The Vance Phile

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Hello, Vance Fans:

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2018 Waterfront Dr #137
Iowa City, IA 52240

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As of late April, neither ***Ports of Call*** nor ***Night Lamp*** were at Tor for printing. Whenever I find out anything definite about either of them, I'll pass it on in the very next issue. What I've been told is that he's still writing them, Chuck Miller says he's been writing fairly slowly.

I'll be trying to go with a leaner fanzine now that I've finished with the major bibliographies. Expect them to run about 12 pages each after this one. I'll be sending out new issues whenever I reach that total.

I've gone from 12 point to 10 point type for the postscript version, if this causes problems for people, let me know. This still makes the type slightly larger than a US paperback book and it allows me to put more on a page. The 12 point always looked rather large to me anyway. If I buy a mimeograph and a stenciller, I'll go back to 12 point.

This issue contains small bibliographies for Sweden, Germany, and Italy. None of these are anywhere near as large or complete as the English and Dutch, the Italian is much closer to complete. Once again it's been fun trying to get these things together based in the US.

I hope to be writing publishers in various European countries to see if I can get information for more bibliographies in the future. French, Polish, and Spanish come to mind. I am told that only a few short stories have been translated to Finnish. If anyone knows of any other languages Vance's work has been translated into, tell me about it.

Torkel Franzen, who has translated Vance into Swedish, and who supplied much of the Swedish bibliographic information, has written an article for this issue on translating Jack Vance. I hope you enjoy it as much as I did.

Leon J. Janzen's series, *The Elusive Volumes of Jack Vance* continues this issue with ***To Live Forever***. Once again he has provided us with a fine piece of work, his turns of phrase have actually made me double-check to be sure I'm not reading part of a quote. He must be wearing out his thesaurus.

Leon has suggested, and I agree, that we should use *The Vance Phile* as a forum for exchanging Vance information from the past. If anyone has old fanzines or articles, I'd like to get copies so I can either reprint information which is still pertinent, or distribute copies of them to others. Since I've only been actively collecting Vance related items for five years, there is much I have never seen or even heard of.

I will be at the Worldcon in Winnipeg this coming August/September, I'll be keeping my eye on the message board if anyone wants to get together for a beer and/or conversation. I've already got a list of people to meet and, time permitting, I may help out with some of the "Australia in 1999" promotion. Hope to see you there.

Tim Underwood and Chuck Miller have decided to go their separate ways and dissolve Underwood-Miller. Both will continue publishing, and both will still publish Jack Vance books in the future. This was effective at the end of June and the addresses of the two new companies are:

Charles F. Miller, Publisher
708 Westover Drive
Lancaster, PA 17601

Underwood Books
PO Box 1607
Grass Valley, CA 95945

Chuck Miller informed me that, other than Arkham House, U-M had published more books than any other small publisher ever. Hopefully both of these companies can surpass even that. □

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Translating Jack Vance

By Torkel Franzen

Translation is a grueling process, inflicting agonies on the translator, but also subjecting the text to a peculiar and ruthless scrutiny.

Ordinarily, when we read a book, we are mild and forgiving creatures, or so it seems to the translator. As long as we are carried along by the story or the argument, we are prepared to skip lightly over the odd boring passage, and the little stylistic quirks and weaknesses of the author don't trouble us. We don't pause to make sense of every image or visualize every description.

Reading a book as a translator is a very different matter. The little stylistic quirks and weaknesses take on the dimension of instruments of torture. Explosive groans of sheer anguish have escaped my lips as I encounter some descriptive device or image or turn of phrase that the doting author sees fit to inflict upon the reader for what seems to be the eighty-ninth time. Violent hatred for the author has flared in my mind as I have looked, with little hope, at yet another piece of imbecile imagery or muddy description that no reader would ordinarily need to make sense of, but that I have to render into some sort of coherent language. The translator knows that faithfully reproducing the repetitiveness or inanity or sheer unintelligibility of the original will inevitably lay him open to charges of "poor translation," whereas on the other hand he cannot in all conscience rewrite the sentence, the way the editor of the original should have. So he struggles on, doing the best he can, in a series of impossible compromises.

Of course this is not the whole of the translator's life, or it would be dismal indeed. At times the process runs smoothly, and the translator chuckles in childish delight as he – and quite often this means she – captures the original without distortion, hitting on just the right words. In particular there are those rare moments when the translator, translating a piece of writing that he knows to be good, produces a translation that he knows to be good, and reads what he has produced with something like joy, rather than the barely controlled revulsion that is his normal reaction.

