The Vance Phile

Issue 1 **Parm Press** **March, 1993**

Hello, Vance Fans:

Welcome to the premiere issue of *The Vance Phile. The Vance Phile* is being produced on a 25 MHz 386 using Ami Pro™ for Windows 3.0. I print copies myself and send out uuencoded copies in various formats to other people via internet for their personal use and to be printed and distributed.

Right at the beginning I would like to extend thanks to some of the people who have made this publication possible, through suggestion and/or inspiration. First, to Bob Long, who started stocking SF at his game store back in 1977, where I worked and bought my very first Vance books: ***Servants of the Wankh*** and ***The Killing Machine***. To Hans Verkuil, who's bibliography made it possible for me to complete my Vance collection, which let me add further information to his bibliography. To Bill Garrett, who's offhand reference to my old mailing list as a "newsletter", made me decide to do this in the first place.

My hope for *The Vance Phile* is to make available old and new articles, reviews, commentaries, parodies, and bibliographic information. I hope my efforts are of help to others.

I know this venture will be starting very slowly, and I don't expect to impress anyone with the first issue or two, but I hope I can get input from out there and get the ball rolling on this.

I don't find myself to be a very good writer or analyser of writing, so I don't intend this to be just an echo of my opinions. For this reason I'd really like people to send me ideas or articles to keep these pages filled, or to point out articles or commentary which I could get permission to reprint here.

I'm working on setting up more connections in the SF world to make this job easier on myself, spending more time at more conventions, writing more people for input. If anyone can point me in more and/or better directions I'm all ears.

This fanzine is intended as much to give **me** more information and insight into the works of Jack Vance as it is to give you more information and insight.

Together we can figure out all of the things which Jack Vance didn't really intentionally put behind his writing and have lots of fun spending lots of hours doing lots of reading and rereading of all of that wonderful body of work he has given us so far.

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Page 8: Part one of two of Hans Verkuil's Vance bibliography: novels and collections.

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Various tidbits of interest:

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For People who may not have read some of these, here are my comments on some of Vance's series which were included in the *Science Fiction Good Reading Guide*. I was very careful to give some impression about the series, without actually mentioning something that might be seen as a spoiler.

Alastor Cluster:

"Actually individual books taking place on different planets of the Alastor Cluster. Each puts a stranger into a vastly different culture to the one he knows and we watch him adapt and/or rebel. Vivid pictures of some very extreme cultures. ***Marune: Alastor 933*** is one of my particular favorites by Vance and I now own 54 Vance books." [I'm well beyond 54 Vance books now.]

Dying Earth:

"When not involving Cugel the Clever (a very good characterization of a really obnoxiously self-centered jerk), I enjoy these stories tremendously. Even with Cugel, they tend to be rather light and off-the-wall while still giving the depth of description I love in Vance's work." [I've reread them since then, and have decided I very much like ***Eyes of the Overworld***, though not ***Cugel's Saga***. As they say, "your mileage may vary."]

Planet of Adventure:

"An interesting look at four different spacefaring races with a well-developed motivational basis for each as well as many different human cultures. I've read these five times and counting."

Demon Princes:

"Vance gives an interesting portrait of the five Demon Princes and a consistant main character throughout the books. His planets and societies are very colorful and varied. I've read these books five times, and know I'll read them again."

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Comments by Hans ter Horst concerning the translation of ***Vance*** into Dutch, and specifically the translator of ***Throy***:

"I read both ***Throy*** and ***Brains of the Earth*** in the original version, and I think that the original versions contain more humor than the translations. Especially ***Throy*** was much better in English. I don't know if this is a general rule."

"In general I think that Annemarie van Ewijck is doing a great job with her translations (especially the Lyonesse series). I think it is pretty difficult to translate _Throy_ (and get all the subtile humor in) since IMHO I think that Vance's style has lately become less descriptive than it used to be. This has certainly everything to do with the way he has to write nowadays."

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From Gaines Coleman:

"Jack Vance wrote the introduction to the Easton Press edition of ***Dune***."

"One of the U-M novels has a textual difference from its paperback counterpart. A portion of a sentence is missing. I discovered this while reading my U-M copy (I'll bet most people just put them on the shelf). In the U-M edition of Tschai #4, on Page 72, after line 9, the missing phrase is: 'They teach us what we most want to learn, which is decorum' This precedes the partial sentence: 'and good conduct.' "

"One of the Kinnell editions (***Madman Theory*** or ***A Room to Die In***) has first and second state covers. I have both, but can't for the life of me tell what the difference is."

"Someone told me that in a book about the publishing industry (I wish I had this book) that the old Ballantine pbs were supposed to be published simultaneous with the hbs. Production problems sometimes prevented this from occurring. So the pb ***To Live Forever*** may actually be the true first."

"***The Five Gold Bands*** will be out [from Underwood-Miller] in April; it has been sent to the printer."

"The bibliography [which had tentatively been to be published by Borgo Press] will be out in July [also Underwood-Miller]."

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The Vance Poll

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In 1991 I conducted an electronic poll of Vance fans to have them rate his works as "excellent", "good", "fair", or "poor". I assigned these values of 5, 3, 1, and 0, and here are the results. Some of the responses I got were rather stream-of-conciousness written and I merged these in as best I could. I only list titles with four or more responses. The average reponse for all entries and replies is 2.77.

If anyone wishes to send me more ratings I will add them in to these results and print the current poll results whenever the it seems appropriate.

