

COSMOPOLIS



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Work Tsar Status Report

as of March 27, 2004

Wave 2

Wow. This has been a great month. There has been a lot of movement out of TI this month.

There are 5 texts assigned and active in TI.

Five texts are being Implemented, and three texts are in Security Check.

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

There is one text in Post Proof and three texts in Post Proof composition updating and review.

There are now 57 texts that are volume ready and 7 volumes that are ready for volume composition.

Last month:

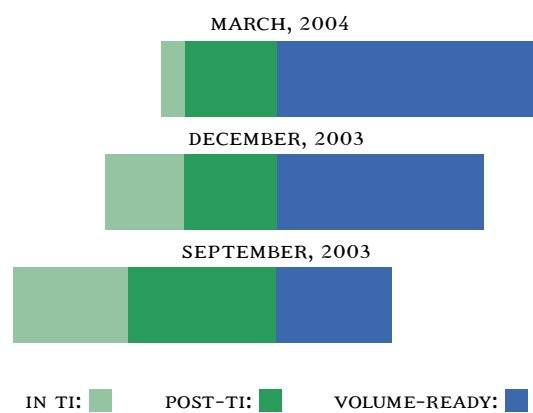
- + In-TI: 14 texts (17.07%)
- + Post-TI: 19 texts (23.17%)
- + Volume Ready: 49 texts (58.76%)
- + Volumes Ready: 5 (18.18%)

This month:

- + In-TI: 5 texts (6.1%)
- + Post-TI: 20 texts (24.39%)
- + Volume Ready: 57 texts (69.51%)
- + Volumes Ready: 7 (31.82%)

Schedules are now starting to be set for Golden Master Meetings three and four. Meeting three is where the Volume files are finally reviewed in preparation for sending to Sfera for blues. Meeting four is where the blues are reviewed and updated if necessary before printing.

PROGRESS OVER THE PAST SIX MONTHS
Bars represent total number of Wave-2 texts (Imm=2%)



cmppanccum

In light of this we have started into our volume process. For our Wave 2 books we are going to attempt to include a special Volume Post Proof pass before the volumes go to GM3. We may not have time to do this for all the volumes and it depends a little on the enthusiasm we receive from people available for this work. The normal Wave 2 process (text Post Proofing, etc.) takes priority. We will try to use existing available PP teams but may also put together ad-hoc teams that are interested in doing this. Please contact me if you are interested in participating in this Volume PP work (joel@ourstillwaters.org). You will be required to be able to receive very large email attachments (the volume PDF files).

Joel Riedesel



You have done it!

VIE work Credits

Compiled by Hans van der Veeke

Much has been done this last month and quite a number of texts have reached the final Golden Master stage. We even managed to finish two more volumes so 'Chapeau' for all the volunteers! And a 'Chapeau' for me too, because for once the credits were error-free. I am doing my best to repeat my success this month . . . but in case I failed I urge you to check the credits below.

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 the VIE site:

- a. go to www.vanceintegral.com
- b. click on Editors only
- c. click on Volunteer Credits (second link from top)
- d. Or go to the page directly: www.vie-tracking.com/www/credits/

Some people think that the Nympharium is only for those who work in the 'upper circles of the VIE-management'. This is not true. Diligent workers also sometimes get access to these premises to get a taste of these sweet fruits.

To these I would like to add one more volunteer: It is someone who is not in a regular team or 'management' but despite this has done at least 48 separate jobs. Her specialty is 'Imping', a task which requires lots of concentration and precise work. She does this like no other

volunteer. Her name is DONNA ADAMS and she has been with us for quite some time, doing her work silently and as a matter of fact.

Donna, please take some time off and relax in the special Satyrium section.

Now back to business, here are the new completions . . .

CUGEL THE CLEVER

Finished 2 March 2004

Digitizers

Christopher Davies
Ian Davies

Special reformatting

John A. Schwab

Pre-proofer

Chris Budgen

DD-Scanner

Richard Chandler
Damien G. Jones
Peter Strickland

DD-Jockey

Mark Adams

DD-Monkey

Suan Hsi Yong

Technoproofer

Patrick van Efferen

TI

Rob Friefeld
Jesse Polhemus
Paul Rhoads
Tim Stretton

Implementation

Derek W. Benson
Steve Sherman
Hans van der Veeke

Composition

Joel Anderson

RTF-diffing

Patrick Dusoulier
Bill Schaub

Composition Review

Marcel van Genderen
Brian Gharst
Karl Kellar

Correction Validation

Bob Luckin

Post-proofing

"Tanchinaros"
David Reitsema (team manager)
Kristine Anstrats
Mike Barrett
Patrick Dusoulier
Charles King
Per Kjellberg
Rod MacBeath
Michael Mitchell
Gabriel Stein
Fred Zoetemeyer

SANATORIS SHORT-CUT

Finished 3 March 2004

Digitizer

Luk Schoonaert

Special reformatting

John A. Schwab

Pre-proofers

Patrick Dusoulier
Patrick Dymond
Andrew Edlin

DD-Scanners

Joel Hedlund
Damien G. Jones
Dave Worden

DD-Jockey

David Reitsema

DD-Monkey

David A. Kennedy

Technoproofer

Rob Friefeld

TI

Rob Friefeld
Steve Sherman
Tim Stretton

Implementation

Mike Dennison
Joel Hedlund

Composition
Joel Anderson

RTF-diffing
Mark Bradford
Bill Schaub

Composition Review
Christian J. Corley
Marcel van Genderen
Brian Gharst

Correction Validation
Bob Luckin

Post-proofing
"Penwipers"
Rob Friefeld (team manager)
Richard Chandler
Robert Collins
Patrick Dusoulier
Andrew Edlin
Tony Graham
Betty Mayfield
Errico Rescigno
Mike Schilling

THE UNINHIBITED ROBOT

Finished 3 March 2004

Digitizer
Per Sundfeldt

Pre-proofers
Brian Bieniowski
Quentin Rakestraw
Joel Riedesel
Robin L. Rouch

DD-Scanners
Joel Hedlund
Charles King
Dave Worden

DD-Jockey
Damien G. Jones

DD-Monkey
Charles King

Technoproofer
Joel Riedesel

TI
Rob Friefeld
Charles King
Steve Sherman

Implementation
David Reitsema
Hans van der Veeke

Composition
Joel Anderson

RTF-diffing
Deborah Cohen
Charles King

Composition Review
Chris Corley
Marcel van Genderen
Charles King

Correction Validation
Bob Luckin

Post-proofing
"Sandestins"
Jeffrey Ruszczky (team manager)
Christian J. Corley
Patrick Dusoulier
Michael Duncan
Ruth Hunter
Michael Nolan
Glenn Raye
Mark Straka

MILTON HACK FROM ZODIAC

Finished 5 March 2004

Digitizer
Gan Uesli Starling

Pre-proofers
Sean Butcher
Dirk Jan Verlinde

DD-Scanners
Joel Hedlund
Charles King
Dave Worden

DD-Jockey
Damien G. Jones

DD-Monkey
Charles King

Technoproofer
Fred Zoetemeyer

Special tasks
Chris Ryan

TI
Rob Friefeld
Paul Rhoads
Steve Sherman

Implementation
Mike Dennison
Damien G. Jones

Composition
John A. Schwab

RTF-diffing
Patrick Dusoulier
Errico Rescigno

Composition Review
Marcel van Genderen
Brian Gharst
Karl Kellar

Correction Validation
Bob Luckin

Post-proofing
"Dragon Masters"
Erik Arendse (team manager)
Scott Benenati
Angus Campbell-Cann
Patrick Dusoulier
John Foley
Marcel van Genderen
Yannick Gour
Erec Grim
Jasper Groen
John Hawes
Jurriaan Kalkman
Willem Timmer
Hans van der Veeke

THE ASUTRA

Finished 8 March 2004

Digitizer
Suan Hsi Yong

Pre-proofers
Linnéa Anglemark
Chris McCormick
Tim Stretton

DD-Scanners
Richard Chandler
Hervé Goubin
Charles King

DD-Jockey
Suan Hsi Yong

DD-Monkey
Suan Hsi Yong

Technoproofer
Ron Chernich

TI
Rob Friefeld
Steve Sherman
Suan Hsi Yong

Implementation
Derek W. Benson
Joel Hedlund

Composition
Joel Anderson

RTF-diffing
Patrick Dusoulier
Charles King
Bill Schaub

Composition Review
Marcel van Genderen
Karl Kellar
Bob Luckin

Correction Validation
Bob Luckin

Post-proofing
"Penwipers"
Rob Friefeld (team manager)
Andrew Edlin
Robert Collins
Patrick Dusoulier
John Foley
Tony Graham
Rob Knight
Betty Mayfield
Errico Rescigno
Mike Schilling

"Geo-proofing team"
Rob Friefeld (team manager)
Neil Anderson
Mike Barrett
Robert Collins
Andrew Edlin
Patrick van Efferen
Yannick Gour
Tony Graham
David A. Kennedy
Joe Keyser
Per Kjellberg
Michael Mitchell
David Reitsema
Joel Riedesel
Fred Zoetemeyer