Now of course the experience of translation differs depending on the text to be translated, and whether we find the task of translating a particular text mostly revolting or stimulating will depend to some extent on our own literary taste and judgment. But it's an interesting fact that the translator's literary preferences do not necessarily correlate with his view of the text as he translates it. A book that we read with enjoyment as ordinary readers may, when subjected to the remorseless scrutiny inherent in translation, turn out to be a source of infinite irritation and punishment.

So let me comment a bit on Jack Vance as he appears to a translator who is very much a fan of his writing. I've read very nearly all of his published work, and many of his books I've read many times. I've translated the first three Demon Princes novels, of which the translation of ***The Palace of Love*** never appeared in print (for the usual reasons), plus the first of the Planet of Adventure series and two shorter stories, *The Moon Moth* and *The Seventeen Virgins*.

As can be seen from the bibliography, little Vance has been translated into Swedish. The market isn't very big, and many enthusiasts read sf or fantasy in English. Some of the translations are also bad ones, but this tells us nothing about the market. Lots of bad translations appear, simply because publishers normally do not spend more time and money on translations than is necessary to sell the book.

One aspect of Vance's writing that a translator is likely to discover rather quickly is that he is not a stickler for consistency. He does not dwell lovingly on the details of his creations, taking care to make them all fit together into a coherent whole. In the Demon Princes series, there are small inconsistencies at the beginning (such as the significance of the buzzing of a fake-meter), reaching a crescendo of absurdity in the last two books, written a great many years after the first three. The translator of course can do nothing about the larger inconsistencies or absurdities, but some details can be adjusted without doing violence to the story or the writing. Thus in ***The Star King***, Gersen spends a great deal of time and effort, resorting indeed to torture, to find out who were responsible for the Mount Pleasant massacre, while in a "quotation" opening one of the chapters it is presented as a matter of common knowledge that the Demon Princes carried out the raid, Attel Malagate using it as an example to deter other communities from defying him. Here I just deleted the passage referring to Mount Pleasant. Vance of course made no objection, but just acknowledged the inconsistency.

In my experience the supposed excerpts from various books, articles, interviews that Vance often includes in his stories are pleasant from the point

of view of the translator. They provide resting points in the translation of the narrative, where the translator may stretch his legs a bit, using different styles and types of vocabulary. Another translator might of course find this variation a source of irritation rather than relaxation, but I enjoyed translating the passages from "newspaper articles," "scholarly books," the wonderfully absurd "Scroll from the Ninth Dimension."

Style and invention are what the Vance fan associates with his writing. The invention – the cultures, the religions, the creatures, the worlds – in a sense requires no work from the translator, except in the translation of names. Non-descriptive names, of course, are not translated, except for some adjustment of spelling or syntax. Descriptive names, like "Brinktown," are also often left untranslated, but sometimes need to be translated since their significance is referred to in the text. Titles of functionaries and similar people call for translation, which often requires careful thought, unless they are apparently pure invention of no semantic significance in the original. Some very evocative names will have a meaning in the original that does not exist in the target language, but here a translator into Swedish can rely to a large extent on the familiarity with English even of those who read the book in translation. An example, taken from a book that I haven't translated, would be the name "Ifness." In this matter of translating names and more or less descriptive designations, there is considerable latitude for the translator, and choices can be made in different ways.

The distinctive style of Vance's writing (in his science fiction and fantasy) does raise difficulties for a translator. To mention one particular point, the style of his dialogue is often not that of ordinary speech in contemporary English. The translator runs the risk of either reducing the dialogue to a watered-down version, acceptable as ordinary speech but quite lacking the flavor of the original, or else producing what will strike the reader as stilted or peculiar language. To avoid both of these dangers, the translator must rack his brains in picking words and turns of phrase. Contrary to a notion that I have sometimes seen expressed, difficulties in translation from English practically never have to do with any lack of words in the target language. For all the richness of the English language, the problem in translating into one's native language lies in knowing that language, not in knowing English.