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Upcoming features:

Italian bibliography
Dutch bibliography
Swedish bibliography
English magazines
English anthologies
More quotes
More articles
More tidbits

For submissions and/or subscription information contact:

parmentier@iowasp.physics.uiowa.edu

Gregg Parmentier
2018 Waterfront Dr. #137
Iowa City, Ia 52240

ave.	num.	novel/collection
4.71	7	Marune: Alastor 933
4.33	9	Lyonesse I: Suldrun's Garden
4.25	12	Araminta Station
4.20	10	Emphyrio
4.11	9	The Killing Machine
4.00	8	The Dirdir
3.90	10	The Dying Earth
3.89	9	Lyonesse II: The Green Pearl
3.75	8	Servants of the Wankh
3.75	8	City of the Chasch
3.73	11	The Eyes of the Overworld
3.63	8	The Book of Dreams
3.50	8	The Pnume
3.40	5	Ecce and Old Earth
3.33	6	Trullion: Alastor 2262
3.25	8	Star King
3.13	8	The Face
3.00	9	Cugel's Saga
3.00	9	Rhialto the Marvelous
3.00	6	Wyst: Alastor 1716
3.00	5	The Complete Magnus Ridolph
2.88	8	The Palace of Love
2.75	8	The Last Castle
2.60	10	Lyonesse III: Madouc
2.60	5	To Live Forever
2.60	5	Green Magic
2.50	10	The Anome
2.50	8	Maske: Thaery
2.40	5	The Blue World
2.09	11	The Languages of Pao
2.00	10	The Brave Free Men
2.00	5	The Galactic Effectuator
2.00	4	The Augmented Agent
1.90	10	The Asutra
1.71	7	The Dragon Masters
1.60	5	Gold and Iron
1.25	8	Showboat World
1.22	9	Big Planet
1.00	6	The Grey Prince
0.75	4	The Houses of Iszm
0.50	4	The Five Gold Bands
0.20	5	Space Opera

Introduction by Russell Letson for ***Light from a Lone Star***, NESFA Press, 1985. Permission to reprint from Russell Letson, January, 1992.

Introduction

I

1985 marks Jack Vance's fortieth anniversary as a professional writer. Since the Summer 1945 issue of *Thrilling Wonder Stories*, Jack has published around 45 short pieces (not counting those that became major parts of books), 33 novels of science fiction and fantasy, a dozen mysteries, and at least a half-dozen episodes of the ***Captain Video*** TV series. He has attracted a faithful band of fanatics, as indicated by two short-lived fanzines (***The Many Worlds of Jack Vance*** and ***Honor to Finuka***) and a small press that had its start issuing special editions of his work (and has continued to do so, thus rendering a service to scholars as well as collectors and other enthusiasts). There has even been some - but not nearly enough - scholarly attention: appreciations and some analysis by fans and colleagues (much of it collected in the Taplinger volume, ***Jack Vance***, ed. Tim Underwood and Chuck Miller), the excellent Levack and Underwood bibliography, a scattering of pieces in the recent crop of SF reference books, and the promise of two monographs Real Soon Now.

For the first ten years of his career, Jack scrabbled along in the manner of any pulp writer. His first two books ***The Dying Earth*** and ***The Space Pirate*** (later retitled ***The Five Gold Bands***), were poorly produced and distributed by marginal publishers, while his third, ***Vandals of the Void***, a Winston juvenile, vanished into libraries. (All three editions are now rather expensive collector's items.) He was not unrecognized, however. The Hillman edition of ***The Dying Earth*** became what we would now call a cult classic (see Robert Silverberg's reminiscence in his introduction to the Gregg Press edition of ***The Eyes of the Overworld***), while Jack's regular appearances in *Startling* and *Thrilling Wonder* received equally regular praise in the letter columns. By 1955 he was established as a writer of magazine SF, generally of the adventurous sort represented by ***Big Planet***.

The second fifteen years saw the appearance of ***To Live Forever***, ***The Languages of Pao***, and his first murder mysteries, and then, in a remarkable decade-long run, twenty-one novels, including the Edgar-winning mystery ***The Man in the Cage***, the first three Demon Princes novels, the prize-winning ***The Dragon Masters*** and ***The Last Castle***, ***The Blue World***, ***The Eyes of the Overworld***, the Tschai tetralogy, and ***Emphyrio***. Since then Jack has settled down to explore his worlds in detail in several series and cycles - Durdane, the Dying Earth, the Oikumene, the Alastor Cluster and Gaean Reach, and most recently the lost world of Lyonesse.

II

It is, thank goodness, difficult to assemble a collection of Jack's work that has not already been snatched up for some mass-market or small-press edition. That was not always the case. I recall scrounging through second-hand stores for copies of Ace Doubles and issues of *Startling* and *Thrilling Wonder* so I could read such items as "Planet of the Black Dust" or "The Overlords of Maxus" or the complete text of ***Big Planet***. Jack may cringe to hear of a fan pursuing these tales from his puppy days - he is one of the most mercilessly self-critical writers I know - but I found even in his minor stories evidence of the wit and style that make his major efforts so remarkable. Others apparently felt the same way, since Underwood-Miller, DAW, Pocket, Berkley, and Tor have carried on a brisk trade in Vanceana of all periods, with the result that most of his early work has been recovered - I now have *hardcover* editions of the original magazine texts of ***Big Planet*** and "Planet of the Damned" (aka ***Slaves of the Klau*** aka ***Gold and Iron***) as well as several collections of short fiction that allow me to trace Jack's career back to its beginnings in "The World Thinker" without getting pulpdust up my nose. (Unless I want to see some of the early tales as they first appeared. The author has exercised his right to second-guess in the cases of at least "The World Thinker" and "I'll Build Your Dream Castle," thus forcing me back to

the magazines if I want to be properly scholarly.) Jack does not seem entirely comfortable with having his early work thus available: in the "Forward and Cold Facts" to ***Lost Moons*** he writes that several previously inaccessible items "even lack the distinction of being the worst stories I have ever written."

The material gathered for the volume you now hold is neither so obscure nor quite so scorned by its creator, though much of it is currently not in print and some of it does go back to Jack's apprenticeship period. But for readers interested not only in Jack's development as an individual talent but in the process, wonderfully frequent in SF, by which a writer creates an identity and a voice from the conventions and limitations of newsstand fiction, any decent-sized and chronologically varied sample of work will reward study.

III

"Hard Luck Diggings" is one of Jack's least favorite stories of Magnus Ridolph, the character he invented for his first series. Ridolph is a rather unusual hero for the pulps in which he appeared (*Startling Stories* for eight of the ten): he is a detective and problem-solver of more than middle age, a bit of a rogue, constantly in financial difficulties. In "The Kokod Warriors," he deals with a client's disappointment in unmistakably Vancean language:

"[You expected] a younger man, perhaps? With conspicuous biceps, a gun on his hip, a space helmet on his head? Or perhaps my beard alarms you?" ..... "If your business requires feats of physical prowess, I beg you to hire elsewhere. My janitor might satisfy your needs: an excellent chap who engages his spare time moving bar-bells from one elevation to another."