THE BRAVE FREE MEN

Finished 13 March 2004

Digitizer
Joel Hedlund

Special reformatting
Joel Hedlund

Pre-proofers
Mike Barrett
Chris Coulter
Greg Reddick

DD-Scanners
Hervé Goubin
Charles King
Peter Strickland

DD-Jockey
Hans van der Veeke

DD-Monkey
Suan Hsi Yong

Technoproofer
Ron Chernich

TI
Rob Friefeld
Paul Rhoads
Steve Sherman
Suan Hsi Yong

Implementation
Derek W. Benson
Mike Dennison

Composition
Joel Anderson

RTF-diffing
Patrick Dusoulier
Bill Schaub

Composition Review
Mark Adams
Marcel van Genderen
Charles King
John A. Schwab

Correction Validation
Bob Luckin

Post-proofing
"Spellers of Forlorn Encystment"
Till Noever (team manager)
Malcolm Bowers
Patrick Dusoulier
Harry Erwin
Rob Gerrand
Ed Gooding
Peter Ikin
Bob Moody
Axel Roschinski

"Geo-proofing team"
Rob Friefeld (team manager)
Neil Anderson
Mike Barrett
Robert Collins
Andrew Edlin
Patrick van Efferen
Yannick Gour
Tony Graham
David A. Kennedy
Joe Keyser

Per Kjellberg
Michael Mitchell
David Reitsema
Joel Riedesel
Fred Zoetemeyer

DEAD AHEAD

Finished 13 March 2004

Digitizer
Suan Hsi Yong

Pre-proofers
Damien G. Jones
R.C. Lacovara

DD-Scanners
Joel Hedlund
Charles King
Dave Worden

DD-Jockey
Hans van der Veeke

DD-Monkey
David A. Kennedy

Technoproofer
Rob Friefeld

TI
David A. Kennedy
Paul Rhoads
Steve Sherman

Implementation
Donna Adams
Mike Dennison

Composition
Joel Anderson

RTF-diffing
Mark Bradford
Patrick Dusoulier

Composition Review
Marcel van Genderen
Charles King
Bob Luckin

Correction Validation
Bob Luckin

Post-proofing
"Clam Muffins"
Karl Kellar (team manager)
Chris Dearmitt
Patrick Dusoulier
Marc Herant
David A. Kennedy
Bob Luckin

Robert Melson
Jim Pattison
Joel Riedesel

THE ANOME

Finished 21 March 2004

Digitizer
John Robinson Jr.

Pre-proofers
Steve Sherman
Suan Hsi Yong

DD-Scanners
Erik Arendse
Dennis Bekaert
John Robinson Jr.

DD-Jockey
Suan Hsi Yong

DD-Monkey
Suan Hsi Yong

Technoproofer
Ron Chernich

TI
Rob Friefeld
Steve Sherman
Suan Hsi Yong

Implementation
Donna Adams
Rob Friefeld
David Reitsema

Composition
Joel Anderson

RTF-diffing
Patrick Dusoulier
Charles King
Bill Schaub

Composition Review
Brian Gharst
Karl L. Kellar
Bob Luckin

Correction Validation
Bob Luckin
Robin L. Rouch

Post-proofing
"King Kragen's Exemplary Corps"
Robert Melson (team manager)
Neil Anderson
Nicola de Angeli
Michel Bazin
Mark Bradford

Patrick Dusoulier
John Foley
Martin Green
Lucie Jones
Wiley Mittenberg
Simon Read

"Geo-proofing team"
Rob Friefeld (team manager)
Neil Anderson
Mike Barrett
Robert Collins
Andrew Edlin
Patrick van Efferen
Yannick Gour
Tony Graham
David Kennedy
Joe Keyser
Per Kjellberg
Michael Mitchell
David Reitsema
Joel Riedesel
Fred Zoetemeyer

Here is the credit list for
VOLUME 15 which contains:

- CUGEL THE CLEVER

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

Mark Adams
Joel Anderson
Kristine Anstrats
Mike Barrett
Derek W. Benson
Chris Budgen
Richard Chandler
Christopher and Ian Davies
Patrick Dusoulier
Patrick van Efferen
Rob Friefeld
Marcel van Genderen
Brian Gharst
Damien G. Jones
Karl Kellar
Charles King
Per Kjellberg
Bob Luckin
Roderick MacBeath
Michael Mitchell
Jesse Polhemus
David Reitsema
Paul Rhoads
Bill Schaub
John A. Schwab
Steve Sherman
Gabriel Stein
Tim Stretton
Peter Strickland
Hans van der Veeke
Suan Hsi Yong
Fred Zoetemeyer

Here is the credit list for VOLUME 27 which contains:

- THE ANOME
- THE ASUTRA
- THE BRAVE FREE MEN

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

Donna Adams
 Mark Adams
 Joel Anderson
 Neil Anderson
 Linnéa Anglemark
 Erik Arendse
 Mike Barrett
 Michel Bazin
 Denis Bekaert
 Derek W. Benson
 Malcolm Bowers
 Mark Bradford
 Richard Chandler
 Ron Chernich
 Robert Collins
 Chris Coulter
 Nicola de Angeli
 Mike Dennison
 Patrick Dusoulier
 Andrew Edlin
 Patrick van Efferen
 Harry Erwin
 John Foley
 Rob Friefeld
 Marcel van Genderen
 Rob Gerrand
 Brian Gharst
 Ed Gooding
 Hervé Goubin
 Yannick Gour
 Tony Graham
 Martin Green
 Joel Hedlund
 Peter Ikin
 Lucie Jones
 Karl Kellar
 David A. Kennedy
 Joe Keyser
 Charles King
 Per Kjellberg
 Rob Knight
 Bob Luckin
 Betty Mayfield
 Chris McCormick
 Robert Melson
 Michael Mitchell
 Wiley Mittenberg
 Bob Moody
 Till Noever
 Simon Read
 Greg Reddick
 David Reitsema

Errico Rescigno
 Paul Rhoads
 Joel Riedesel
 John Robinson Jr.
 Axel Roschinski
 Robin L. Rouch
 Bill Schaub
 Mike Schilling
 John A. Schwab
 Steve Sherman
 Tim Stretton
 Peter Strickland
 Hans van der Veeke
 Suan Hsi Yong
 Fred Zoetemeyer



The Mathematical Vance, Part 6

Richard Chandler

There is a piece of very elegant mathematics concealed in some innocent-seeming language on page 119 of *The Star King* (Underwood–Miller edition). Gersen's date, Pallis Atwrode, has been kidnapped by Hildemar Dasce, Attel Malagate's lieutenant, and taken to his "little planet". Gersen has basically two clues regarding its location. First, the star is a red dwarf. Also, this piece of overheard conversation:

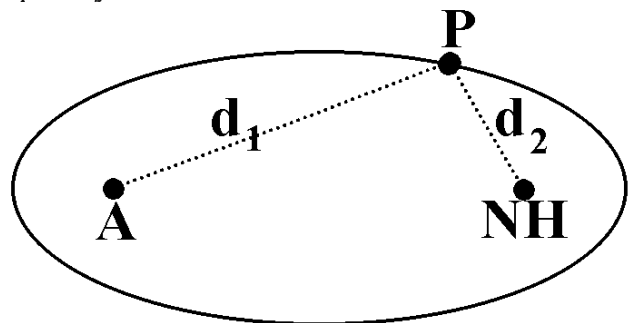
But the very day of his return, while we sit in Çerlperino's Saloon, the Earthman comes in. 'Where have you been?' he asks. 'Ten days I've been here, and we left New Hope together.' Mr. Spock gives him his haughty look. 'If you must know, I looked in on my little hideaway for half a day. I have obligations there, you know!'

Gersen then goes to an office of the Universal Technical Consultative Service and gains the attention of an operator:

"Set up this problem," said Çersen. "Two ships leave the planet New Hope. One proceeds directly here, to Avente. The other goes to a red dwarf star, spends half a day, then comes to Avente, arriving ten days later. I want a list of the red dwarf stars which this second ship might have visited."

The operator considered. "There is obviously an ellipsoid shell here, the foci being New Hope and Alphanor. We must take into account the accelerations and decelerations, the probable coast periods and landing times. There will necessarily be a locus of most probability, and areas of diminishing probability."

What is the significance in the words "ellipsoid shell"? Ellipses (at the heart of most things astronomical) are mathematical curves defined as a set of points, the sum of whose distances from two fixed points (the foci) is constant. In the drawing NH (New Hope) and A (Alphanor) are the foci, P is the location of Dasce's "little planet", and d_1 and d_2 are the indicated distances.



38's Crucible

Vance in France

PATRICK DUSOULIER has completed Textport for the Durdane texts.* Patrick reports:

The French publisher Denoël has programmed an issue of the Durdane Trilogy, in one single volume.

Denoël will be reviewing existing translations and correcting from VIE texts, or they may be doing new translations, as they did from the VIE *Clarges* text. There has been much specific and fruitful collaboration with Denoël, as with the French publisher Gallimard—Gallimard recently republished *Space Opera*. VIE expertise has largely been drawn upon.

Denoël also has our texts for *The Complete Magnus Ridolph Stories*, which will be a scoop in France, since the complete works have never been published there. The missing stories are:

Cosmic Hotfoot (To B or not to C or to D)—1948

Hard Luck Diggings—1948

Sanatoris Short-cut—1948

In the “more serious works” category, they will soon be issuing:

Clarges

Maske:Thaery

Languages of Pao

The Dragon Masters

The actual publishing schedules are not known, but on the phone Gilles Dumay reports that: ‘it takes a VERY long time, much too long . . .’

