case. The original, dug up from the depths of the Mugar library archives by Chuck King, is not developed enough for mere tracing and tidying to be sufficient. Almost totally without detail or indication, it is a highly interesting document, but certainly not intended for publication:



DETAIL OF AUTHOR'S DURDANE WORLD SKETCH

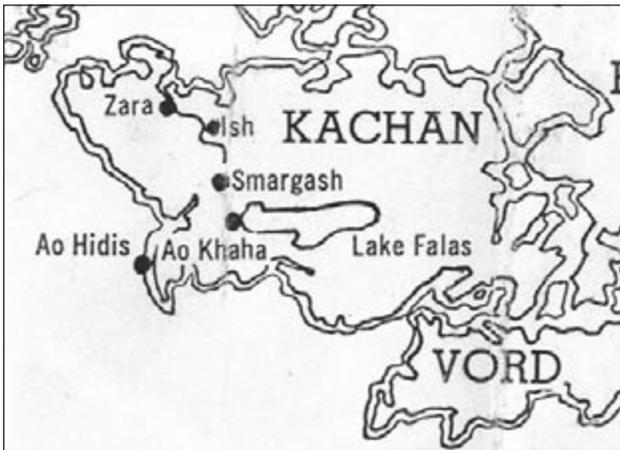
Here Vance's map drawing method can be clearly seen: initial rough forms, refined in successive passes. The bog-lands separating Shant from Palasedra are indicated, the oceans are named, but no other detail is given. This sketch was intended either for Vance's own use or as the basis of a more developed image to be created by himself or others. As it turns out neither Durdane map was ever published. The finished VIE Durdane world map, following indications in the text, seeks to suggest, among other things, the vastness and mystery of Caraz. Suan Yong, Durdane wallah, did the textual research to determine which features might be placed where, and contributed, with others, to specific graphic aspects with suggestions.



DETAIL FROM VIE DURDANE WORLD MAP

Development of the coastline and the addition of islands and capes and river systems are intended to contribute to a feeling of scale.

In the case of Tschai, while we could not find an original drawing there is an unpublished map in the Mugar (another of Chuck King's discoveries) which seems to be the source of all of the many published maps:



MUGAR MAP DETAIL

It is not known whether or not the large (double page) Mugar map, with its printed letters, is directly from Vance's hand. The style of line is certainly Vance's—or a faithful copy of his manner. This map is probably a reproduction of an outline sketch by Vance with all other aspects added by other hands. The most faithful published version of this map is DAW's:



DETAIL FROM THE DAW MAP OF TSCHAI

The DAW pages being quite small this map uses almost no detail, but follows the Mugar map forms so exactly that the relation between the two would seem to be some form of technical reproduction. It is possible that both the Mugar and the DAW maps are created from a lost source. The other published Tschai maps are less faithful, being more or less casual or creative versions of the Mugar/DAW map:



(PUBLISHER?)



UNDERWOOD MILLER



MEULENHOF

The VIE map follows the Mugar/DAW forms, but is not a mechanical reproduction:



VIE TSCHAI MAP DETAIL

Like the other publishers we have taken the liberty of adding features not indicated on the rather barren source, as well as adjusting the details based on textual indications. Many VIE folk contributed to the result, in particular Patrick Dusoulie, who, with Linnéa Anglemark, did the textual restoration work. The result, we hope, is accurate, sensible and fun. The outstanding virtue of the VIE Tschai map, given the puzzle-like interlockings of the continents, is certainly legibility. This is thanks to Rob Friefeld who proposed the 'stippled ocean effect'—also used for the Durdane world map.

The Lyonesse map is an altogether different case. The two VIE Lyonesse maps, like all other published Lyonesse maps, have as their source a large and carefully made drawing by the author, apparently completed and

perfected by Norma Vance. The VIE possesses a black and white photocopy of this map. On the original water is filled in with blue and features are marked in detail.



DETAIL OF VIE PHOTOCOPY ORIGINAL LYONESSE MAP.
GRID LINES ARE VIE. THE SECTION SHOWN IS 17CM WIDE.