This decidedly soft-boiled detective, the antithesis of Kirth Gersen, anticipates Miro Hetzel of ***Galactic Effectuator*** and, even more strongly, the cagey Milton Hack of "The Man From Zodiac" (a series that unfortunately never got beyond its first story). The plots Ridolph inhabits are science-fictional whodunits and puzzles, a form that Vance exploited extensively in his pulp days and which perhaps led him to the out-and-out mystery novel - compare the complicated murder and ironic ending of "First Star I See Tonight" with the reasoning behind Ridolph's solution to the problem of "Diggings" or his treatment of the gamblers and tourists in "The Kokod Warriors".

Between 1948 and 1958 he wrote ten Ridolph tales, six of which comprise his entire published output in 1948 and 1949, when he had ambitions to become a million-word-a-year writer along the lines of Erle Stanley Gardner. The results in the case of "Diggings" and "Sanatoris Short-Cut" he calls "less than remarkable, " though anyone who has tried to write a story (let alone two) in a single weekend may disagree. While the plot "Diggings" is a rather drawn-out one-liner, it still shows that even early and hasty Vance prose is a cut above average. Also of interest is the idea of intelligent trees, a motif that has appeared in Vance 's work with some regularity from ***Son Of the Tree*** and ***The Houses of Iszm*** to ***Maske: Thaery***.

1950 saw the publication of work more sophisticated in verbal surface, narrative structure, and characterization than the early Ridolph stories. Vance's second sale to *Astounding*, "The Potters of Firsk," contains some effective pictorial writing-for example, the extended opening description of the pottery bowl. What makes the story work, though, is the sense of place with which Vance invests the world of Firsk. It is one of his many metal-poor, low-technology, traditional-culture worlds, a qiet, attractive backwater reminiscent of an Orient that never was. Such semi-pastoral settings, often juxtaposed to areas of harshness and lawlessness, appear later in ***Big Planet***, ***The Blue World,*** the Durdane and Tschai series, "The Moon Moth," and elsewhere. The other Vance hallmark is the treatment of alien psychology as simply different rather than evil. The Potters' values are sufficient for their own needs and consistent with their view of the world; that they result in the death of Thomm's boss is unfortunate for the boss but a gain for those who are privileged to see the bowl made from his bones.

"Noise" (1952), which also concerns the alienness of the alien, more psychological fantasy

than SF - a descendant of the tales E. T. A. Hoffmann and Poe rather than, say, Jules Verne - in questioning of the reality of our normal world and its categories. The astronomical irregularity of the solar system in which spaceman Evans is marooned should probably be seen not as the cause of the visions he experiences but as a sign that this neighborhood of the universe is not suited to human understanding. In a line that has echoes throughout Vance's work, Evans reflects that "the word intelligence may not even enter the picture; is not our brain a peculiarly anthropoid characteristic, and is not intelligence a fuction of our peculiarly anthropoid brain!" Reality is not something "out there" which we can know directly, but only an interpretation, a model constructed and limited by our specific (in the sense of "species" as well as "particular") sensibilities - or, in some cases, by individual needs, desire, and will.

This puzzle of the relationship between internal and external reality haunts much of Vance's work, whether he is exploring the differing perceptions and value systems of humans and aliens or the control of external reality by the individual will or the influence of environment and evolution on cultures. In the Dying Earth tale of "Guyal of Sfere," Kerlin the Caretaker forgets that time is passing and so does not age - until he is brought back to "reality," whereupon he dies. The magicians of "The Miracle Workers" (1958) control demons and other entities that exist only because others believe they do, while the psionic supermen of "Telek" (1952) manipulate the physical world because they believe they can do so. The primal example of this theme in Vance 's work is, of course "The World-Thinker," in which the alien Laoome creates and controls multiple real universes by force of mind alone. This projection of the will and imagination on the fabric of reality is, among other things, an image of the artist, as a glance at the final episode of "The New Prime " (1951) will confirm.

But the environment can control thought and behavior as well, thus the ability of the Organisms to survive Earth's psssage through the "pocket of non-causality" in "The Men Return" (1957) and their demotion back to mere insanity when causality is restored. Vance explored this idea in an earlier story, "The Devil on Salvation Bluff" (1955), in which the colonists of a planet similar to that in "Noise" have adapted by abandoning all regularity in their lives, while a group of missionaries clings desperately to the order supplied by their clock. When the clock is destroyed, the missionaries are forced to accept the unpredictability of their environment on its own terms, to become as "crazy" as the colonists.

IV

It is impossible to discuss Jack Vance without mentioning his gift of language. He is a remarkable and unmistakable stylist whose manner cannot be separated from the matter of his fiction. It may be interesting to look for a moment at how his way with words extends the sense of "style" beyond the decorative to the thematic. Where much SF attempts to furnish a future milieu with scientific and pseudoscientific neologisms (hyperdrive, subspace, positronic brain) or to create a future colloquial pattern in the manner of Anthony Burgess in ***A Clockwork Orange*** or Russell Hoban in ***Riddley Walker***, Vance pursues the same goals - the creation of atmosphere and milieu through control of verbal surface - with language that looks backward in time rather than forward. This is not surprising in his fantasies, since archaic language is one of the conventions of modern fantasy. In the SF, however, it creates an interesting tension, a distance between reader and milieu, a sense of the foreign made real to which the adjective "exotic" does not quite do justice.

Perhaps the best example of this is to be seen in "The Dragon Masters", where most of the words appropriate to the neofeudalism of Aerlith are obsolete or archaic (fugleman, armamentarium), while names for the technological devices are plain, dcscriptive English (vision-pane, heat-gun) rather than scientific Greco-Latin. Aerlith is another low-technology backwater rather than a futuristic gadgeteer's heaven; moreover, this is an ancient future, one with a long history of its own, and the vocabulary emphasizes this mixture of yesterday and tomorrow by invoking our own past.

Another stylistic quirk with a scholarly feel is Vance's fondness for fictional versions of the impedimenta of the scholarly text - the epigraph, the footnote, the glossary, the appendix. These devices supply details about setting and background that might otherwise impede the movement of the narrative; generally they are crucial to an understanding of the story, but sometimes they seem excursions, decorations, or detours. This is not to say that they are irrelevant, however. A footnote in ***To Live Forever*** enumerates the variety of "Stimmo" pills available to the citizens of Clarges, describes their effects, and points out their limitations and the results of overuse. This not only prepares for a scene in which a new widow adjusts her mood with "Non-Sobs," it also emphasizes the artifiality of common life in the city. Similarly, the epigraphs often carry thematic rather than purely informational messages, as in the selections from "Life" by Unspiek, Baron Bodissey and "The Avatar's Apprentice" that introduce many chapters in the Demon Princes novels. The Baron and the anonymous author of the scroll from the Ninth dimension sound like Jack Vance in two of his more familiar roles: the philosophic-scientific observer and the playful and ironic artist-sage, both of whom caution us not to expect the universe to meet human specifications.