I have done no exact accounting, but French re-publication of Vance seems way out in front.



Project Up-date from the E-in-C

This month we have been doing our best to promote April completion of TI. Matches have been set alight under the toenails of tardy wallahs, and texts are flowing in. Composition, Composition Review and Post-Proofing teams must now do their part to move texts on to GM-Ready status. ‘GM-3’ (Golden Master composition finalization for Wave-2) should be held in late June or early July. If it is pushed into mid-summer Wave-2 delivery may be delayed several

* Textport produced electronic texts completely up-dated, for use by non-VIE publishers.

Since Dasce took $9\frac{1}{2}$ days to traverse $d_1 + d_2$, by taking “into account the accelerations and decelerations, the probable coast periods and landing times”, the computer can determine $d_1 + d_2$. Once that is known, the distance between New Hope and Alphanor then uniquely determines the ellipse on which P lies. The “ellipsoid shell” the operator mentions is this ellipse rotated about the line between New Hope and Alphanor.

Once Gersen has a list of all the red dwarf stars on this ellipsoid shell, he is able to compare it to the red dwarfs on the page he had taken from Dasce’s *Star Directory*, locate Dasce’s “little planet” and, of course, rescue “poor Pallis”.

Kepler, using careful observations which he and Tycho Brahe had made of the positions of Mars, postulated his three laws:

1. The orbital path a planet takes about the sun is an ellipse, with the sun at one of the foci.
2. The line joining a planet to the sun sweeps out equal areas in equal times.
3. The square of a planet’s year is proportional to the cube of its semi-major axis.

(The semi-major axis is the distance from the center of the orbit to the farthest point on the orbit.)

The most important benefit of Kepler’s Laws was that they pointed Newton to his *Law of Universal Gravitation*. The gravitational attraction between two bodies is proportional to the product of their masses and inversely proportional to the square of the distance between them.

This is the explanation of the force which holds solar systems together and is arguably the most important piece of scientific knowledge we humans have discovered to date.

Incidentally, the property of ellipses which Gersen uses to find Dasce’s hideaway (that the sum of distances is constant) is responsible for another beautiful phenomenon, the whispering gallery. A person standing at one focus (in an elliptical room) can converse with a person standing at the other focus. All sound waves originating at one focus and bouncing off the wall travel the same distance to the other focus. Consequently, they arrive in “sync”. So the elliptical room physically amplifies sound emanating from one focus, at the other focus.



months. The GM-3 meeting corresponds to GM-1 (see *Cosmopolis* 30). Based on that experience we hope to reinforce GM-3 with better preparation and reinforced CRT. Then, according to hopes and plans, GM-4 (corresponding to GM-2, see *Cosmopolis* 31) will occur in September. Printing can then begin this fall, with delivery this winter.

Thanks to all who are making extra efforts to push work forward. The happy feeling the project is 'drawing to a close' can make it hard to generate the *many more months of intensive effort* still required! Those who merit our special thanks for 'cracking the whip' include STEVE SHERMAN, head of TI; JOEL RIEDESEL, Work Tsar; and DAVE REITSEMA, *Cosmopolis* Editor.

Besides the texts we must also generate book covers and Volume 44 matter. JOEL ANDERSON has been creating the covers.* For Volume 44 we must produce the following elements:

Credit lists: Composer ANDREAS IRLE, Data-base maven SUAN YONG and Volunteer Coordinator HANS VAN DER VEEKE, have been working to generate and format this information. It will fill some 50 pages.

VIE Story: TIM STRETTON has been delegated, ever since 2000, to write an account of VIE project history, with special emphasis on the contributions of managers which cannot be accounted for in the credit lists. Tim, whose excellent style is known to *Cosmopolis* readers, is already at work; his own experience as head of several teams and involvement in many phases of the project make him the ideal person for this historiographic and celebratory task.

Textual Notes: ALUN HUGHES will author an explanatory essay concerning the fascinating and labyrinthine problems of VIE text correction, with detailed supplements on each text. RICHARD CHANDLER is busy gathering information from the wallahs for these supplements.

Chronological List: RICHARD CHANDLER is also helping collect information for the Chronological List. This list, as mentioned in *Cosmopolis* 46, was initially compiled in Oakland from primary, but incomplete, sources. We hope a collective effort will provide greater accuracy.



TI Notes

RICHARD CHANDLER, ROB FRIEFELD and STEVE SHERMAN have corrected *The Blue World*. Already denounced is the vassarized version—jeers and taunts—of the authentic and oh-so-vancian:

* *Patrick Dusoulier* has made some 'VIE wallpaper' out of the cover images, as well as VIE icons downloadable from the VIE site.

"Your sarcastic fleers and flaunts will avail little when King Kragen at last demands an accounting!"

Vassarizing often not only dilutes but tortures the meaning. 'Fleers and flaunts'—'flaunts' in particular—would not seem to have same natural relation to sarcasm as 'jeers and taunts'. 'Taunts' must be more or less sarcastic, or at least mean-spirited, whereas 'flaunts' might be innocent and happy, such as a small girl flaunting her new dress. The vancian construction, as usual, is exceptional in its philological vigor!

A less dramatic but equally degrading vassarization is:

. . . these floats, lush and heavy with black, green, orange and gold vegetation, after four days on the ocean, seemed an arcadian vision.

But Vance wrote:

. . . these floats, lush and heavy with black, green, orange and gold vegetation, after four days on the ocean, seemed visions of Arcadia.

Arcadia, a region in the north Peloponnese, was in Greek times already synonymous with bucolic rusticity. To later centuries,* Arcadia symbolized various things: the pleasures, graces, mysteries, or adventures of rustic life, mountainous landscapes, goat farming, closeness to nature, closeness to the gods, absence of corrupting urbanism, a paradisiacal, tragic or hayseed ambiance. 'Arcadian vision' is now a standard phrase, tinted most strongly with neo-paganism.† The phrase is a glaring anachronism in the context of a culture which has lost track of its roots, even if they are fundamentally western. Vance's phrase may also be open to this complaint, to a degree, but I don't believe I have ever encountered 'visions of Arcadia'. In the context of the story this seems to me defensible on the grounds that 'Arcadia' could believably percolate into the language as a symbol of 'bucolic joy and plenty'. 'Seemed arcadian' (leaving out 'vision') might have been used to the same effect. Also note the change from plural to singular; each float seemed like a vision of Arcadia, so that the floats together *seemed visions of Arcadia*. Am I making too fine a distinction? Are not such distinctions the essence of vancian language?

When working with manuscripts we always find interesting examples of Vance's literary process. Take this phrase:

* In the 17th century Poussin painted *Et Ego in Arcadia*, a detail of which is shown in *Cosmopolis* 4.

† See Chesterton's remarks on neo-paganism, in *Cosmopolis* 41 page 28.

Like the old Incendiary he too urged a more fervent dedication to the old-time values. "I deplore the sloth of today's youth! We are becoming a race of sluggards! It is sheer good fortune that King Kragen protects us from the gluttony of the lesser kragen. And what if the tyrants of out-space discovered our haven and sought once more to enslave us? How would we defend ourselves? By hurling fish-heads?"

In the draft, and apparently edited out by Vance himself, the old Incendiary begins his harangue with:

"I deplore the sloth and pudicity of today's youth!"

One sees this sort of thing frequently in Vance's creative process, which displays both freedom of creative powers and self-reflective taste. A premise of *Blue World* is a confusion, or skewing, or even reversal, of moral values—at least nominatively; on *Blue World* the honorable trades are designated by the names of crimes—the most famous example: 'hoodwinking'. In his initial elan Vance extended this confusion to other areas. The language of the people of the floats has been filtered by their criminal ancestors; as a result, and like the trade names, 'pudicity' has a changed meaning. To the hardened and cynical criminal mind recoil from nakedness and aggressive sexual display is a sissy quality. The word is thus skewed to mean 'sluggishness' or 'lack of vigour'. This meaning is coherent in the context of the premise of the story, but seems to go too far because the narrative result is obscure. To comprehend, and thus savor, this *recherché* trick the reader is forced to juggle with the logic of float society, and his enjoyment of the story, the simple pleasure of reading, is interrupted. The amusing upside-down *Blue World* morality works, for the reader, because it is limited to a narrow set of terms and based on a straightforward logic easy to understand, or only complicated enough to make the effort of puzzling it out a pleasure.

Though he cut 'pudicity', the underlying idea—turning that virtue on its head—is not absent from the story, which features one of Vance's most adventurous socio-sexual experiments:

". . . your father suggested that you might care to be tested. If you like, you can come to my float any time after tomorrow morning — Coralie Vozelle will then be leaving."

Meril Rohan compressed her lips in mingled amusement and vexation. "My father is trying to marry me off long before I care to be so dealt with. Thank you, I do not care to be tested. Coralie may exert herself on your behalf yet another week. . ."

Vance is never interested in making characters act to precepts of impossible moralities. The various moralities he presents are limited to the range of the possible in

the context of the reality of human nature. Given that marriage has several dimensions, including a coldly social one, it is possible that wife-testing could become institutionalized—an extreme version of the frontier American practice of 'bundling'. It is also natural that high-spirited young women might find the process undignified, for reasons of personal pride as in Meril Rohan's case, or even for reasons of 'pudicity'—however understood.