Only a very large book could conveniently reproduce something like the original drawing with full detail. It uses a double page vertical format. Underwood Miller recreated the map, on its end-paper, in a horizontal format, eliminating some detail and using an insert to give a sense of the whole drawing:



DETAIL, UNDERWOOD MILLER

The Underwood Miller map is roughly faithful to the drawing, though the vancian geographical tensions are softened and partly lost by reason of flaccid proportions. Berkley's more casual map is faithful to the original in the same approximate manner. Note, in particular, the distances between Hybras and Armorica:

Over the following months the BBC seemed to strengthen its case by digging out facts concerning the preparation of the MoD report. Specifically, the famous '45 minute deployment of WMD' statement had been added at the very end of the preparation process, and #10 Downing St. (which is to say the Prime Minister) had submitted suggestions regarding the wording of the report.

Through an extremely messy process the identity of the 'unnamed government official' eventually came out. He was a certain Dr. Kelly, a WMD expert and longtime official of the MoD who, after giving interviews to journalists and testimony to government committees, was found dead in the woods. Despite all this the BBC stoutly maintained its information was good, and refused to retract the accusations. It was suggested that Kelly had been murdered to guarantee his silence.

Did this silence benefit the Government, or the BBC? Before his death Kelly had multiplied ambiguous statements to both press and government regarding his contact with Gilligan. Lord Hutton, a respected British judge and individual of exceptional gravitas, was mandated to make an independent investigation into Kelly's death. The investigation report fills 700 pages and Lord Hutton gave a verbal summation lasting an hour and a half, televised live, in its entirety, by the BBC World Service, CNN International, and the French Parliamentary Station—a sort of government run C-SPAN—demonstrating the international dimension of the affair. Lord Hutton's findings are unequivocal:

- 1: Dr. Kelly committed suicide.
- 2: Tony Blair and his government did not pressure the MoD or manipulate the information contained in the report.
- 3: The actual reliability of the information in the report is a totally separate issue but, with regard to the mandate, independence, and proper supervision of the preparing bodies, there is no reproach to make.
- 4: The governors of the BBC acted wrongly in not correcting Gilligan's extremely grave and unfounded accusations.

The Hutton report has been breathlessly awaited. Consensus has been that it would distribute blame on all sides, after which business could proceed as usual. Instead—oh horror!—the brave and honest Tony Blair was totally exonerated, and the evil BBC got its comeuppance. The very afternoon of what reporters were quick to call the 'darkest day in the history of the BBC', the head of that

body resigned—taking Parthian shots at both Lord Hutton and the Prime Minister—and BBC broadcasts, as transmitted by the Astra satellite into France, were intermittently replaced with static. Chaos descended upon the hoary and hapless institution, now revealed as a shaken bastion of anti-war agitation.

As to what Kelly said to Gilligan, no information beyond some quotations from Kelly's tepid, ambiguous denials were given in Lord Hutton's oral presentation. But, even though he is a journalist, why would Gilligan have claimed that an unnamed government official—Kelly—suggested the MoD report was a tissue of unfounded lies, concocted and promoted by Blair, if Kelly had not done so? In this case Blair's complaint that the BBC is motivated by an anti-war agenda—which to this watcher of the BBC seems no more than a mild statement of the obvious—is more justified than ever.

Lord Hutton, who had been in extensive contact with Kelly's widow and daughters, discussed Kelly circumspectly. He stated that Kelly's motivation for suicide could not ultimately be known, but he quoted the testimony of a medical witness to the effect that Kelly's suicide seemed to have been motivated by stress engendered by the scandal and because his professional reputation had been sullied. It was not stated, but understood, that Kelly had no business leaking ultra-sensitive information about Iraqi WMD to the anti-war press.

Dr. Kelly seems to have been playing at Dodkin's job. In the current culture of feckless disregard for fact, with the coveted 15 minutes of Warholian celebrity sprinkled liberally upon all who strike at the enemies of the Children of Light no matter how calumnious or mendacious the blow, I can find no other construction to put on this situation than that Dr. Kelly was playing footsy with the doves. If the Hutton report has at last shaken the media to its foundation, the media has been hammering its tin drum long and hard. On the basis of a still obscure conversation between the mud-raking Andrew Gilligan and the Dodkinesque Kelly—a conversation for which Dr. Kelly must be held ultimately responsible—the WMD fuss, particularly the mantra that Blair and Bush are liars, has become a fixture of the media scene. The momentum is such that, after a somewhat stunned 'silence', CNN spent the rest of the day attacking Hutton and seeking to divert attention to the WMD issue itself.