These and other aspects of Vance's writing make for a lot of work for the translator, but not the kind of work that makes you want to grab the author by the neck and choke him until he is well and truly dead. In fact there are very few irritating peculiarities of Vance's writing. He does tend to overuse a few phrases – for example, his characters often pause, or reflect for a moment, before speaking – but these are not really significant. In short, Vance passes the acid test of translation remarkably well. From the point of view of the translator, that is, for what the reader thinks is a different matter. What makes Vance a good writer from the translator's point of view is that he feels that he must himself take the blame if his translation falls flat as a piece of writing. □

On:

The *almost* printing history of

The Killing Machine

From:

Don Harlow

I went down to Berkeley tonight to teach my Esperanto class at UCB and I stopped in at The Other Change of Hobbit to confirm that Jack Vance's ***The Killing Machine*** had indeed been serialized in *If* back in early 1965. Tom Whitmore agreed with me that it had been; Dave Nee was sure that it had not. We checked Tuck's index (which goes up to 1968) and found out that, in fact, it had *not* been serialized; the 1964 Berkley edition was its first and, as of 1968, only appearance. Which leaves me with the question – **why** was I so sure that I had read it in *If*? The date on the Berkley edition gave me the answer.

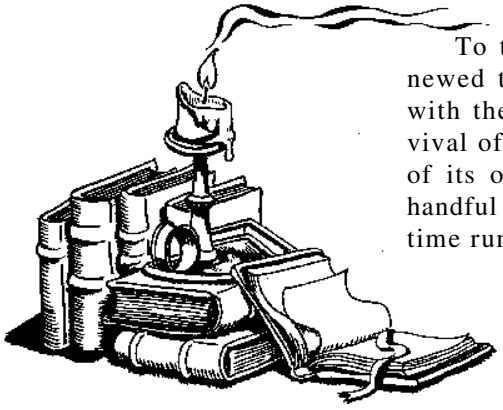
Fred Pohl bought the serial rights to ***The Killing Machine*** in 1964. During late 1964, when I was a brand new second lieutenant in the USAF, living temporarily in San Antonio (which was then an SF desert, unlike Los Angeles, where I had formerly lived and where I had belonged to LASFS), *If* (and, I think, *Galaxy*, which was then *If*'s sister magazine) was advertising the imminent appearance of this second "Demon Princes" novel in serial form, and I was waiting for the magazine with bated breath. (The only other story competing with Vance's novel in my heart at that time was Poul Anderson's *Marque and Reprisal*, which later made up the first third of ***The Star Fox***, in F&SF.)

Somebody screwed up – perhaps Vance's agent, perhaps the schedulers at Berkley. The paperback was not supposed to appear until the second and final installment of the serial version of ***The Killing Machine*** was safely off the stands; instead, it appeared (and I must have picked it up and read it!) *before* the first installment appeared.

I vaguely remember, now, the issue of *If* that was supposed to contain that first installment. It did not; but I remember Pohl apologizing for not carrying the serial, but pointing out that it would not be to the magazine's advantage to serialize a novel that had already appeared in book form. Other material was found to replace it.

However, ***The Killing Machine*** was in fact represented in that first 1965 issue of *If*. While the editor was able to come up with material to replace the text (perhaps from the slush pile, perhaps by stealing material from later issues), it was far too late to replace the commissioned cover picture, which, as I remember, showed the landscape around Interchange. So Vance completists really ought to try to get a copy of that particular issue of *If*, even if there was no Vance story inside.

I have all the stuff to confirm this in my garage; but organizing a safari to darkest Africa would be easier than getting into my garage these days ... □



To the collector, vintage Vance books are a paradox in print. Most, renewed through reprinting, remain ageless and fresh for each new audience, with the most popular titles available nearly forever. Individually, the survival of each fragile volume is limited by the acids in its paper and the habits of its owner. The once numerous early editions are soon found only in a handful of collections ... fantasies rare and delicately bound, timeless while time runs out, we call them...

THE ELUSIVE VOLUMES OF JACK VANCE

by Leon J. Janzen

In 1956, Ballantine Books published ***To Live Forever***, an early Jack Vance novel described and advertised as "adult science fiction." After ten years of experience writing for Startling Stories and Thrilling Wonder, that may have been his intent. ***To Live Forever*** is certainly structured and controlled, but as we read again this taut tale of immortality lost, we're drawn into a city, a society, and a set of problems both remarkable and unique. Vance was very generous in his detailing of the complex social structures, strange adversaries – and the bizarre made logical – that we've come to expect from his later phantasms.

This dramatic story rolls forward through a wealth of Vancian elements and social dynamics which he fully explains and justifies: The Reach, a territory held against the hostile barbarians outside – the various "phyle," or groups of people defined by the their years left to live, their hopes for longevity (and fear of death) measured by "slope" – the life-or-death progress comparisons recomputed daily by the ominous Actuarian, whose black-robed representitives (the Assassins) pay final visits to those whose time has elapsed ... and the "palliatories" housing the thousands (the "cattos") shattered by the strain of their striving. Vance enhances these plot devices with support from the Glarks (who live a normal life and die a normal death), the lurking, vengeful Weirds and Witherers and the dreadfully punitive "Cage of Shame." As with all of Vance's strongest works, harsh conditions force a wronged and motivated individual (Gavin Waylock) to oppose his peers (the immortals who banish him) and finally disrupt a social mechanism which grants eternal life to a few, at a price paid by thousands of others.