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V

Those middle sections - where it's "Vance" rather than "Jack" - are the scholarly-critical parts of this introduction, and they're appropriate in this volume of celebration and appreciation not just because I'm an academic, but because Jack's work deserves and rewards that kind of attention. The reviewers' cliches about Jack (to which I've contributed my share) - that he's colorful, exotic, a stylist, an ironist, a painter of alien landscapes, and so on - rarely mention the consistency with which he has returned to his major themes or the rather stern views that inform such heroic-romantic tales as "The Dragon Masters" and the Durdane trilogy or the ongoing critique of modern urban life that goes back at least to "Chateau d'If" (aka "New Bodies for Old"). When he reads this, Jack will probably snort and reach for his banjo and kazoo, but he is not just an inventor of entertainments; he is as skilled and serious an investigator of our "place among the infinities" as this field has produced. Happy fortieth, Jack.

Russell Letson

---------- JACK VANCE BOOKS AND STORIES ----------

Last update: January 23, 1993

This is a compilation of novels, stories, etc. written by Jack Vance (full name: John Holbrook Vance). I've tried to make it as complete as was possible and the result is quite good.

There are six sections:

1 - A list of all his SF-books and short story collections.
2 - A list of all his non-SF books.
3 - A list of all his stories.
4 - A list of his short story collections and the stories that appear in them.
5 - A probably incomplete list of Jack Vance stories that appeared in anthologies.
6 - Miscellaneous, or everything that didn't fit in the previous sections.

If you have additional information, or you see inconsistencies or errors, please e-mail them to: Hans@Wyst.Hobby.nl.

I need more information on anthologies: first of all, I suspect that there are many anthologies that I know nothing about, and secondly I do not have the year of publication of most of the anthologies in section 5. I also like to have more data for the newly created section 6. Note that I have rearranged section one into two parts, the first only shows the title and the year of first publication, while the second part gives more detailed information, such as ISBN numbers, etc. Any corrections and additions is greatly appreciated.

I want to thank the following people who helped me by providing lists and other Vance-related material I used in compiling this list:

Richard W. Gombert
Esther Hu
Gregg Parmentier
Richard Vermaas
John C. Wenn
Remy Wetzels

Enjoy!

Hans Verkuil

Hans Verkuil, Toendra 115, 2904 TK Capelle a/d IJssel, The Netherlands

"...and the princesses were beautiful as the day is long and so noble they could pee through a dozen mattresses --" (Terry Pratchett)

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Section 1: A list of all his SF-books and short story collections

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[C] == Short Story Collection.
[CP] == Chapbook (a very short book, or pamphlet).
[J] == The book is for juveniles (however you define them).
[O] == Omnibus. Includes other books.
abr == Abridgement of other listed title.
aka == Also known by this other title.
contains == This book wholely includes the other.

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Vance, Jack [pseudonym of John Holbrook Vance] [U.S.A., 8/28/1916-]
[Hugo 1963, 1967; Nebula 1966; World Fantasy Award 1990]

Part I - Titles and year of publication

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Books that belong to a series or share a common background are grouped together. The remainder has been split into novels and story collections.

DYING EARTH

The Dying Earth	[1950]	[C]
The Eyes of the Overworld	[1966]	[C]
The Seventeen Virgins	[1979]	[CP]
The Bagful of Dreams	[1979]	[CP]
Morreion: A Tale of Dying Earth	[1979]	[CP]
Cugel's Saga	[1983]	[C] [includes "The Seventeen Virgins" and "The Bagful of Dreams"]
Rhialto the Marvelous	[1984]	[C] [includes "Morreion"]

BIG PLANET

Big Planet	[1957]	[abr of the story "Big Planet"]
Showboat World	[1975]	

THE DEMON PRINCES

Star King	[1964]
The Killing Machine	[1964]
The Palace of Love	[1967]
The Face	[1979]
The Book of Dreams	[1981]

TSCHAI

City of the Chasch	[1968]	[aka "Chasch"]
Servants of the Wankh	[1969]	[aka "Wankh"]
The Dirdir	[1969]	
The Pnume	[1970]	

DURDANE

The Anome	[1973]	[aka "The Faceless Man"]
The Brave Free Men	[1973]	
The Asutra	[1974]	

ALASTOR CLUSTER

Trullion: Alastor 2262	[1973]	
Marune: Alastor 933	[1975]	
Wyst: Alastor 1716	[1978]	

LYONESSE

Lyonesse I: Suldrun's Garden	[1983]	
Lyonesse II: The Green Pearl	[1985]	
Lyonesse III: Madouc	[1990]	[Winner: 1990 World Fantasy Award]

CADWAL CHRONICLES

Araminta Station	[1987]	
Ecce and Old Earth	[1991]	
Throy	[1992]	

ASSORTED NOVELS

Vandals of the Void	[1953]	[J]
The Five Gold Bands	[1953]	[aka "The Space Pirate"]
To Live Forever	[1956]	
Slaves of the Klau	[1958]	[abr of "Planet of the Damned"]
The Languages of Pao	[1958]	
The Dragon Masters	[1963]	[Winner: 1963 Hugo Award]
The Houses of Iszm	[1964]	
Son of the Tree	[1964]	
Monsters in Orbit	[1965]	["Abercrombie Station" and "Cholwell's Chickens"]
Space Opera	[1965]	
The Blue World	[1966]	
The Brains of Earth	[1966]	[aka "Nopalgarth"]
The Last Castle	[1967]	[Winner: 1966 Nebula Award] [Winner: 1967 Hugo Award]
Emphyrio	[1969]	
The Gray Prince	[1974]	[aka "The Grey Prince"] [aka "The Domains of Koryphon"]
Maske: Thaery	[1976]	
Gold and Iron	[1982]	[aka "Planet of the Damned"]

