
COSMOPOLIS

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THE UPDATED *VIE* VOLUME LIST

Up until now the *VIE* book-set has consisted of 60 volumes. This arrangement was conceived over a year ago. Since then the project has made progress: we now have information regarding many aspects of our books which has caused us to recast the set from 60 to 44 volumes. In this issue of *Cosmopolis* we present the new book-set and explain the rationale behind the change.

CHRONOLOGY

We had always intended that the book-set reflect Vance's writing, not publishing, chronology, because it's a prime factor in appreciating him as an artist. This motivation is still strong, but we have had to face up to the difficulties of this approach: notably, gaps in our chronological knowledge which we cannot fill. For the majority of texts from both Middle and Late periods there is no ambiguity, but other problems present themselves, of which more below. And for most of the promptly published Early texts, plus a few others, we have at least a rough idea of chronology, because the Vances kept clear records of what they sold. However, since Vance had trouble publishing his mysteries they are difficult to date (The non-*VIE* Ellery Queen books of 1962-64 are an exception. They will not be published because the original manuscripts are lost, Vance has disowned the "tarted-up" published versions, and they are not his property.), and some of the mysteries turn out to be reworkings of very early material whose dates *are* known. For instance, *The Flesh Mask* uses material from 1948, and *Strange Notions* uses material from 1944. *The Deadly Isles* seems to be the last mystery written, dating from the mid-sixties. The new book list does not try to speculate about dubious chronology and, for the mysteries in particular, uses a special solution: they are grouped together in five volumes which separate the Early and Middle periods. By the size of these volumes and the coherence of the group, the mysteries are given a distinct

presence in the set, while still being placed with approximate chronological accuracy.

THE VISUAL ASPECT

Since digitization is complete we now have exact word counts for all the texts. With the format established, we know the approximate number of words per page; thus we can calculate page numbers for each volume. The sixty volume arrangement can therefore now be visualized, and it is no longer pleasing. In the proposed *VIE* format, a text of 50K words—and many of the texts are less—would have only 156 pages. This is a volume about 5/8 inches thick. There is nothing wrong with slim volumes per se, they are even particularly agreeable, but dozens of skinnys, punctuated by lone fattys here and there, plus a great clot of them on the starboard side, will give a scraggly appearance that does not accord with presenting Vance as classic. This does not mean we seek to make all the volumes a stodgily uniform 2 inches thick! It does mean that the Vance Integral Edition, on the shelf, should look neat, balanced and organized. It should also, if possible, contribute to explicating the structure of the oeuvre. We do not exclude slim volumes by any means, but they should not swamp the rest, with the best having the privilege of slimness.

MAGNUS RIDOLF

Excepting *The Kokod Warriors* of 1951, and *Coup de Grace* of 1956, Vance is ashamed of the Magnus Ridolf stories, which date from 1948-49. Also, the complete Magnus Ridolf has already been published by Underwood. We have therefore eliminated a special Ridolf volume, buried the eight dogs in *Gadget Stories* -- Vance's opprobrious term for his early science fiction--and put the two nuggets in our show-case story volume: *The Moon Moth and Other Stories*.

WHAT THE NEW LIST DOES

While binding costs are among the bigger items on the *VIE* budget, reducing the number of volumes by 26% will not greatly affect the set cost: reducing volume numbers does not reduce page numbers! In any event,

economic considerations were not part of the new book-set conception. The new list has the following structure:

Early period: four thick volumes flanked by two small groups of slim volumes.

Mysteries: a homogeneous block of five substantial volumes.

Middle period: a string of 17 slender volumes punctuated by the massive pair *Tchai* and *Durdane*

Late Period: Nine substantial volumes, with the exception of 41 and 44.

This arrangement has the following advantages: it puts the Early period in perspective by making it smaller in volume numbers, while simultaneously giving it a neater appearance, through coherence, order and compactness as well as a certain fat respectability. The six early science fiction novels will be in two volumes. The mysteries are given a place of distinction, making this neglected aspect of Jack's work clearer. They are no longer drowned and dispersed in a confused welter of slim volumes. The Middle period now has its own personality by its preponderance of slim volumes, all popular favorites, plus the eminently logical (and massive) pair, *Tchai* and *Durdane*, both continuous narratives. We have also loosened the demands of strict chronology and grouped the *Demon Princes* (not a continuous narrative, and therefore not put between single covers) between *Tchai* and *Durdane*, as well as putting the three *Alastor* books side by side. These arrangements, which shift *The Book of Dreams* and *Dogtown*, have the serendipitous advantage of putting *Rhialto* next to *Cugel*. These changes violate chronological coherence as little as possible, which in any case will be presented with exactitude in the Chronological List in the addenda volume.