I suspect the doves have been hit harder than they yet realize. It may be too much to hope that, in coming days, the cardboard insert smiles displayed below the glazed eyes of the CNN anchor team during what has

been, for them, a long and painful afternoon, may need to be reinforced with steel . . . or even better: that a hook will reach in and snatch them off into the zone of media-non-existence outside the purview of my TV screen. But another quality exemplified by Luke Grogatch, 'chutzpah', may carry them though.

I think Dr. Kelly committed suicide because he said one thing to Andrew Gilligan and, after his identity was dragged out, said other things to journalists and government committees. Not to put too fine a point on it, I suspect Dr. Kelly, in regard to this matter, of mendacity and cowardice. The price for these moral failures must now be paid by his family. Whatever Kelly's faults—and he is joined by the rest of us in having some—his family loved him and needed him, and, if they are good, would have loved him even more for redeeming his faults by undoing their consequences to others, even at the price of his reputation.

Luke Grogatch, I suspect, would have made no such mistakes. If Dr. Kelly insisted on injecting a datum of information into the flow (or if Gilligan twisted and instrumentalized Kelly's statements and the latter failed to provide correction during long months as Tony Blair writhed and withered under the storm of BBC vituperation) why did it have to be such a grotesque lie? In Kelly's place I suspect Grogatch would have leaked information of an altogether different character, such as that Dr. Kelly, one of the most competent WMD experts in the world, deserves a raise, or that the government would do well to fund Dr. Kelly's pet research project, or award Dr. Kelly a citation for exemplary service. Was Dr. Kelly a selfless idealist uninterested in helping himself and only in hurting his ideological enemies? Did Dr. Kelly wish to participate in chasing away the hawks so that the doves might fly in? If this dream comes true we can only hope that Dr. Kelly's family, to say nothing of the rest of us, avoids becoming a statistic in the war the Terrorists have declared on us, hawks and doves alike.

Paul Rhoads



The Mathematical Vance, Part 4

Richard Chandler

I finally got around to reading the VIE edition of *Clarges* (*To Live Forever*). It has taken me this long because the novel is my least favorite of Jack's work: even now I cannot find the least shred of empathy for the main character. Be that as it may, I discovered an egregious technical mathematics error on page 336 of VIE volume 7 (page 100 of the original Ballantine edition). One of the characters, Vincent Rodenave, has related to our "hero", Gavin Waylock, that he is studying logarithms:

"I should have said memorize. I am committing to memory the logarithms for every natural constant, and all the whole numbers to a hundred." Waylock smiled incredulously. "What's the log of 42?"

"To base e or base 10? I have either."

"Base 10."

"62325."

"85?"

Rodenave shook his head. "I've only reached 71."

"71, then."

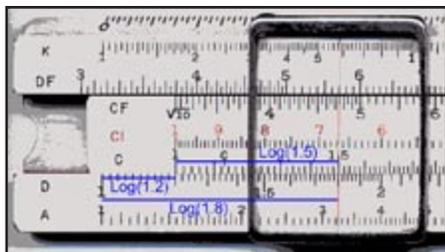
"85126."

Not conversant with logarithms? "I will instruct you in Wankh communication at no charge." Logarithms were invented by John Napier in 1614. In consultation with Napier, the idea of common logarithms (*i.e.*, base 10 logarithms) was developed by Henry Briggs whose magnum opus, *Arithmetica Logarithmica* (1624), contained extensive tables. Briggs invented the terms *characteristic* for the integer part and *mantissa* for the decimal part of a logarithm. (This is significant later.)

The reason logarithms were important is that they greatly sped the operations of multiplication, division, exponentiation, and extracting roots of large numbers. Imagine the time and labor it would take you to multiply two 10 digit numbers by hand (the old-fashioned way). Would you get anywhere close to the correct answer? Suppose you had to do this for 1000 pairs of 10 digit numbers . . . Laplace said that logarithms, by shortening the labors, doubled the life of the astronomer.