SHORT STORY COLLECTIONS

Future Tense	[1964]	[aka "Dust of Far Suns"]
The World Between and Other Stories	[1965]	[aka "The Moon Moth"]
The Many Worlds of Magnus Ridolph	[1966]	
Eight Fantasms and Magics	[1969]	
The Worlds of Jack Vance	[1973]	
The Best of Jack Vance	[1976]	[includes "The Last Castle"]
Fantasms and Magics	[1978]	["Eight Fantasms and Magic" - 2]
Green Magic	[1979]	
The Galactic Effectuator	[1980]	
The Many Worlds of Magnus Ridolph	[1980]	[The Many Worlds of Magnus Ridolph [1966] + 2]
Lost Moons	[1982]	
The Narrow Land	[1982]	
The Light from a Lone Star	[1985]	
The Complete Magnus Ridolph	[1985]	[The Many Worlds of Magnus Ridolph [1980] + 2]
The Augmented Agent	[1986]	
The Dark Side of the Moon	[1986]	
Chateau D'If	[1990]	
When the Five Moons Rise	[1992]	

Part II - Publishers and ISBN numbers

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The titles appear in the same order as in part I. All of this information is taken direct from books in private collections in California, Hawaii, Iowa, New York and other places.

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h == Hardcover edition.
t == Trade paperback edition.
m == Mass market edition.
* == This ISBN for signed edition only.

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DYING EARTH

The Dying Earth	m	[1950]		Hillman
	m	[1969]	0-447-74547-6	Lancer
	m		74-807	Lancer
	m	[1972]	0-447-75373-8	Lancer
		[1972]	0-583-12091-1	Grafton
	h	[1976]		Underwood-Miller
	m	[1977]	0-671-81092-8	Pocket
	m	[1979]	0-671-83152-6	Pocket
	m	[1982]	0-671-44184-1	Timescape
	m	[1986]		Baen

The Eyes of the Overworld	m	[1966] M-149	Ace
		[1972] 0-583-12127-6	Grafton
	h	[1977] 0-8398-2366-5	Gregg Press
	m	[1977] 0-671-80904-0	Pocket
	h	[1978]	Underwood-Miller
	m	0-671-83292-1	Pocket
The Seventeen Virgins	cp	[1979]	Underwood-Miller
	h	[1979]	Underwood-Miller
The Bagful of Dreams	cp	[1979]	Underwood-Miller
Morreion: A Tale of Dying Earth	h	[1979] 0-934438-20-X	Underwood-Miller
	h	[1979] 0-934438-21-8*	Underwood-Miller
Cugel's Saga	h	[1983] 0-671-49450-3	Timescape
	h	[1984] 0-934438-83-8	Underwood-Miller
	m	[1984] 0-671-55917-6	Baen
		[1985] 0-586-06319-6	Grafton
Rhialto the Marvelous	h	[1984] 0-88733-004-5	Brandywine
		[1985] 0-586-06505-9	Grafton
	h	[1984] 0-671-55911-7	Baen
	m	[1985] 0-671-55991-5	Baen
		[1987] 0-7278-1375-7	Severn House
BIG PLANET			
Big Planet	m	[1957]	Avalon
	m	[1958] D-295	Ace
	m	[1978] 0-441-06171-0	Ace
	m	0-441-07661-0	Ace
		[1977]	Coronet
	m	[1982] 0-340-21251-9	Coronet
	m	[1989] 0-812-55698-4	Tor
unabridged	m	[1957] G-661	Ace
	h	[1978]	Underwood-Miller
Showboat World	m	[1975] 0-515-03698-6	Pyramid
	h	[1983] 0-934438-76-5	Underwood-Miller
	h	[1983] 0-934438-75-7*	Underwood-Miller
	m	[1981] 0-87997-660-8	DAW #453
	m	0-340-21252-7	Coronet
	m	[1989] 0-812-50093-8	Tor (US)
	m	[1989] 0-812-50092-X	Tor (Can)
THE DEMON PRINCES			
Star King	m	[1964] F905	Berkley
		[1966]	Dobson
	m	[1978] 0-87997-402-8	DAW #305
	h	[1981] 0-934439-42-0	Underwood-Miller
The Killing Machine	m	[1964] F1003	Berkley
		[1967]	Dobson
	m	[1978] 0-87997-409-5	DAW #309
	h	[1981] 0-934438-51-X	Underwood-Miller

The Palace of Love	m	[1967] X1454	Berkley
		[1968]	Dobson
	h	[1981] 0-934439-52-8	Underwood-Miller
	m	[1989] 0-87997-442-7	DAW #325
	m	0-586-07309-4	Grafton
	m	0-340-25396-7	Coronet
The Face	m	[1979] 0-87997-498-2	DAW #361
	h	[1980] 0-934438-23-4	Underwood-Miller
The Book of Dreams	m	[1981] 0-87997-587-3	DAW #416
	h	[1981] 0-934438-41-2	Underwood-Miller
	m	0-340-26666-X	Coronet

TSCHAI

City of the Chasch	m	[1968] 07688	Ace
		[1975]	Dobson
	h	[1979]	Underwood-Miller
	m	[1979] 0-87997-461-3	DAW #339
	t	[1986] 0-312-94043-2	Bluejay
	m	[1974] 0-583-12340-6	Mayflower
Servants of the Wankh	m	[1969] 66900	Ace
		[1975]	Dobson
	m	[1979] 0-87997-467-2	DAW #342
	h	[1980] 0-934438-22-6	Underwood-Miller
	t	[1986] 0-312-94449-7	Bluejay
	m	[1975] 0-583-12341-4	Mayflower
The Dirdir	m	[1969] 66901	Ace
		[1975]	Dobson
	h	[1980] 0-934438-24-2	Underwood-Miller
	m	[1979] 0-87997-478-8	DAW #347
	m	[1975] 0-583-12342-2	Mayflower
The Pnume	m	[1970] 66902	Ace
		[1975]	Dobson
	m	[1979] 0-87997-484-2	DAW #351
	h	[1980] 0-934438-57-9	Underwood-Miller
	m	[1976] 0-583-12343-0	Mayflower
Single volume omnibus edition:			
Planet of Adventure		[1984] 0-586-06346-3	Grafton

DURDANE

The Anome	m	[1973] 0-440-00441-1	Dell
	m	[1975] 0-340-19827-3	Coronet
[as "The Faceless Man"]	m	[1978] 0-441-22500-4	Ace
	h	[1983] 0-934438-85-4	Underwood-Miller
	h	[1983] 0-934438-84-6*	Underwood-Miller