SAIL 25

Not related to the new arrangement, the placement of this story merits comment here. It is one of Vance's favorites and thus normally would go with the *Moon Moth* collection. But it finds its place in *Gadget Stories* for two reasons: a gadget concept is its point of departure, and it is Vance's last, and best, such story. Its presence redeems this volume with a strong finish. By such reasoning *Rumffuddle* might also go in *Gadget Stories*, but it was written in 1973, while *Sail 25* is probably from 1961. This would be too extreme a violation of chronology in our delicate balance of time and theme.

Here is the new list. The titles in some cases are not the official titles but just our working jargon. The figure following the volume number is the estimated page count. The K numbers after individual texts give

numbers of words in thousands. Caviat Emptor: slight changes may yet be made.

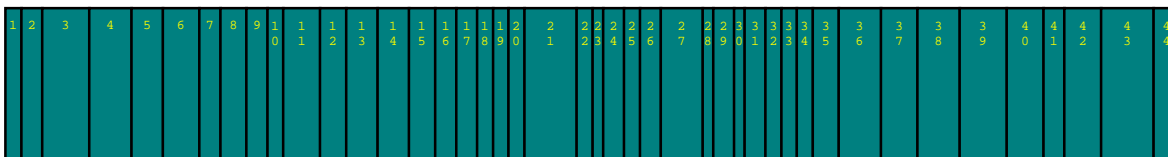
Volume/Page/Text

1	53	Mazirian the Magician
2	95	The World Thinker and other stories (15 stories)
3	187	Gadget Stories (13 stories + 8 Magnus Ridolf stories)
4	145	Rapparee(38K) Big Planet (52K) & Vandals of the Void (53K)
5	121	Son of the Tree and other adventures (7 stories)
6	153	Gold and Iron (44K) Clarges(63K) The Languages of Pao(45K)
7	88	The Golden Girl and others (9 stories)
8	94	The Houses of Iszm and three tales (4 stories)
9	78	The Dragon Masters and two novellas (3 stories)
10	58	Blue World
11	131	Take My Face(40K) Bird Isle(41K) The Dark Ocean(57K)
12	123	The House on Lily St(50K?) View from Chickweed's W(58K)
13	126	Bad Ronald(59K), Strange People(66K):
14	119	The Fox Valley Murders(63K), The Pleasant Grove Murders(56K)
15	104	The Man in the Cage(59K), The Deadly Isles(45K)
16	64	Cugel the Clever
17	91	The Moon Moth and Other Stories (9+2MG stories)
18	50	Space Opera
19	57	The Magnificent Showboats
20	71	Emphyrio
21	192	Tchai
22	58	Star King
23	57	The Killing Machine
24	64	The Palace of Love
25	73	The Face
26	73	The Book of Dreams
27	163	Durdane
28	60	The Domains of Koryphon
29	67	Trullion
30	51	Marune
31	80	Wyst
32	58	The Dogtown Tourist Agency and Freitzke's Turn
33	62	Maske: Thaery
34	63	Rhialto the Marvelous
35	105	Cugel: the Skybreak Spatterlight

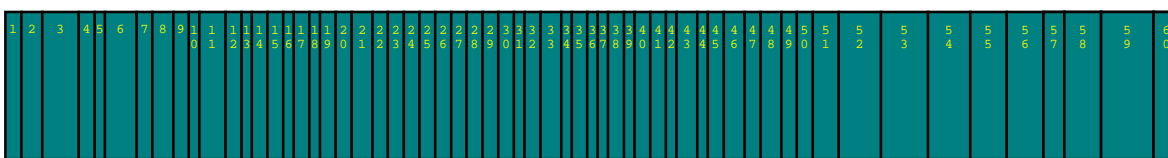
36	155	Suldrun's Garden
37	147	The Green Pearl
38	154	Madouc
39	191	Araminta Station
40	135	Ecce and Old Earth
41	77	Throy
42	149	Night Lamp
43	160	Ports of Call (2 stories)
44	65	Appendices (10? stories)

Below are renditions of the old and new VIE sets, scaled to word count. Volume numbers correspond to the list above; color is arbitrary and does not reflect cover color of the final set! Thanks to Suan Young, who produced the graphics.