A final point concerning *Blue World*; RICHARD CHANDLER points out that it may be the source of one of the most famous images in popular Science Fiction iconology: the costume of Darth Vader.

Occasionally Barquan Blasdel himself would appear, wearing garments of new and elaborate style. Over a tight black coverall he wore a jacket, or surplice, of embroidered purple strips, looped around shoulders, chest, waist and thighs. From his shoulders extended a pair of extravagantly wide epaulettes, from which hung a black cloak, which flapped and billowed as he walked. His headdress was even more impressive: an elaborate bonnet of pad-skin cusps and prongs, varnished and painted black and purple: a symbolic representation of King Kragen's countenance.

From *The Killing Machine* we caught a classic example of *Sci-Fi-ification*: an editor changed Vance's 'port', to 'space-port'. Also corrected was a hybrid *vassarizing-Sci-Fi-ification* in *Cugel: The Skybreak Spatterlight* where Vance's 'half-human amloids' is altered to 'half-human androids'.

In *The Killing Machine* the word 'accroached' is vassarized to 'encroached'—another case where a vancian exactitude is ignorantly and needless skewed. An exchange in the notes comments approximately as follows:

WALLAH A: *The Concise OED does not list 'accroach' as a word, and it's pretty thorough.*

WALLAH B: *This was rendered nunc on the Wallah's list (a discussion which I'm pretty sure 'Wallah A' initiated). 'accroach' is a real (French root) word; the definition is available on dictionary.com: To usurp, as jurisdiction or royal prerogatives.*

WALLAH A: *Mea culpa. I did indeed initiate that discussion. Note, for you kids at home: here we see the difference between the Concise OED and the Great Big OED.*

WALLAH B: *Yes. The Concise was on the bargain table at Walden-books. Jack's vocabulary often exceeds its scope.*

Since the 1990s, when publishing collapsed into the digital age and authors are required to do their own proof-reading, I had thought that the more recent texts would be free of vassarization. This hope has turned out vain. In *Ports of Call*, where Vance is recounting dog fights, he wrote:

Jylstra's fice was a spavined cur named Smaug. . .

The editors banalized to:

Jylstra's choice was a spavined cur named Smaug. . .

DAVE KENNEDY informs us: *A "fice" (variant of "feist") is apparently a small dog. Interestingly, "feist" comes from the old word for flatulent, which goes to show that someone had a sense of humor 600 years ago.*

More and more, *Ports of Call* seems to me the pinnacle of Vance's art. Work with the manuscript (digital in this case) has revealed many such editorial degradations, some at a certain level of subtlety. Take this passage, where Dame Hester is shown at her most petulant; as presented in the published editions it is as follows:

"Also, if you please, a world that is amusing, with beautiful people, appetizing cuisine, interesting entertainments and very good shopping opportunities."

"I'll see what I can find."

Myron examined the sector charts and studied Handbook to the Planets, and finally decided that the world Taubry by the sun Vianjeli best approximated the requirements. He reported his findings to Dame Hester. She acceded to his choice without enthusiasm. "There is no mention of exotic ceremonies or anything which sounds particularly interesting, except that criminals are placed in cages and displayed for public edification in the central plaza."

"Perhaps you will see an interesting prisoner. The report says that the back-lander's market often offers interesting items for sale."

Here Dame Hester's complaint seems like mere filler, a precis of what Myron has just read to her. But in the original Vance uses a question mark:

"There is no mention of exotic ceremonies or anything which sounds particularly interesting, except that criminals are placed in cages and displayed for public edification in the central plaza?"

This may not be 'grammatically correct'—because the sentence is not, strictly speaking, interrogatory—but it is typical Vance. Dame Hester is not just recounting, she is complaining and whining. Wrecking such details does serious damage to the vitality of the language of a major artist whose ways and means are not limited to the strict and dutiful observance of grammatical rules!

We find the same sort of degradation in the following passage, where the editors likewise saw fit to eliminate the vancian question mark:

". . . For instance—" he pointed to the suitcase which Myron had placed on the sidewalk"—I believe that you were about to abandon that object so that it became an article of litter?"

Again, the sentence is not, structurally, an interrogation, but without the question mark it becomes a flat accusation; the vancian contrast between the raw words and the speaker's tone is washed away. The editors make the official seem severe. With the question mark he is more suave; rather than severe, he seems exact; rather than zealous, punctilious. As exasperating as the official may be, Vance accords him a degree of humanizing courteousness.

Finally, in a passage which occurs near the end of Section 1 of Chapter 4, a change which occurs in one, but not both, of the published editions:

Kalash eventually conceded that the dimensions of each case was about five feet long, three feet wide and four feet high.

Malooof made notes. "And there are eleven such cases?"

Kalash gave a curt nod. "Remember: all are pervaded by a strong spiritual afflatus."

Malooof made calculations. "They will occupy a quarter of a cargo bay. The gross substance will command our usual rates, inclusive of afflatus. As a special concession, the afflatus will be carried free of surcharge."

Vance actually wrote:

Kalash eventually conceded that each case was about five feet long, three feet wide and four feet high.

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Apparently the Editor felt the need for more explanations about the size of the cases, and then failed to correct the verb. But the need for such change—which the reader can explore for himself in chapter 4—is in fact non-existent, or silly. I call such changes 'fussy' (see *Cosmopolis* 47); they are a frequent mode of editorial dilution. As for the word 'inclusive', DAVE KENNEDY remarked: 'Isn't the afflatus excluded, as indicated in the next sentence?' Indeed, what is the point of a 'concession' if the usual rates include afflatus? The text as adjusted becomes redundant, so that the last phrase is mere emphasis that the afflatus will be free of change. In the actual text Malooof first menaces the pilgrims with an extra charge, and then accords them a special concession. This is more vancian because it is more highly etched and comic.

Sinister Old Men in Institute Black
versus
Breakness Dominies

THE GAEAN REACH

In 1961 Vance finished *The Star King*, the first Demon Prince story. Though the name 'Gaeon Reach' was yet to appear, this story marks the emergence of Vance's mature conception of a galactic civilization. Roy Barch, Paddy Blackthorn and Gavin Waylock live in various universes. Kirth Gersen, Glawen Clattuc and Myron Tany live in the Gaeon Reach. Vance did not set all his post-*Star King* stories in the Gaeon Reach. The galaxy of *Tschai* is a hybrid of the young Gaeon Reach and the universe of *Gold and Iron* where space-faring alien cultures dominate vast sidereal sectors. In stories like *Emphyrio* (1967), *Durdane* (1970), *Koryphon* (1972) and *Dogtown* (1973) the *Gold and Iron* idea remains as a flavor; aliens lurk in the past or at far fringes, but awareness of them fails to penetrate the heart of the Reach. Even in these stories the essential characteristics of the Reach prevail; stability, vastness, the dominance of Man.

The Gaeon Reach may be culturally diverse and abound in colorful touristic localities, none-the-less it is basically homogenous in its prosperous tranquility. Most planets are even a bit dully bourgeois. The atmosphere is nicely suggested in this exchange between Gersen and Alice Wroke:

"... You're originally from Terranova, it appears."

"Yes. My family moved out into Virgo five years ago. My father is — well, a consultant at Wild Isle. Have you ever been there?"

"No. I understand it's rather a different environment than here." Gersen contrived to speak in a voice of tired disapproval.

Alice encompassed him with a glance, expressionless save for a flicker of wonder. She responded without intonation. "Yes. It's a kind of dreamland, not altogether real."

"Out of idle curiosity, why did you leave?"

Alice shrugged. "I wanted to travel, and see something of other worlds."

— VIE vol. 26, p49

And later:

"... Your home is Cytherea Tempestre?"

"For several years now, yes."

"I understand that people conduct themselves most informally on Cytherea."

Alice considered. "I'm not sure I know what you mean by 'informally.'"

"Isn't there often — let us say — a bit of excess?"

"Yes, that's occasionally true. Tourists often misbehave when they're away from home. Some of the worst offenders are from Pontefract."

— VIE vol. 26, p59

In the Gaeon Reach people move among the planets like motes of colored light floating in the air of a nocturnal carnival. It is not unlike our own globalized life of today. Never has mankind known such prosperity, mobility, insouciance.

At first the Gaeon Reach seems like an idealized Pax Americana. This impression is false for the structure of the Reach is rife with the permanent tensions of the human condition. Vance exposes this structure as sparingly as possible. In an epigraph from *The Killing Machine* (1964), *How the Planets Trade*, we read:

... the single negotiable currency is the Standard Value Unit, or SVU, notes for which, in various denominations, are issued only by the Bank of Sol, the Bank of Rigel and the Bank of Vega.

The hint may be subtle but a unified currency implies organization, centralization, control. The Gaeon Reach is not a dream of globalization but a realistic vision. Even so, does the Gaeon Reach owe more to pre-war idealism as filtered through the imagination of a merchantman sailor or is it a prophetic announcement of the 21st century? If the pre-war world was more pacific and colorfully diverse, America was still a second-class power. And though by 1960 America had become a super-power, this was the apogee of the cold war — the Soviet bomb, Sputnik, the U2, the Cuban missile crisis. The triumph of American military and economic hegemony was still 4 decades away.

The Gaeon Reach has not only a central bank but a whole series of such trans-stellar organizations.* They must cope with more than just routine business, as the epigraph goes on to imply:

... each genuine note is characterized by a 'quality of authenticity' ... the three banks make widely available the so-called 'fake-meter'.