The Brave Free Men	m	[1973] 0-440-01708-4	Dell
	m	[1975] 0-340-19828-1	Coronet
	m	[1978] 0-441-07200-3	Ace
	h	[1983] 0-934438-86-2*	Underwood-Miller
	h	[1983] 0-934438-87-0	Underwood-Miller
The Asutra	m	[1974] 0-440-03157-5	Dell
	m	[1975] 0-340-19830-3	Coronet
	m	[1978] 0-441-03297-4	Ace
	h	[1983] 0-934438-88-9*	Underwood-Miller
	h	[1983] 0-934438-89-7	Underwood-Miller

Single volume omnibus edition:

Durdane		[1989]	

ALASTOR CLUSTER

Trullion: Alastor 2262	m	[1973] 0-345-03308-6	Ballantine
		0-345-26799-0	Ballantine
	h	[1984] 0-934438-92-7*	Underwood-Miller
	h	[1984] 0-934438-93-5	Underwood-Miller
	m	[1981] 0-87997-590-3	DAW #418
Marune: Alastor 933	m	[1975] 0-345-24518-0	Ballantine
	h	[1984] 0-934438-95-1	Underwood-Miller
	h	[1984] 0-934438-94-3*	Underwood-Miller
	m	[1981] 0-87997-591-1	DAW #419
		0-340-22950-0	Coronet
Wyst: Alastor 1716	m	[1978] 0-87997-413-3	DAW #312
	m	0-87997-593-8	DAW
	h	[1984] 0-934438-97-8	Underwood-Miller
	h	[1984] 0-934438-96-X*	Underwood-Miller
	m	0-340-26096-3	Coronet

LYONESSE

Lyonesse I: Suldrun's Garden	h	[1983] 0-425-06832-3	Berkley
	t	[1983] 0-425-05873-5	Berkley
	m	[1984] 0-425-06832-3	Berkley
	m	0-441-50530-9	Ace
	h	[1983] 0-934438-72-2	Underwood-Miller
	h	[1986] 101865	SFBC
Lyonesse II: The Green Pearl	h	[1985] 0-425-09636-X	Berkley
	t	[1985] 0-425-08746-8	Berkley
	h	[1985] 0-88733-010-X	Underwood-Miller
	h	[1986] 101998	SFBC
Lyonesse III: Madouc	h	[1989] 0-88733-070-3	Underwood-Miller
	h	[1989] 0-88733-125-4	Underwood-Miller
	t	[1990] 0-441-50531-7	Ace
	m	[1991] 0-441-50532-5	Ace
	h	176305	SFBC

CADWAL CHRONICLES

Araminta Station	h	[1987] 0-88733-059-2*	Underwood-Miller
	h	[1988] 0-312-93044-5	Tor
	m	[1989] 0-812-55709-3	Tor (US)
	m	[1989] 0-812-55710-7	Tor (Can)
	h	[1991] 189324/192179	SFBC
Ecce and Old Earth	h	[1991] 0-88733-127-0	Underwood-Miller
	h	[1991] 0-312-85132-4	Tor
	m	[1992] 0-812-55701-8	Tor
	h	[1991] 189332/192179	SFBC
Throy	h	[1992] 0-88733-135-1	Underwood-Miller
	h	[1993] 0-450-58105-5	NEL
	t	[1993] 0-450-	NEL

ASSORTED NOVELS

The Brains of Earth	m	[1966] M-141	Ace
	m	[1975] 0-234-77055-4	Dobson
The Houses of Iszm	m	[1964] F-265	Ace
	m	[1971] 0-441-77525-X	Ace
	m	0-583-12308-2	Mayflower
	h	[1983] 0-934438-78-1	Underwood-Miller
	h	[1983] 0-934438-77-3*	Underwood-Miller
Son of the Tree	m	[1964] F-265	Ace
	m	[1971] 0-441-77525-X	Ace
	h	[1983] 0-934438-80-3	Underwood-Miller
	h	[1983] 0-934438-79-X*	Underwood-Miller
Vandals of the Void	h	[1953] LC 52-8975	Winston
	h	[1979] 0-8398-2517-X	Gregg Press
The Five Gold Bands	m	[1980] 0-87997-518-0	DAW #374
	m	0-812-55696-8	Tor (US)
	m	0-812-55697-6	Tor (Can)
[shorter version]	m	[1962] F-185	Ace
	m	0-441-16640-	Ace
[as "Space Pirate"]	p	[1953]	Toby Press
To Live Forever	h	[1956] LC 56-12123	Ballantine
	m	[1956] U2346	Ballantine
	m	[1976] 0-345-25198-9	Ballantine
	m	0-87997-787-6	DAW #511
Slaves of the Klau	m	[1958] D-295	Ace
	m	0-340-24874-2	Coronet
The Languages of Pao		[1958]	Avalon
	m	[1966] 47401	Ace
	m	[1974] 0-441-47042-4	Ace
	h	[1979] 0-934438-16-1	Underwood-Miller
	m	[1980] 0-87997-541-5	DAW #389
	m	0-812-55696-8	Tor (US)
	m	0-812-55697-6	Tor (Can)