Paul Rhoads



The “New” VIE



The “Old” VIE

THE VIE IN MILAN

At this moment members of VIE management are in Milan, meeting with our printer, Sfera International. This trip has been in preparation for a long time. We hope to accomplish several things:

- Get to know the people who will be fabricating the VIE volumes.
- Establish that the files Composition plans to deliver, function well on Sfera’s machines.
- Finalize the physical aspects of the volumes, including paper choice, and cover treatment.
- Establish costs and other business arrangements.
- Produce a model book.

To make the trip as efficacious as possible, John Schwab and Joel Anderson have each set the same sample VIE

books in PageMaker, the chosen VIE setting tool. These will be printed in a dry run. This test will determine if our format is being correctly communicated, and that PageMaker files generated on different computers will all function correctly in Milan - there is no reason they should not, but it is best to make very sure. The timing of the trip was determined by the presence of Claudia Fuchs in Milan. Claudia is a commercial agent for Sfera, and the link between Sfera and the VIE. It should be noted that Sfera, for the last year and a half, has been working with the VIE in several ways. Our tentative book-set price is based on a model book produced for us by Sfera in the spring of 1998. There have also been exchanges on technical subjects. However, there is nothing like being in the same room. So the VIE is sending three members of management to Milan: Paul Rhoads, John Foley and Bob Lacovara. John Foley, head of the Composition team and architect of the VIE “Master Plan” and “technical path”, is the person most qualified to verify or correct the VIE-Sfera technical interface. Paul Rhoads and John Foley will tackle the problem of

papers and covers. Bob Lacovara will be principally responsible for questions of price and other business arrangements, such as printing and payment schedules, insurance, storage, mailings.

For the *VIE* project as a whole this will be a big step toward actually producing our books. For subscribers it means there will soon be images of a real book to look at, that the final price will be established, and that next month we will begin calling for down-payments, in accordance with Mike Berro's article in *Cosmopolis* 8. Your present places in the subscriber will be guaranteed for you by your down-payment, until the call for complete payment. Remember: only the first 200 (and the leather bound) sets will be signed and numbered (in the addenda volume of the set only). The total number of *VIE* sets will also be limited. Places left open in the first 200 will be made available according to the schedule described by Mike Berro. Complete details next month!

Management

PROOFREADING UPDATE

As of 12 October, the Proofreading Team had proofread a grand total of 8,707,490 words, a remarkable accomplishment, for which I express my gratitude and that of the entire *VIE* management. In all, 242 proofreading assignments have been completed (you can see the complete list, including the heroic achievements of the digitizers, at <http://www.cs.wisc.edu/~suan/vie/public/SummaryByPerson.html>). The 100,000-word club now has 22 members. I considered modestly leaving myself off of the list, but decided not to, for two reasons: firstly, I would have had to leave off other members of management, which I don't want to do (why shouldn't their work get the credit it deserves?), and secondly, I'm very proud of my work on the *VIE*. Now that I'm heading the team, I'll probably have less time for proofreading, and I expect I'll be overtaken some time in the not too distant future. I once told Tim Stretton, my predecessor, that I would defend my place at the top of the list to the last drop of blood. His response was to hand me his job.

The complete list:

PROOFER	WORDS
Steve Sherman	1,164,800
Dave Kennedy	641,790
Michel Bazin	541,690
Suan Yong	390,700
Till Noever	377,290
John Schwab	345,190
Chris Corley	310,800
Rob Friefeld	269,000
Patrick Dusoulrier	249,000
Ron Chernich	243,600
Rob Gerrand	237,200
Deborah Cohen	216,100
Richard Chandler	191,000
Tim Stretton	181,890
Evert Jan de Groot	164,500
Dave Worden	137,090
Jody Kelly	127,600
Lee Lewis	117,700
David Mead	115,400
Bob Lacovara	115,390
Jeff Ruszczyk	111,200
Gabriel Stein	107,190

I'll be making another round of assignments not long after you read this issue of *Cosmopolis*. First-time proofreaders will be given special consideration, but veterans will not go home empty, either. Proofreaders: if by mid-November you haven't received work and are especially eager for it, drop me (steve.sherman@compaq.com) a line and I'll see what I can do for you.