America may now be a 'hyper-power'; the Pax Americana is not yet universal. Like the menace of the Beyond, it is under pressure from the Taliban's Kabul, the slave cities of Sudan, the forbidden zones of Mecca and the tribal lands of Peshawar. Before Al Qaida training camps existed in Afghanistan or nerve gas was fabricated in Iraq Vance had imagined Brinktown, Paing on Sarkovy, Sabra

* Tim Stretton's novel, *The Zael Inheritance*, serialized in the CLS, is set in a universe highly structured by such institutions.

on Murchison or Interchange on Sasani.

The Gaeen Reach's facade of stability is both real and illusory. The SVU may be the symbol of a monolithic culture of peace and plenty, but the Reach is preyed upon by the same social parasites which plague the Pax Americana. The Fed must cope with Russian counterfeiters as the IPCC must deal with 'Mr. Hoskins' who, trading infinite money for immortality, menaces the galactic economy. The WTO must cope with Chinese forgers as Sir Ivon Hacaway must cope with Istagam.* Islamic terrorists must be tracked down by professional armies as the Whelm must deal with the Ugly People of Rhamnotis (*Trullion*, 1973). Gersen traces Viole Falushe by following his slave trade across the galaxy, as Interpol hunts Albanian, Romanian and African slavers across Europe.

The examples from reality all date from the 1980s and 90s. The examples from Vance are from the 1960s and 70s.

Other NGOs of the Gaeen Reach include the Historical Society—featured in both *Emphyrio* and *Durdane*. Like the Whelm, or the IPCC, it wields great power.† But this power is restrained, to the detriment of humanity. Preyed upon by greedy aliens, the city Halma is left to its fate, and *Durdane* is only saved *in extremis*. The Historical Society has shut itself in an ivory tower where it looks down at humanity with entomological curiosity and builds collections of 'facts' in a spirit of obsessive and antiquarian zeal. Ifness' perverted humanity dramatizes the effect of this proud and petty ethic. Internal Historical Society politics is the limit of his personal horizon. The true nature and riches of life escapes him. The museum 'Foreverness' (*The Pnume*, 1969), is a parallel institution, a grotesque version of the Historical Society's abstract inhumanity.

The Jarnell Corporation, with its monopoly on space-drives, controls planetary inter-dependence as such companies and organizations as Microsoft and the G7 control the technologies of transportation and communication, the foundation of our fabulous riches.‡

But one of the most significant organizations of the Reach is never named by Vance. We divine its existence

in various passages from *Cadwal* (1986). The Naturalist Society§, owns *Cadwal*, but by what right?

. . . the Society held title to *Cadwal*, through the original Grant-in-Perpetuity . . . whoever held the original Charter, and the attached grant, owned all *Cadwal* . . . the grant was transferable and required only a bill of sale and new registration for a transfer of ownership. . .

We also learn that the grant, to remain in force, must be 're-registered'—a process foolishly and tragically neglected by the Naturalist Society. But with whom must the grant be re-registered? The organization in question would seem to be based on Old Earth, but Old Earth, outside the natural influence flowing from its unique status as Man's planet of origin, exerts no hegemony. Whatever this institution may be—call it 'The Bureau of Deeds'—it appears to have a universal but only moral authority. It does not enforce private ownership, it only legitimizes property deeds. The 'Bureau of Deeds' puts the law on the side of the owners; they themselves must provide any force which might ever be necessary to the defence of their rights. Thanks to the 'Bureau of Deeds' such defence would be lawful. Whether or not it is successful is the owner's affair.

A similar assertion of universal and toothless moral authority has manifested itself 18 years after the publication of *Araminta Station* in the UN's allegedly unique authority to sanction military action—which America is said to have violated in Iraq.

What is common to these 'private' or 'semi-public' organisms is that, without democratic legitimacy, they exercise universal, sometimes undue, and occasionally overwhelming influence on Gaeen life. The IPCC officers on far planets are sometimes sleepy, or even implicated in local malefaction; on more central worlds they tend to be alert and effective—which may be an even greater problem:

. . . Humanity many times has had sad experience of super-powerful police forces . . . out from under the firm thumb of a suspicious local tribune . . . arbitrary, merciless, a law unto themselves. They think

* ". . . I am chairman of the board at Palladian Micronics. We manufacture a variety of highly intricate mechanisms: robot brains, automatic translators, psychoeidetic analogues, and the like. These articles require a vast amount of hand labor; automatic assembly is impossible, and our products are generally quite expensive.

"A most curious situation has arisen. We have our competitors, naturally; Subiseon Corporation, Pedro Comayr Associates, Gaeen Micronics, are the most important. We all market comparable products at competitive prices, and coexist with no more than the usual skulduggery. We are now being afflicted by unusual skulduggery." *The Dogtown Tourist Agency*, Chapter 2.

† In *The Asutra* it disposes of a navy.

‡ This monopoly is dramatized in *The Rapparee*, 1949.

§ which also appears in *The Book of Dreams*

no more of justice, but only of establishing themselves as a privileged and envied elite. . . Better a hundred unchecked criminals than the despotism of one unbridled police force. . .

— *Star King*, Chapter 3

THE BREAKNESS INSTITUTE

That most original of all vancian NGOs, The Institute, is introduced in Chapter 6 of *The Star King* in an epigraph signed not by Baron Bodissey—who appears for the first time in Chapter 2—but by Jan Holberk Vaenz LXII* In chapter 8 another epigraph divulges its nature:

" . . . we are a reactionary, secretive, pessimistic organization. We have agents everywhere. We know a thousand tricks to discourage research, sabotage experiments, distort data. Even in the Institute's own laboratories we proceed with deliberation and discretion.

This is enough to demonstrate that, in 1960, the Institute was fully formed. In *The Book of Dreams* (1979) Vance gives further explication:

. . . The Dexad perceived society as separated into three elements. In order of consequence, they were humanity at large, the Institute and the Dexad. Humanity and the Institute were seen as opposing forces in a state of dynamic equilibrium. The Dexad functioned to maintain the tension, and to prevent either side from overwhelming the other. The Dexad therefore has often acted in opposition to the Institute, creating situations constantly to outrage and stimulate the membership. . .

— VIE vol. 26, p124

In *The Languages of Pao* (1956), several years prior to *Star King*, Vance imagines the Breakness Institute. Breakness is not 'secretive' or 'reactionary'; it is an institution fundamentally different from The Institute. It is a mix of a normal university with the hegemonic and technocratic ethic of the Maxus Overlords. It proudly wields Informational supremacy.

"Never forget, Supremacy, that they build no weapons on Breakness. They make no application of their science." He looked to Palafox. "Is this not true?"

"Not altogether," replied Palafox. "A Dominion of the Institute is never without his weapons."

"And Breakness manufactures weapons for export?" Paniche persisted.

"No," answered Palafox with a slight smile. "It is well-known that we manufacture only knowledge and men."

— VIE vol.7, p477

Breakness Institute represents the danger that science,

knowledge or, more generally stated, Information, poses to society. Science no longer enjoys the popularity it had at the time *Pao* was written, a half century ago. Then it was widely viewed as benign and progressive. After Chernobyl and Bhopal, ordinary folk are understandably suspicious of wizards and their fuming vats. But Vance has never been much concerned with the nightmare of hard science; the wizards of Breakness do not attack *Pao* with genetically modified lizards or chemical wafts. Their menace lies in their manufactured 'knowledge', the secret springs they control in man himself—such as language.

Language is words. *This would appear a notably bland remark, but is much larger than it seems.* (VIE vol. 25, p236)

'FASCIST', 'CAPITALIST' AND 'CITIZEN'

Last month, in *Cosmopolis* 47, I mentioned evidence of editorial revision of *Crusade to Maxus*. The tampering in question—addition and substitution of certain words—seem to have been done in 1986. *Crusade to Maxus* was then republished in a collection—including another story to which similar changes were made, as detailed by CHUCK KING in *Cosmopolis* 31. In the preface to this collection we read such phrases as:

Set against the background of a fascist slave-state. . .

. . . contrasts developed and developing nations and the spiritual price paid for modernization.

Arman. . . is the product of a corrupt culture in which all spiritual values have be subordinated to economic domination.

Marxist-Leftist ideological concepts, foreign to the spirit of Vance's story, underlie these phrases. They include:

-'Fascism' as a basic pole of political reality.

-'Development' or riches and technological advance, understood as a corrupting force, rather than as the wages of virtue.

-And similarly; the opposition of 'Spiritual Values' to 'Economic Domination'.

Such a preface reinforces the thesis that *Crusade to Maxus* was tampered with in a spirit of Leftist ideology which, it should go without saying, Vance does not endorse. Let us review the tamperings in detail.

Arman is haranguing the Oros; Vance wrote:

" . . . We purge the universe. They who enslaved shall be the slaves, they shall sweat, toil and die as their slaves have died! We build in the name of Arman the God! Our bricks are human minds, our mortar is the Oro way, our completed structure will be a new universe!"

* probably indicating that Vance, born in 1916, wrote the passage in 1958.

This is altered to:

" . . . Together we shall purge the universe. The slaves shall be masters and the masters shall be slaves! They shall sweat, toil and die as their own slaves have died! We shall build a new society and serve a new God! Our bricks will be human minds, our mortar the Oro way. The mansion we build together will be a new universe!"