Here's how they work: to multiply a and b , look up the Logs of a and b and add them. This is the Log of $a \times b$. To divide, simply subtract the logarithms. So logarithms

change a laborious problem of multiplication or division into the much easier problem of addition or subtraction (and using the tables). Incidentally, a slide rule is simply a mechanical device for adding and subtracting logarithms:



To multiply 12×15 , we place the index (the 1 on the left end) of the C scale opposite 1.2 on the D scale. We next place the hairline cursor over 1.5 on the C scale and simply read the answer 1.8 under the cursor on the D scale. This mechanical process simply adds two lengths (see the blue labels in the picture): the distance from 1 to 1.2 on the D scale (proportional to the mantissa of $\text{Log } 1.2$) is added to the distance from 1 to 1.5 on the C scale (proportional to the mantissa of $\text{Log } 1.5$) to give the distance from 1 to 1.8 on the D scale (proportional to the mantissa of $\text{Log } 1.8$). Since a slide rule only uses the mantissas of logarithms, it is the responsibility of the user to determine the position of the decimal point in the answer. The above procedure provides the products 1.2×1.5 , $.0012 \times 15000$, etc., as well. The user must determine where the decimal point should be placed in the answer (180.0 in our example).

At the time Jack wrote *Clarges* (1955-1956) the only way to determine logarithms of numbers was to look them up in published tables. Almost any mathematical textbook more advanced than high school algebra contained a simple logarithm table and students were actually expected to use it to obtain numerical answers. Log tables were like the slide rule: all they contained was the mantissa of the logarithms, and usually not in decimal form. Thus, if you looked up the $\text{Log } 42$ in one of the 5-place tables in 1955, you would find 62325, not 1.62325, the correct answer. The user was expected to determine the correct characteristic and place the decimal. The beauty of Briggs' common logarithms is that the characteristic is easy to determine: it is the largest power of 10 in the number. $42 = 4 \times 10^1 + 2 \times 10^0$ so the characteristic of $\text{Log } 42$ is 1. Similarly, $\text{Log } 420 = 2.62325$, $\text{Log } 0.42 = 0.62325$, etc. To use Rodenave's two numbers 42 and 71:

$$\begin{aligned} \text{Log}(42 \times 71) &= \text{Log}(42) + \text{Log}(71) = 1.62325 + 1.85126 = \\ 3.47451 &= \text{Log}(2982), \text{ so } 42 \times 71 = 2982. \end{aligned}$$

I bet you are all thinking exactly the same as Narvath when he discovers the wonders of the intersplit in *The Palace of Love*: "Had I known previously of this marvelous device, I might have contrived a useful new machine!"



Jack Vance on . . .

Rob Gerrand

Evil

Banish Evil from the world? Nonsense! Encourage it, foster it, sponsor it. The world owes Evil a debt beyond imagination. Think! Without greed ambition falters. Without vanity art becomes idle musing. Without cruelty benevolence lapses to passivity. Superstition has shamed man into self-reliance and, without stupidity, where would be the savour of superior understanding?

— *Magnus Ridolph*

Fame

She was no celebrity of the usual sort. She had built no empires, destroyed none, had been elected to no office, performed no antics on stage or screen, was not associated with any vice or depravity.

— *Golden Girl*.

Family

They meant no harm, of course; they wanted only that he be like themselves, which was the prerogative of parents.

— *Night Lamp*.

Logic

[He] argued so plausibly that many folk refused to listen to him . . .

— *The Last Castle*.

Parochialism

The typical inhabitant, when asked as to his origin, might perhaps cite his native world or, more usually, his local district, as if this place were so extraordinary, so special and widely famed that its reputation hung on every tongue of the galaxy.

— *Wyst*.

Prejudice

"Amazing how chaste little virgins like Glyneth can excite such wild extravagances of gallantry, while other persons of equal worth, perhaps blemished by a goiter or a pock-

mark or two, can lie suffering in the ditch, eliciting little if any notice.”

— *The Green Pearl*.

Religion

Why foist the beliefs of an obscure Arabian tribe upon a people with highly developed traditions of their own?

— *The View From Chickweed's Window*

Religious Wars

If religions are diseases of the human psyche, as the philosopher Grimholde 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.

— *The Face* (Unspiek, Baron Bodissey)

Talk

Here was the milieu he loved: conversation! Supple sentences, with first and second meanings and overtones beyond, outrageous challenges with cleverly planned slip-points, rebuttals of elegant brevity; deceptions and guiles, patient explanations of the obvious, fleeting allusions to the unthinkable.