The Dragon Masters	m	[1963]	F-185	Ace
	m		0-441-16640-	Ace
	m	[1972]	0-441-16641-5	Ace
	m	[1973]	0-441-16648-2	Ace
		[1965]		Dobson
	h	[1976]	0-8398-2323-1	Gregg Press
	m		0-441-16651-2	Ace
	m	[1985]	0-425-08274-1	Berkley
	m	[1990]	0-812-50895-5	Tor
		[1988]		Easton Press
Monsters in Orbit	m	[1965]	M-125	Ace
Space Opera	m	[1965]	R-1140	Pyramid
	m	[1979]	0-87997-457-5	DAW #336
	h	[1984]	0-934438-99-4	Underwood-Miller
	m		0-340-26775-5	Coronet
The Blue World	m	[1966]	02165	Ballantine
	m	[1966]	U2169	Ballantine
	m	[1977]	0-345-25784-7	Del Rey
	h	[1979]	0-934438-15-3	Underwood-Miller
	m		0-87997-817-1	DAW #527
The Last Castle	m	[1967]		Ace
	m	[1972]	0-441-16641-5	Ace
	h	[1980]	0-934438-36-6*	Underwood-Miller
	h	[1980]	0-934438-35-8	Underwood-Miller
	m	[1986]	0-425-08478-7	Berkley
[w/Silverberg's Nightwings]	m	[1989]	0-812-50194-2	Tor (US)
	m	[1989]	0-812-50274-4	Tor (Can)
Emphyrio		[1969]		Doubleday
	m	[1970]	0-440-02345-9	Dell
	m	[1979]	0-87997-504-0	DAW #365
	m		0-340-26097-1	Coronet
The Gray Prince	h	[1974]	0-672-51994-1	Bobbs-Merrill
	m	[1975]	0-380-00557-7	Avon
	m	[1981]	0-87997-716-7	DAW #473
	m	[1992]		Tor
[as "The Grey Prince"]	m		0-340-20820-1	Coronet
Maske: Thaery	h	[1976]	0-399-11797-0	Berkley-Putnam
	m	[1977]	0-425-03503-4	Berkley-Putnam
	m		0-425-05934-0	Berkley
	h	[1977]		SFBC
Green Magic [CP]	cp	[1979]		Underwood-Miller
Nopalgarth	m	[1980]	0-87997-563-6	DAW #402
[contains: The Brains of Earth, The Houses of Iszm, Son of the Tree]				
Gold and Iron	h	[1982]	0-934438-62-5	Underwood-Miller
	h	[1982]	0-934438-61-7*	Underwood-Miller

SHORT STORY COLLECTIONS

Future Tense	m	[1964] U2214	Ballantine
[as "Dust of Far Suns"]			Zebra
	m	[1981] 0-87997-588-1	DAW #417
The World Between and Other Stories	m	[1965] M-125	Ace
[as "The Moon Moth"]	h	[1975] 0-234-77069-4	Dobson
The Many Worlds of Magnus Ridolph	m	[1966] M-141	Ace
	m	[1977] 0-234-77917-9	Dobson
[1966 + 2 stories]	m	[1980] 0-87997-531-8	DAW
Eight Fantasms and Magics	h	[1969] LC 75-80798	Macmillan
	m	[1970] LC 75-80798	Collier
The Worlds of Jack Vance	m	[1973] 0-441-90955-8	Ace
The Best of Jack Vance	m	[1976] 0-671-80510-X	Pocket
	h	[1978] 0-8008-0726-X	Taplinger
	m	0-671-44186-8	Timescape
Fantasms and Magics	m	[1978] 0-583-12498-4	Grafton
Green Magic	h	[1979] 0-934438-13-7	Underwood-Miller
	h	[1979] 0-934438-17-X	Underwood-Miller
	m	[1988] 0-812-55702-6	Tor (US)
	m	[1988] 0-812-55703-4	Tor (Can)
The Galactic Effectuator	h	[1980] 0-934438-30-7	Underwood-Miller
	h	[1980] 0-934438-29-3*	Underwood-Miller
	m	[1981] 0-441-27232-0	Ace
Lost Moons	h	[1982] 0-934438-56-0	Underwood-Miller
	h	[1982] 0-934438-55-2*	Underwood-Miller
The Narrow Land	m	[1982] 0-87997-747-7	DAW
	m	0-340-34920-4	Coronet
The Light from a Lone Star	h	[1985] 0-915368-31-5	NESFA
	h	[1985] 0-915368-86-2*	NESFA
The Complete Magnus Ridolph	h	[1985] 0-934438-98-6	Underwood-Miller
The Augmented Agent	h	[1986] 0-88733-020-7	Underwood-Miller
	h	[1986] 0-88733-019-3*	Underwood-Miller
	m	[1988] 0-441-03610-4	Ace
The Dark Side of the Moon	h	[1986] 0-88733-021-5	Underwood-Miller
	h	[1986] 0-88733-021-5*	Underwood-Miller
		[1989] 0-450-50257-0	NEL
Chateau D'If	h	[1990] 0-88733-098-3	Underwood-Miller
	h	[1990] 0-88733-099-1*	Underwood-Miller
When the Five Moons Rise	h	[1992] 0-88733-145-9	Underwood-Miller

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Section 2: A list of all his non-SF books

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Books by Jack Vance that aren't SF include (all books published as "John Holbrook Vance" unless otherwise mentioned):

Isle of Peril [as Alan Wade]		[1957]		
[aka Bird Isle]	h	[1988]	0-88733-063-0*	Underwood-Miller
Take My Face [as Peter Held]		[1957]		
	m	[1958]		Pyramid
[boxed with Bird Isle]	h	[1988]	0-88733-064-9*	Underwood-Miller
The Man in the Cage [Winner of 1960 the Edgar Award]				
	h	[1960]		Random House
	m	[1961]		Mayflower
	h	[1983]	0-934438-82-X	Underwood-Miller
	h	[1983]	0-934438-81-1*	Underwood-Miller
The Fox Valley Murders	h	[1966]		Bobbs-Merril
	m	[1967]	0-441-24975-2	Ace
The Pleasant Grove Murders	h	[1967]	LC 67-20453	Bobbs-Merril
	m	[1969]	67110	Ace
The Deadly Isles	h	[1969]		Bobbs-Merril
	m	[1971]	0-441-14165-X	Ace
Bad Ronald	m	[1973]	0-345-23477-4	Ballantine
	h	[1982]	0-934438-64-1	Underwood-Miller
	h	[1982]	0-934438-63-3*	Underwood-Miller
The House on Lily Street	h	[1979]		Underwood-Miller
The View from Chickweed's Window	h	[1979]		Underwood-Miller
Strange Notions	h	[1985]	0-88733-015-0*	Underwood-Miller
The Dark Ocean [boxed with Strange Notions]				
	h	[1985]	0-88733-016-9*	Underwood-Miller

as Ellery Queen:

The Four Johns	m	[1964]	04706	Pocket
[with Blow Hot, Blow Cold]	m	[1978]	0-451-11306-3	Signet
				NEL
[aka "Four Men Called John"]		[1976]		Gollancz
A Room to Die In	m	[1965]	50492	Pocket
	h	[1987]	1-870532-00-7	Kinnell
The Madman Theory	m	[1966]	0-451-Y6715-	Signet
	h	[1988]	1-870532-01-5	Kinnell

He also wrote six episodes of the "Captain Video" TV series in 1952-1953.