The editor insinuates collectivism by twice adding the word 'together', and progressivism with 'new society' and 'new God'—concepts otherwise absent from the structure of the story. By replacing 'enslaving slavers' with 'enslaving masters', the editor insinuates an anti-capitalist flavor. The word *masters* is not absent from the authentic text but it is absent at this crucial point.

Travec is arguing with Mardien; Vance wrote:

"I mean that you conceivably might create an industrial system, but you'll need many more millions of men to control it than there are on Fell.

This is altered to:

"I mean that you conceivably might create an industrial capitalist system, but you'll need many more millions of men to work it than there are on Fell.

The editor introduces the word 'capitalist' and changes the neutral and exact 'control' to the more politically loaded 'work'. The connotations are subtle. Controllers are proud self-actuated individuals. Workers are basically slaves who need to throw off their chains, unite and cast down the capitalist oppressor. (See Vance's use of 'worker' in the passage from *The STARK* quoted below.)

Travec is speaking to Mardien; Vance wrote:

I can't offer any pleasant solutions — except to make slaving so dangerous that things like this —" he nudged Arman with his foot

This is altered to:

I can't offer any pleasant solutions — except to make slaving so dangerous that monsters like this —" he nudged Arman with his foot

The 'monster' theme* is editorial; 'thing' is strong and dehumanizing but lacks the venomous opprobrium of 'monster'. This change carries us to the secret heart of the thought-universe of the Leftist intellectual, baffled by real tyranny but zealously combating designated Nazis by flinging words at them.

For a crypto-Marxist, such as our editor, Maxus should represent capitalism—the basic fascist evil—and Arman

* There is another instance in the revision.

should represent Stalin—responsible for corrupting the Socialist ideal. Travec's triumph then becomes the destruction of both capitalism and fascism, so that Travec is now the savior of Communism.

Vance is non-ideological—which is to say: anti-communist and realist. The Overlords and Arman enslave people in two different ways; the Overlords with cold-blooded force, Arman with clever manipulation of their better natures. Maxus symbolizes or represents nothing, but it is far more similar to the Soviet slave economy than the American system with its emphasis on real individual liberty. Given the word 'crusade', if Arman has any model—which in my view he does not—it is certainly someone more like Mohammed than Stalin. Travec is no agent of revolution. His goal is freedom, but not in the abstract; he wants to save his family. He ends up liberating all the slaves of Maxus but his intentions only became that large when pragmatism suggests that his primary goal is best served by wider action. Travec exemplifies American practicality.

The last line of the story, as altered by the editor, is:

"Citizens of Maxus, as of today, there are no more slaves on Maxus," he began.

But Vance originally wrote:

"There are no more slaves on Maxus. . ."

Thanks to a mass suicide attack* Travec has triumphed:

The High Commissioner said, narrow-eyed, "Are you threatening us?"

"Yes," said Travec. "I am." [. . .]

"And when will this cataclysm occur?"

"At this very moment [. . .] about a million Overmen died in the last thirty seconds."

"What?" [. . .] He swept aside the velour drapes at a high window, peered out and down, saw swarming confusion, tangles of broken vehicles and scattered bodies.

"[. . .] A hundred thousand slaves have just died killing Overmen. Death is nothing to Oros. . ."

Travec, encompassing the Overmen *like a fist around a handful of grapes*, forces the High Commissioner to free the slaves. At this intense moment it is impossible that Vance's High Commissioner would use the word 'citizens'. The High Commissioner may be broadminded and clever; he is not so fantastically versatile that, in the space of the seven most dramatic seconds of his life, he can think through Democratic political theory and glibly apply its

* How's that for prophetic vision?

appropriate vocabulary. This change is a ripe example of Marxist instrumentalization of language. In the same spirit the Soviet satellite countries were designated 'republics' and 'people's democracies'.

This analysis is further reinforced by a review of Vance's use of particular words. With work on *Crusade to Maxus* finished,* KOEN VYVERMAN fired up the ISR† to study Vance's use of 'communism' and 'capitalism'. Both are notable for infrequency. 'Capitalism' and its derivatives occur in only 2 texts. The latter is *Dark Ocean*, dating from around the time of *Star King*, in which the following conversation occurs:

Nello tugged at Betty's pony-tail. "What of this? An amazing creation, don't you think."

"Nello, please stop mauling me."

"Nothing is as decadent as fashion," declared Nello. "Men's fashion, women's fashion. Think how many parasites are supported by such as this!" He pointed to the pony-tail. "The communist countries have outlawed it, together with jazz music and Coca-Cola. In Russia they would do so." He took hold of the pony-tail and pretended to clip it.

Betty removed Nello's fingers. "Since we're capitalists, we can wear our hair any way we like."

"Don't call me that name!" Nello said staunchly. "I am no capitalist."

"No?" asked Harry Mayberry. "What are you then? A Methodist?"

"I am a Communist," said Nello with dignity. "Like every man with a conscience."

"That's why Nello is so modest about his title," chuckled Harry Mayberry. "He doesn't want to be mistaken for an aristocrat."

"Nello's an aristocratic Communist," said Betty.

Nello shook his handsome head. "You laugh at me but I have seen things you would never believe, if I talked an hour. In India, there are people who will do anything, absolutely anything, for a rupee or two."

"Even less, Nello tells me, if you haggle a bit," said Harry Mayberry.

"The world is changing, falling around your feet," Nello warned. "The dinosaurs are extinct, the feudal barons —"

This passage makes clear Vance's sense of 'capitalism' as an anti-American smear. In *The STARK* (1956?) we find the other use of 'capitalism'. The passage treats us to echoes of the McCarthy era, and the denouement is a remarkable vancian twist:

The World Survival Authority meets, an interim chairman is

* in cooperation with Thomas Rydbeck, Tim Stretton and Steve Sherman.

† Incredible String Retriever

selected, a schedule established, various commissions and authorities appointed.

The question of government of the Star-Ark, or STARK, the headline abbreviation, arises. Up to now it's been a question everyone has carefully been avoiding. Palyushkin, Russian representative to the WSA, is a stern austere dedicated Communist. He makes mistake of commenting that he hopes that capitalistic exploitation of the worker will be ended along with the end of the Earth — and the fat is in the fire.

Vigorous polemics from all sides. Congressmen fulminate. "We've kept the world free of Communism this long; we're not going to cave in at this last hour of Earth's history."

President confers earnestly with congressional opponents. "We've got to forget pride, all our old scale of values!"

Congressmen obdurate. "Let the Russians make the concessions — we've made enough. We won't be ruled by the Communists — on this world or any other!"

"Nobody's going to rule anyone," says the President.

"Oh no?" jeer his opponents. They cite examples of Commie infiltration into most important posts.

"Let 'em infiltrate — so long as they work. The main thing is the STARK."

"We'll have to think this over."

A delay. Schedules are not being met on account of suspicion and dilatoriness. Secret despatches from American Embassy in Moscow report disturbing news of Russian impatience, further talk of going it alone. The world is splitting up. The President spends a sleepless night. In the morning he dissolves Congress.

Congress refuses to be dissolved, begins impeachment proceedings.

Anker declares martial law, sends a battalion of troops to Capitol Hill.

Congressmen indignant, outraged. What kind of democracy is this? Anker is as bad as the Communists.

Anker appears. He is smiling, but he looks as if he is about ready to cave in. He makes a speech, trying to pacify the dissolved Congress. He justifies his actions on the ground that the grimmer the emergency, the more democratic processes must be curtailed. "This is the grimmest emergency imaginable, hence liberties are curtailed to an extreme. It has been necessary to establish what is in effect an authoritarian government.

"This is what they will expect aboard the STARK until the ship gets shook down; why strain at the idea now?"

A Congressman shouts, "If we got to have a dictator, we don't want you!"

Anker smiles. "You're not getting me. I also must obey the new source of authority. His name is Palyushkin, new chairman of WSA."

Anker bows, walks out of the chamber. At the door he turns and says quietly, "I hope and pray I have made the right decision."

The survival of humanity depends on building the

STARK which, in turn, demands extreme measures; the STARK is duly completed, and Anker is vindicated.

As for 'communism', in *Parapsyche* (1957), the hero defines it as: *the denial of human self-reliance, dignity and individuality*. Aboard the STARK, as the decades go by, Communist domination has exactly these negative effects. But eventually Communist supremacy weakens, and one character makes this reflection:

The word 'Communism' no longer has practical advantage, associated as it is with the Russian attempts to preserve the paper structure of its empire.

— *The STARK*

An aspect of the artistic stature and integrity of Jack Vance is his awareness of how words are tools for perceiving reality, or how they can be perverted into weapons of propaganda. The Russian empire was never a noble experiment, much less a paradise but, in 1956, a majority of the American intellectual elite subscribed to the impudent Soviet slur that America was a 'colonialist', 'capitalist' 'empire'. Vance saw where empire was, and that its structure was of paper. Few of his fellow artists shared this clairvoyance.

THE PLANNED PROGRESS LEAGUE*

Crusade to Maxus was written at the height of the cold war. The editorial trafficking occurred three decades later, only a few years prior to the collapse of the Soviet empire. How are we to understand this act of literary vandalism? Should we regret Joseph McCarthy who might have protected us against deliberate sabotage by literary infiltrators, or was Marxist passion already burned-out so that *Maxus* was merely jostled by a spasmodic ideological after-shock, the rogue act of a disoriented ex-fellow-travelling intellectual dinosaur?