Finally, it gives me great pleasure to announce that Dave Kennedy has agreed to join Chris Corley and Patrick Dusoulrier on the Proofreader Support Team. As you can see from the foregoing table, Dave is right at the top in "words of experience", especially when you consider that he performed his first task as recently as April.

David Kennedy claims to be a 38-year-old resident of Maryland. Allegedly, he is the Software Development Manager of an electrical engineering application. This often surprises him since he has a chemical engineering degree; knowledge of organic chemistry rarely proves useful when programming in C++. Naturally, he is unmarried. In his spare time, when Dave is not reading, he is asleep on the sofa. He

sometimes can be found tinkering with computers or absurdly expensive home theater equipment, which indicates both a limited intellect and a distorted value system. He enjoys skeet shooting, which, according to the news media and PC-thinkers, implies he is a homicidal maniac. To counter this implication, he plays golf: this means he is actually a masochist. A story circulates that Dave once wrote a 10-page treatise on Sir Francis Bacon's *Novum Organum* in one huge syntactically correct sentence; thus, Dave's propensity for using colons and semicolons (and words like "propensity") appears to be a factor in his appreciation of the work of Jack Vance. Rumor has it that Dave currently is building his dream house on top of a mountain and is wondering how he will get down when it snows.

First-time proofers are as a matter of policy offered the support of one of the members of the team. Many proofreaders have expressed gratitude for the help they got from their "mentor", whether in observing *VIE* methodology, dealing with MS Word or (in Chris' words) providing another viewpoint on the idiosyncrasies of Jack Vance's style. At one point or another in our *VIE* proofreading careers, most of us have had to be reminded that our goal is to publish Jack Vance's work as *he* wants it, not according to the dictates of a manual of style--that's one of the reasons we need the *VIE*. I encourage first-timers to make the best use of the experience of their assigned mentor, and indeed invite even experienced proofreaders to maintain contact with their mentor and to turn to them (or, if you prefer, to me) whenever questions arise.

Steve Sherman
Proofreading Team Lead

CADWAL ADDENDA

In that section of my essay on *Cadwal* concerning Vance's critique of the left, I did not quote this line from Chapter 4, Section 4, of *Araminta Station*:

Milo told Glawen: "Perhaps I should mention that Sunje endorses the program of the New Humanists, who are in turn the cutting edge of the Peefers."

I can not resist doing so now, having just seen a few minutes of a documentary about *Telerama*, a popular and utterly leftist, French magazine. Boasting about

Telerama's editorial policy, one of the chief editors said: '*I call our policy Active Humanism*' ("humanisme actif), an item that will surely amuse Jack.

Paul Rhoads

SOCIAL NOTES

Last September Chris Corley was sent to Belgium by his employer. He took the opportunity to visit Paul Rhoads in France. This was the occasion for some long conversations regarding the modalities of Double Digitizing and other *VIE* issues.



'Paul and Chris taking refreshment in the garden.'

AFTERWORD

A few notes: it was intended to set *Cosmopolis* in Amiante now and forever, but PC constraints prevented me from doing so. I could only work on *Cosmopolis* this month from a machine which did not allow me to change fonts in Word (I didn't know the choice was an installation option!!): I could not work from home. Management has been absorbed in double-digitization, software critiquing, preparing for Milan; there's been little gatekeeping activity; and no

letters-to-the-editor! A short issue! Next month's will remedy the situation.

Letters, essays, comments, stories, social events, and wool-gathering are as usual welcome~!

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The Fine Print

Letters to the Editor

Letters to *Cosmopolis* may be published in whole or in part, with or without attribution, at the discretion of *Cosmopolis*. Send your e-mail to Bob Lacovara, with indication that you'd like your comments published.

Deadlines for Publication

Deadlines for any particular issue for VIE-related articles are the 21st of the month, but for short story inclusion I must have your copy by the 14th. If you have any questions about publishing your story in *Cosmopolis*, drop me an e-mail.

***Cosmopolis* Delivery Options**

There are two delivery schemes for *Cosmopolis* readers. Those of you who do not wish to have *Cosmopolis* arrive as an e-mail attachment may request "notification" only. When a new issue of *Cosmopolis* is ready for distribution, an HTML version is prepared for our web site, and it may be viewed there.

A PDF version of *Cosmopolis*, identical to that distributed via e-mail, is also available at that site.

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