The city Clarges, with its immortal phyle, the Amaranth, is as closed a system as any of Vance's fictional societies. Like the magical cusps in another favorite Vance story (which permit a set number of Smolod villagers to experience the magnificent Overworld) one gains precious slope in Clarges only if others lose. In ***To Live Forever*** this inevitably drives Gavin Waylock (like Cugel the Clever) to break the rules. At one point Waylock explains: "One Amaranth per two thousand population is the allowed ratio. When you were received into the Amaranth Society, an element of information entered the Actuarian. Two thousand black wagons went forth on their missions; two thousand doors opened; two thousand despairing creatures left their homes, climbed the three steps; two thousand times..."

As the iconoclastic Waylock seeks eternal life a second time, we move with him through a layered and interlocking series of events involving the life or death of individuals, groups, even the state. In this era, the most evil deed imaginable is the taking of life, yet technology has been developed, through surrogates, to exactly replace a murdered Amaranth immortal. An unfortunate accident labels Waylock a "monster" and so he must continue to murder to keep his life. The beautiful and immortal Jacynth sacrifices herself (twice) through a fanatical desire to preserve the Amaranth, while persecuting Waylock for doing what he must to survive. Meanwhile everyone struggles desperately for slope – and professes a supposed reverence for life – as the state continues the mass "transition" of people who have reached the end of their phyle.

Jack Vance is renowned for the inventive words which infuse his far-distant peoples, places, and times with color and substance. In ***To Live Forever*** he establishes an oppressive atmosphere through the use of a variety of phrases with the same theme ... the inability of the people of Clarges to face the existance of death. There seems to be no limit to the ways our author can acknowledge death indirectly, as his characters convey meanings bleak but acceptable within the mores of Clarges. Suicide is mentioned only as "self-induced transition," and greaving widows ingest the drug known as "non-sobs." When the curious learn that a friend was "fatally taken," they politely ask about his "manner of passing." And the despairing unfortunate whose slope has failed to elevate him to the next phyle is "visited by his Assassin."

To Live Forever is a strong example of how Vance contrasts his characters against the the complex beauty of environments and the general ugliness of people within them. The heightened (and ugly) emotions of lust, greed, fervor and in this book, constant awareness of death, empower and activate Vance's players. These emotions are all the more obvious as they emerge against the author's exotic

locales, beautiful musics, stately pageants, ancient artifacts, and fading glories. These sweet and sour confections combine in Vance's description of Carnevalle: "The spangled hats, the striped costumes, the hoarse voices; bell tones, musical sounds, the subdued mechanical roar which seemed to come from everywhere; the faint odor of perspiration, eyes peering like intoxicated insects through masks; mouths like pink or purple lilies open to call, laugh, deride; the arms and legs moving in grotesque antics, impromptu capers, the erotic sidling and swaying..."

In Clarges all obscenity is death-related and this obsession is another integral element of this novel's setting. A pornographic museum shows death in all its phases, and a necrologue is the ultimate pervert. In the House of the Unknown Thrill people pay to barely escape death, and whisper of a another House where young girls and boys may be "extinguished" for a price. This cultural negativity is feathered into the plot, helps explain events as they unfold, and we realize that there are at least three life/death struggles tangled together in Vance's story. Gavin Waylock the extreme individual fights for life, and so threatens the progress (and very existance) of the Amaranth and people in the other phyles. The truly immortal Actuarian system can permit no threat to its status quo, and must guard its governmental right to reward, punish and outlive the individuals it supposedly serves.

Ballantine's first edition of ***To Live Forever*** has become very difficult to obtain and may be the rarest of Vance's non-mystery hardbacks. Bound in blue cloth with red lettering, it has a modest dustjacket illustration symbolic of an individual striving within the system. The paperback version (Ballantine #167) followed immediately in 1956, and is also rare (Ballantine paperbacks are known for their dried up spine glues and crumbling paper stock...) so treat yours with extreme care. In 1966, Ballantine #U2346 was distributed, with cover artwork and binding very similar to the first paperback ten years earlier. Strangely, this book admits its status as a 2nd printing inside, but claims to be an "original" on its cover! There have been another four or more paperback releases of ***To Live Forever*** over the years, expanding the audience for this early science fiction work by Jack Vance.