In 1986 the cold-war, though almost over, was still hot. Jean-François Revel recounts† how, in that year, the Mexican writer Octavio Paz gave a speech in Frankfurt on the occasion of a literary prize. His remarks included this: "It is clear that the United States supports armed groups which oppose the regime in Managua. It is also certain that the Soviet Union and Cuba send military advisors and arms to the Sandinistas; finally it is evident that the roots

of the conflict are deep in the Central American past." Revel points out that a milder, more balanced, or more accurate, statement cannot be imagined, but in Mexico a hullabaloo was set off. A petition was signed by '228 professors of all scientific and cultural disciplines, from 30 countries', and Paz was burned in effigy in front of the American embassy to chants comparing him to Ronald Reagan.

Despite the reality of undiminished Marxist ardor it is none-the-less my belief that Leftist elan was decisively checked in those Reagan-Thatcher years. Ever since there has been growing awareness of the incurable sterility of Socialism, a process somewhat accelerated by the collapse of the Soviet empire. But even if Socialism is finished as a project, the Leftism persists, zealous and robust as ever, its increasing shrillness in inverse proportion to the withering of its real influence.

Why has the unprecedented historical disaster of 'objective Socialism' not been fatal to the Left? How does Leftism maintain itself without shame or self-criticism? The solution to this enigma is to be found in its essence. I say 'enigma' but, according to Jean-François Revel, there is nothing particularly mysterious for, as he explains, *it rests on a very simple criterion, comprehensible to any mental retard: to be at all times, whatever the circumstances and whatever the facts, anti-American.*‡ Its basic dynamic is not positive or creative, only negative; hatred of freedom and freedom's champions.§ Its fundamental *raison d'être* is not damaged by the evaporation of Socialist hope, and decades of Communist infiltration guarantee its continued control of strategic Information centers.

The Leftist nebulosity therefore remains capable of levering tactical successes—such as the re-election in 1988 of French Socialist president Mitterand, marched back into office after a disastrous first term to the drum-beat of anti-Reaganism. Even so the Left is strategically weak: Mitterand failed to destroy private education and, during his last decade of power, the companies he proudly nationalized in 1981 were privatized—a process which only accelerated under the prime ministership of Socialist Lionel Jospin, 1996—2002. Likewise Bill Clinton, 1992-2000, despite re-election, failed to implement socialized medicine and was obliged to preside over the dismantlement of the worst aspects of the American welfare state.

* An organization mentioned in *The Palace of Love*.

† *La Grande Parade*, Plon, 2000—translations from the French are mine.

‡ It may be added that anyone who fails to be a Leftist must put up with being that ultimate pariah, a fascist.

§ Several political philosophers have pointed out how political extremists of all stripes hate the bourgeoisie. This is because of the bourgeois crime of contentment with such unexalted goals as prosperity and comfort, for themselves and their families. Travex's initial goal is therefore 'bourgeois'. But true charity begins at home.

Recent events in Spain are a classic example of Leftist tactical strength and strategic weakness. Having got themselves elected on the promise of withdrawing Spanish troops from Iraq, the Socialists will find the reality of abandoning the coalition difficult. There are many reasons for this: the excellent progress of 'democracy building'; the quiet realignment of France and Germany with Bush; above all they will confirm the suspicion that, by their intermediary, Al Qaida is not only running European elections but is dictating European foreign policy. If they fail to withdraw the troops, however, they will disappoint their electorate and lose their basic support.

Living in France I caught the morning news on March 11th, when only 3 explosions and 60 victims had yet been counted. These numbers went up during the day, to reach 10 and 198 that evening. Well before the fateful announcement by the minister of the Interior blaming the bombings on ETA, the media was abuzz with expert talking heads in eager agreement that the attack 'bore all the marks of ETA'. There was such across-the-board consensus that even the name 'Al Qaida' went un-pronounced, replaced late in the day with a highly suggestive and interesting neologistic euphemism 'Arab resistance'—never heard before, or since. ETA, of course, is no joke; to say nothing of the mayhem they have perpetrated in Spain for decades, France is their economic and organizational base where they attack banks and Brinks trucks with rocket launchers, and murder policemen with machine guns.* Still, I was so struck by the rush to blame ETA that I was moved to pen a rhyme:

Love Song of an Anchorman

—
*Oh, Sammy Ben Laudun,
 Mayhem and gore,
 higledy piggedy
 Corpses galore!*
*"Eta is guilty!"
 But if you did score,
 allah cabala
 It's you we adore!*

*Anti-american,
 That's what we're for,
 shalom kaballom
 In Medias Roar!*

*Oh how we love ya,
 Please give us more:
 hushilly shushilly
 Bush is a snore!*

I am no expert on international terrorism, but I am familiar with the media's little tricks: American Iraq death-stats are presented with ill concealed satisfaction.† Anti-Bushism is indulged with crusading anti-Hitlerian moral certitude—Kerry's announced victory is touted with the phrase "the return of the America we know and love". But the Madrid bombing commentaries had a new subtext, which may be transcribed as follows: 'Uh oh; if Al Qaida really is an unappeasable global menace how can we keep banging Bush and yet avoid being personally reduced to small pieces of shredded meat?'

The European Left has been, to use Marxist vocabulary, the 'objective ally' of Bin Laden against America. But now, as they were warned, the mullahs are breathing down their necks. Madrid is being called the 'European 9/11'. I don't know why the Spanish minister of the Interior was so quick to blame ETA. When Aznar himself spoke, shortly afterwards, no error was made; he named neither ETA nor Al Qaida. When the accusations of 'lying' and 'manipulation' began, Aznar declassified the investigation. Each new development, however equivocal, was given instant publicity: ETA's denials, Al Qaida's claims, the car, the cassette, the triggers, the un-exploded bombs, the Moroccan mobile-phone merchants. In the media itself the ETA version died hard, and the Leftist ideologues were the most adamant. Then, suddenly, the Spanish Left smelled blood and there was an abrupt about face: Aznar had caused the bombings by joining Bush; he lied about ETA to cover this guilt and steal the election.‡ So the Socialists carried the day, chanting 'Aznar Liar' and enjoying the usual anti-American street fest.

Five years ago another European capital was bombed—

* The 'repressive' policies of both Aznar and the feisty French minister of the Interior, Nicolas Sarkozy have pulled most of ETA's teeth in the last few years. Take note of the name 'Sarkozy'; he will end up as president of France.

† The most blatant case occurred a few months ago on an important prime time current affairs TV show, *Envoyé Spécial*, which presented a documentary about the Iraqi 'freedom fighters'. The reporter explained how the 'freedom fighters' were glad to cooperate because of the resultant quality footage to be used for Al Qaida recruitment via Al Jazeera. His pride to be associated with the murder of American youth—meanwhile being mocked on French TV as a passle of un-cultured M-16 toting goons—was indulged and admired by the anchors and station directors.

‡ Aznar, who is quitting politics, was not a candidate.

not by Al Qaida but by an organization the Left 'knows and loves'—Clinton's America. A hospital and the Chinese embassy were blown up, and this month the Albanian Kosovar nationalists started 'acting-out' again, but the Europeans wanted that war, which eliminated any need for fussy administrative detail.* Crimes Against Humanity, after all, demand resolute action—which may or may not explain why, 5 years later, Slobodan Milosevic remains uncondemned by the International kangaroo court in The Hague. Where is Dr. Blix—the guy who can't see what is not there—when you need him? When the 'known and loved' America of Kerry comes back in triumph, and since the Europeans still have no army, the American airforce might get some target practice, on Tirana or someplace like that.

But all kidding aside; was Serbia really so different from Iraq? To dot my 'i's: I have nothing against interfering with mass-murderers in foreign places; what I deplore is ideologically channeled thinking and irrational hostility. This is because I am convinced the ultimate menace to civilization, is itself.

THE INSTITUTE

The Left may enjoy its role of 'rebel without a cause', but can it continue to pass off its *worn-out ideological ragout as a fresh recipe?* This question—writes Jean-François Revel—is far from being superfluous because humanity has just survived the century of both *Totalitarianism and Information*, and if we must be obliged to recognize that humanity has failed to understand *Totalitarianism*, it may suggest that *Information* is useless, or that, in particular, the intellectual agents who formulate and diffuse *Information* are useless, or even dangerous. Revel goes on to point out that: *to have understood so little suggests a discouraging cultural failure or, what is perhaps worse, an inveterate dishonesty in our relation with the truth, or an ineradicable handicap from the Totalitarian education of our thinking.*

If Revel's fears prove correct the only solution may be what Vance imagined 45 years ago. If the intellectual elite continues to abuse its strategic position, distorting and suppressing facts to gain empty tactical victories, polluting and corrupting the minds of the free world rather than using their privileged position to foster genuine debate, the only course left to men of good will—the Travescs and Gersens of the 21st century—may be to become Vances's 'sinister old men in Institute black'. If the intelligentsia is truly

useless and dangerous, it will eventually expose civilization to destruction by the barbarian hordes, or provoke the use of its own methods against it: lies, slander, infiltration, ideological infection, sabotage, assassination. In the latter case civilization will persist but it will be the end of the 'free world'. Men can then choose between the life of a puppet, or life on the wild frontier—if there is any wild frontier left to live on; 'civilization as we know it' will be over.