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Section 4: A list of his short story collections
and the stories that appear in them.

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The Augmented Agent and Other Stories [1986]
- The Augmented Agent
- Crusade to Maxus
- Golden Girl
- The Man from Zodiac
- The Planet Machine
- Shape-Up
- Sjambak
- Three-Legged Joe

The Best of Jack Vance [1976]
- Preface to the Collection
- Abercrombie Station
- The Last Castle
- The Moon Moth
- Rumfuddle
- Sail 25
- Ullward's Retreat

Chateau D'If [1990]
- Abercrombie Station
- Chateau D'If
- Cholwell's Chickens
- Gift of Gab
- Rumfuddle

The Complete Magnus Ridolph [1985]
- Coup de Grace
- The Howling Bounders
- The King of Thieves
- The Kokod Warriors
- The Spa of Stars
- The Unspeakable McInch
- The Sub-Standard Sardines
- To B or Not to C or to D
- Hard Luck Diggings
- Sanatoris Short-Cut

The Dark Side of the Moon [1986]
- Introduction
- Alfred's Ark
- Dead Ahead
- Dover Spargill's Ghastly Floater
- DP!
- The Enchanted Princess
- First Star I See Tonight
- The House Lords
- Parapsyche
- Phalid's Fate
- The Phantom Milkman
- Planet of the Black Dust
- A Practical Man's Guide
- Sulwen's Planet
- The Temple of Han

Dust of Far Suns [1981]
- See: Future Tense

The Dying Earth [1950]
- Guyal of Sfere
- Liane the Wayfarer
- Mazirian the Magician
- T'Sais
- Turjan of Miir
- Ulan Dhor Ends a Dream

Eight Fantasms and Magic [1969]
- Foreword
- Cil
- Guyal of Sfere
- The Men Return
- The Miracle-Workers
- The New Prime
- Noise
- Telek
- When the Five Moons Rise

The Eyes of the Overworld [1966]
- The Cave in the Forest
- Cil
- The Manse of Iucounu
- The Mountains of Magnatz
- The Overworld
- The Sorcerer Pharesm
- The Pilgrims

Fantasms and Magics [1978]
- Foreword
- Guyal of Sfere
- The Men Return
- The Miracle-Workers
- The New Prime
- Noise
- When the Five Moons Rise

Future Tense [1964]
- Dodkin's Job
- The Gift of Gab
- Sail 25
- Ullward's Retreat

The Galactic Effectuator [1980]
- The Dogtown Tourist Agency
- Freitzke's Turn

Green Magic [1979]
- Green Magic
- Liane the Wayfarer
- The Men Return
- The Miracle-Workers
- The Mitr
- The Moon Moth
- The Narrow Land
- The Pilgrims
- The Secret

The Light from a Lone Star [1985]
- Cat Island
- First Star I See Tonight
- Hard Luck Diggings
- The Men Return
- Noise
- The Potters of Firsk
- A Vance Encyclopedia
  - [non-fiction, by Jack Vance]

Lost Moons [1982]
- Foreword
- Assault on a City
- Dream Castle [revised from
  - I'll Build Your Dream Castle]
- Four Hundred Blackbirds
- Meet Miss Universe
- The Potters of Firsk
- Sabotage on Sulpher Planet
- Seven Exits from Bocz
- Winner Loose All
- The World-Thinker

The Many Worlds of Magnus Ridolph [1966]
- Coup de Grace
- The Howling Bounders
- The King of Thieves
- The Kokod Warriors
- The Spa of Stars
- The Unspeakable McInch

The Many Worlds of Magnus Ridolph [1980]
- Coup de Grace
- The Howling Bounders
- The King of Thieves
- The Kokod Warriors
- The Spa of Stars
- The Unspeakable McInch
- The Sub-Standard Sardines
- To B or Not to C or to D

The Moon Moth and Other Stories [1976]
- See: The World Between
  - and Other Stories

The Narrow Land [1982]
- The Narrow Land
- The Masquerade on Dicantropus
- Where Hesperus Falls
- The World-Thinker
- Green Magic
- The Ten Books
- Chateau d'If

Rhialto the Marvellous [1984]
- The Murthe
- Fader's Waft
- Morreion

When the Five Moons Rise [1992]
- Noise
- Dust of Far Suns
- When the Five Moons Rise
- The New Prime
- Men of the Ten Books
- The Masquerade on Dicantropus
- Where Hesperus Falls
- Telek
- Ullward's Retreat
- Dodkin's Job
- The Devil on Salvation Bluff
- Ecological Onslaught

The World Between and Other Stories [1965]
- Brain of the Galaxy
- The Devil on Salvation Bluff
- The Men Return
- The Moon Moth
- The World Between

The Worlds of Jack Vance [1973]
- Brain of the Galaxy
- The Brains of Earth
- Coupe de Grace
- The Devil on Salvation Bluff
- The King of Thieves
- The Kokod Warriors
- The Men Return
- The Moon Moth
- The World Between

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Section 6: Miscellaneous, or everything that didn't fit in the previous sections

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Shea, Michael [U.S.A., 7/13/1946-]

A Quest for Simbilis	m	1974	Collins	0-586-06549-0

It is a sequel to Vance's "The Eyes of the Overworld", written before "Cugel's Saga"

Stephensen-Payne, Phil & Benson, Gordon, Jr.

Galactic Central: Bibliographies for the Avid Reader, Volume 28

Jack Vance: A Fantasmic Imagination

cp	1988		
cp	1990		

Underwood, Tim & Miller, Chuck, editors

Writers of the 21st Century Series

Jack Vance	h	1980	Taplinger	0-8008-4294-4
	t	1980	Taplinger	0-8008-4295-2

Temianka, Dan, editor

The Jack Vance Lexicon, Underwood-Miller

	h	1992	Underwood-Miller	0-88733-118-1*
	h	1992	Underwood-Miller	0-88733-119-X

Barlowe, Wayne D. et al

Barlowe's Guide to Extraterrestrials	h	1979	Workman	0-89480-113-9
	t	1997	Workman	0-89480-112-0

Rawlins, Jack

The Milford Series: Popular Writers of Today: Vol. 40

Demon Prince, the Dissonant Worlds of Jack Vance

h	1986	Borgo Press	0-89370-163-7
t	1986	Borgo Press	0-89730-263-3