*We hope that JACK VANCE ON... will entertain and challenge. Note that "Talk" does not have a source attributed to it. Do you know where it was taken from? If so, send your answer to Rob Çerrand at gerrandr@bigpond.net.au The answer will appear in the next issue of *Cosmopolis*.*

If you have categories and quotes you would like to add to the list, send them to Rob. Rob says that Patrick already has some lined up for the next issue.



Letter to the Editor

from Chuck King

A number of articles in *Cosmopolis* have discussed the sometimes-drastic changes made to Jack Vance's texts by editors, including the sometimes dramatic changes made by editors of the Underwood-Miller short story anthologies. I encountered this phenomenon yet again while doing Textual Integrity work on *The Plagian Siphon*, a/k/a *The Planet Machine*, and which will be published in the VIE under Jack's preferred title, *The Uninhibited Robot*. That short story

wound up with over 600 endnotes, most of which documented changes wreaked on the original pulp version by editors when the story was anthologized in *The Augmented Agent and Other Stories*.

In the version of the story that will be published in the VIE, we have restored many expressions which, while potentially a little dated or not entirely politically correct today, are full of Vancian flavor. Among the restorations was a line which was of particular poignance to me.

Some readers will recall the series of articles I wrote that appeared in *Cosmopolis* 33–35 on the Vancian pursuit of whiskey appreciation. With the help of Koen Vyverman and TOTALITY, I was able to punctuate the articles with quotes from Vance's works referring to the Water of Life. Alas: one of the best such quotes appears in *The Uninhibited Robot*—but it was excised by the anthology editor! And since the anthology version was the basis for the VIE's initial digitized version, it never entered TOTALITY, and so Koen's searching didn't turn it up. Here is the quote in question:

That damn Allixter, he's the worst. Them Scotchmen is all crazy, drink too much of that brown smoke they call whiskey. Thank Çod for beer. . .

(Of course, those Scotches that might legitimately qualify as "brown smoke" are among the very finest of single malts, and "too much" of such fine drams is difficult to conceive!)

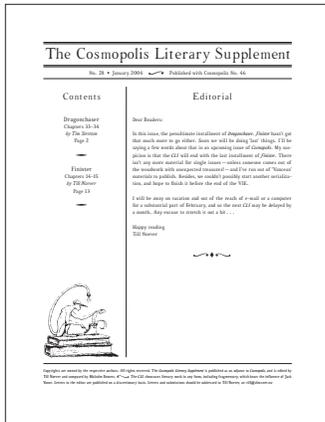
Happily, this line (and many other colorful bits of language) have been brought back. Look for them in *The Uninhibited Robot*, which will appear in Volume 3.



The *Cosmopolis* Literary Supplement

Dear CLS Readers,

With this issue of *Cosmopolis* you will gain access to what may well be the near-to-last CLS. The VIE is coming to a close and, while *Cosmopolis* will, no doubt carry on until the last day—and maybe have sufficient momentum to lumber on even beyond that, like a never-ending series of sequels—the CLS is presently running down to a gentle stop. *Dragonchaser* is just about done, and *Finister* isn't far behind. No time for another major serialization, and besides, though everything I write can be said to be



'influenced' by Jack, we're getting to the point where what I have left, and there's quite a lot of it, isn't 'Vancean' enough to justify publication in this context.

I want to take this space to thank Tim, yet again, for sharing with us his two remarkable novels, and thus helping to keep the CLS afloat for as long

as it has. Also a thanks to our composer, Malcolm Bowers, who is patently unable to just 'compose', since editing is in his blood and every cell of his body—and so he usually spots a gazillion mistakes in texts I had considered fairly 'clean'. All of which means, of course, that the CLS should be much tidier than it ever was, since the 'we publish your stuff as-is' policy had been revoked by Malcolm the moment he got his hands on the composition job, without so much as a 'by-your-leave'. Gotta love the guy!

Anyway, enjoy the last few issues, and many thanks for the encouragement from those who have supported the editor(s) and writer(s) throughout the CLS's existence.

Till Noever

End Note

David Reitsema, Editor, Cosmopolis

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

COSMOPOLIS SUBMISSIONS: when preparing articles for *Cosmopolis*, please refrain from fancy formatting. Send raw text. For *Cosmopolis* 47, please submit articles and letters-to-the-editor to David Reitsema: Editor@vanceintegral.com. Deadline for submissions is February 25, 2004.

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