"We are stagnant, slowly decaying! Where is our vitality? Drained to the outworlds! We have bled our life away! On Earth remain the sickly, the depraved, the cryptic thinkers, the sunset wanderers on the mud flats, the paranoids and involutes, the great epicures, the timid dreamers, the medievalists."

—Navarth, *The Palace of Love*, chapter 5.

Hachieri [Counsel for the Planned Progress League]: . . . *Are you not simply opposed to change? Are you not conservative to the point of stagnation?*

Jesno [Fellow of the Institute]: . . . *No. We want natural organic evolution. The human race, needless to say, is not without flaws. When elements of the race attempt to cure these ills—to create an "ideal man" or an "ideal society", there is the certainty of overcompensation in one or another direction. The flaws with the reaction to the flaws create a distortion factor, a filter, and the final product is more diseased than the original. Natural evolution—the slow abrasion of man against his environment—has slowly but definitely improved the race.† The optimum man, the optimum society may never eventuate. But there will never be the nightmare of the artificial man or the artificial "planned progress" which the League advocates: not so long as the human race generates that highly active set of antibodies known as the Institute.*

—*The Palace of Love*, chapter 11.

What happens when a salt-water fish is transferred into fresh water? It goes into spasms and dies. Consider, then, a creature whose every sense, capability and instinct has been shaped by the natural environment, by interaction with sun, wind, clouds, rain; the look of mountains and far horizons; the taste of natural food; contact with the soil. What happens when this creature is transferred to a synthetic environment? He becomes neurotic, a victim to hysterical fads, willful hallucination, sexual perversion. He deals with abstractions, rather than facts, and so becomes intellectualized and incompetent. . . .

—VIE vol. 26, p87

The anti-Iraq war movement, which—bar a few mavericks—has no quarrel with the result, is about abstrac-

* The war in ex-Yugoslavia had no UN mandate. As a Mexican Communist, gold tooth glinting in the sun, might have said: "Mandate?! We no need no Mandate!!"

† Institute theory is related to 19th century scientism. Just as termite 'society' is a function of biological factors, man is understood strictly as an animal, so that civilization becomes a by-product of 'race'. Nazi philosophy was, of course, founded openly on this idea. Communism, as revealed most clearly in the theories of Lysenko, was also founded on a mechanistic view of humanity. Such thinking continues to pollute Western civilization via the materialistic foundation of contemporary metaphysics.

tions—'legalities'—not realities: the 70% of Iraqis thrilled to be liberated, the Al Qaida camps closed in N. E. Iraq, the end of gas extermination for Kurds, Shia and Iranians, Qaddafi giving up WMD, a friendly and helpful Pakistan, an isolated North Korea.

. . . Confronted with a real challenge, he screams, curls into a ball, closes his eyes, befouls himself and waits. He is a pacifist who fears to defend himself.

—Ibid.

The Spanish electorate has closed its eyes and befouled itself. Now it waits. What happens next? Will the Leftist elite remake itself into the self-conscious tool of Al Qaida, aiding and abetting the 'Arab resistance', just as, only yesterday, it served Moscow's 'resistance' to 'American colonialism and economic imperialism'? Such a situation is unthinkable, probably even to the majority of today's self-identified Leftists; still, one never knows. The Left remains unrepentant and The Institute may prove inevitable.

Jan Holberk Vaenz writes:

. . . the decline of the general level of education . . . the savants of the Institute on the one hand, and, say, the serfs of a Tertullian estate on the other . . . Is it conceivable that the Institute wields more control over the human psyche than we suspect?

—Star King, Chapter 6

To save humanity it must be plunged into primitivism.

A recent TV documentary alleges sabotage and slander by the wizards of global warming against scientists who contest their theories. However this may be, the global warming hullabaloo is not unrelated to anti-Americanism. I am not claiming that scientists who endorse the green-disaster scenario are intellectually dishonest pawns, or that their theory is untrue. It is simply that the internal logic of their arguments suggest that global warming, real danger or not, fails to be their priority.

The global warming argument, in a version recently broadcast on French radio, goes approximately like this: 'The planet's temperature has already risen half a degree, and no matter what we do it will continue to rise 2 degrees more. Even so, action remains urgent; the West, only 10% of the world's population, causes 90% of green-house pollution, but the rest of the world has a right to development. If we do not act now, instead of 2 degrees, the temperature will rise by 5, or even 6 degrees in the space of a century, causing unprecedented ecological cataclysm and the extinction of most species.'

The proponents of this reasoning seem untroubled by

the Third World's record of reckless and uncontrollable polluting. The Brazilians have chopped down their rain forest. The Russians have transformed whole regions into toxic forbidden-zones. The industries of India and China are notoriously un-regulated and ecologically incorrect. Do the scientists who welcome the 'development' of 90% of the world's population, while wishing to curtail that of 10%, honestly think such a program will delay, let alone preclude, catastrophe? Must not the net result be increased green-house gas? Do they want to save the planet or weaken the West? If the latter, their tactic is logical. If the former they should stop farting around and follow the example of Vance's president Anker: western pollution must be cut drastically, and the Third World must be forbidden to develop at all—by force if necessary. We're talking homo-sapiens here, not spotted owls. Drastic and tyrannical as it may be, if life on Earth is truly under short term menace of extinction, effective action must prevail!

Is it a tragedy to live in a grass hut? Lots of people do it, and there are real advantages to consider, like plenty of fresh air and sunshine, and reduced risk of stress-related heart failure. For the men there is the possibility of having two or three wives. On the down-side things can be a bit tough on the women, and books don't keep too well in the damp—which may provide a hint about the French idea of the relation between civilization and women.



Jack Vance on . . .

Welcome to Part 3 of the column that exposes Jack's gift for aphorism and quotation.

Please keep your suggestions coming in (email to me at gerrandr@bigpond.net.au) so we can keep this column going. This issue, thanks to PATRICK DUSOULIER, DAVID JOHNSON, EDUARDO LOPEZ and PAUL RHOADS for the following:

Analogies, Similes and Other Picturesque Figurative Expressions

"And thereby hangs a tale," as the monkey said while describing the cat's rear-quarters.

("Killing Machine" —Armand Koshiel to Kirth Gersen)

Aspirations

Aspirations are bleary-eyed hopes for the future, smeared over with honey and dead flies. As for me, I live on the curling crest

of the moment! The past is a cemetery of regrets and second thoughts, the future is a wilderness.

("Ports of Call" —Schwatzendale)

Belief

There are as many realities as there are people.

("The Gray Prince"/Domains of Koryphon —Gerd Jemasze to Kelse Madduc.)

Debates and discussions

Your opinions are not as absorbing as you may believe.

("Maske: Thaery" —Jubal Droad to an insolent functionary.)

When a fanatic is contradicted he feels a threat to his own existence; he reacts violently.

("The Wannek —Adam Reith to the passengers of the Vargaz)

Your thoughts move with the deft precision of worm-tracks in the mud.

("Languages of Pao" —Palafox to Beran Panasper)

It is a fine analogy; its only fault is its unintelligibility.

("Ecce and Old Earth" —Pirie Tamm to Wayness)

History

The mourning of defeated peoples, while pathetic and tragic, is usually futile.

("The Domains of Koryphon"—Kelse Madduc to the Mull.)

Men and Women

A man must never heed the woman's roar.

("The Face" —Tinkle to Kirth Gersen and Maxel Rackrose)

Mystery

Theory dissolves the mystery, though it lays bare a cryptic new stratum.

("Palace of Love" —Gersen to Navarth.)

Politics

It is always reckless to challenge powerful men, unless you can bring to bear a compensating power. This is simple reality.

("Maske: Thaery" —Nai the Hever to Jubal Droad)

Property

Except for a few special cases, title to every parcel of real property derives from an act of violence, more or less remote, and ownership is only as valid as the strength and will required

to maintain it. This is the lesson of history, whether you like it or not.

("The Domains of Koryphon" —Gerd Jemasze to the Mull.)

Religion

The religious man stating his case is in essence explaining himself.

("The Wannek" —Adam Reith to the passengers of the Vargaz.)

Safety

She is as safe as a two-hundred ton statue of a dead dog."

("The Palace of Love" —Edelrod to Kirth Gersen)

Seize the moment

"If you wish the sweets of life, you must reach forth to take them!"

"And also be prepared to run when the owner comes to punish you."

("Emphyrio" —Nion and Gyl)

Slander

Slander exists if truth is absent or malice is the motivation.

("Blue World" —Semm Voiderveg)

Truth

'Truth' is contained in the preconceptions of him who seeks to define it.

("Languages of Pao"—Finisterle to the apprentice linguists)

The value of clothing

It's hard to be secretive without any clothes on.

("Book of Dreams" —Howard Alan Treesong to Alice Wroke)

We have still not received any answers to our competition last issue, which asked where the following quotation comes from:

Knowledge

A little knowledge is a dangerous thing; a great deal of knowledge is disaster.

To add to the competition, what famous quotation (by another writer) does this Vancian version play on? Answers to gerrandr@bigpond.net.au, please, together with more quotation suggestions for inclusion next issue.

Rob Gerrard

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* 49, please submit articles and letters-to-the-editor to David Reitsema: Editor@vanceintegral.com. Deadline for submissions is April 25, 2004.



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