An important backdrop for Vance's story is Carnevalle, the enchanting but taudry escape for the slope-stressed people of Clarges. As Vance puts it: "Clarges was austere and monumental. Carnevalle was supple and pungent and passionate." It may seem obvious but perhaps, like Carnevalle, the fantasy works of Jack Vance represent a pungent, passionate escape for all of us. □

Remy Wetzels has an ftp site and WWW access which contain jpg images of covers of various Jack Vance books, copies of the unformatted and postscript formatted fanzines, and copies of all of the bibliographies which have appeared in *The Vance Phile*. The majority of the jpg images were supplied by Joop Eggen and are color scans of mostly Dutch editions. The main exceptions are scans of covers of English language editions supplied by me which go with the *The Elusive Volumes of Jack Vance* articles by Leon J. Janzen. Copies of some of these images will appear in the signed editions of the fanzine in association with reviews and articles.

The images are at gem.stack.urc.tue.nl in directories /vance/english for English language editions and /vance/dutch for Dutch language editions. I suspect that covers from other language translations may appear eventually in future directories. If the site for these images changes there will be notification in the /vance directory at gem.stack.urc.tue.nl, as well as in future issues of *The Vance Phile*.

The URL to access the WWW information (bibliographies and fanzines) is http://www.stack.urc.tue.nl/~remy/.

I will be checking with some mail order dealers through whom I've ordered Vance in the past to see if they will allow me to publicize their addresses in future issues of *The Vance Phile*, so look for some to appear next issue. I'll also start listing prices I see of rarer Vance editions I come across in my search for editions I don't already own.

		condition =>	G	G-VG	VG	VG-F
The Dying Earth	first edition - Hillman, 1950	paperback	$ 60	$120		$200
The Languages of Pao	first edition - Avalon, 1958	hardcover				$450
The Fox Valley Murders	first edition - Bobbs-Merrill, 1966	hardcover				$175
Big Planet	Underwood-Miller	hardcover				$ 40
The Eyes of the Overworld	Underwood-Miller	hardcover (signed)			$ 45	

Underwood-Miller has begun shipping ***The Work of Jack Vance*** (finally), so those of you who want one should contact Tim Underwood or talk to your local book store about ordering it.

Once again I'd like to remind people that putting this together costs me time and money and that donations of articles and money will make it easier to continue to keep this publication going.

Additions to the English language bibliography

Novels:

From series:

The Asutra	m	[1987]	0-575-04052-1	Gollancz
Lyonesse II:The Green Pearl	m	[198?]	0-441-30316-1	Ace
Throy	m	[1994]	0-812-51140-9	Tor

Non-series:

The Gray Prince	m	[1992]	0-812-51133-6	Tor
The Houses of Iszm	m	[1974]	0-583-12308-2	Mayflower
To Live Forever	m	[1991]	0-812-51142-0	Tor

Non-SF/Fantasy:

A Room to Die In	m	[1981]	0-451-09978-8	Signet

Anthologies:

The Dragon Masters

Stories from the Hugo Winners Volume II, Isaac Asimov

m	[1971]	0-449-01880-6	Fawcett

Green Magic

Masterpieces of Terror and the Unknown, Marvin Kaye

h	[1993]		Guild America
h	[1994]	0-312-11026-X	St Martin's

The Last Castle

Stories from the Hugo Winners Volume II, Isaac Asimov

m	[1971]	0-449-01880-6	Fawcett

Liane the Wayfarer

The Oxford Book of Fantasy Stories, Tom Shippey

h	[1994]	0-19-214216-X	Oxford Univ. Press

The Miracle Workers

Modern Classic Short Novels of Science Fiction, Gardner Dozois

h	[1993]	0-312-10504-5	St Martin's
h	[1993]	SFBC	

The Secret

Masters of Darkness III, Dennis Etchison

m	[1991]	0-812-51766-0	Tor

Miscellaneous:

Fabian, Stephen E.

Ladies and Legends	h	[1993]	0-88733-168-8	Underwood-Miller

Platt, Charles

Dream Makers: Vol II	t	[1983]	0-425-05880-8	Berkley

Searles, Meacham, et al

A Reader's Guide to Science Fiction	m	[1979]	0-380-46128-5	Avon

Reviews by Hans Verkuil

The Deadly Isles
by John Holbrook Vance
Bad Ronald
by John Holbrook Vance

Although both novels are mysteries, this is just about the only thing they have in common. ***The Deadly Isles*** is an enjoyable Whodunnit, written in a style that is very reminiscent of his science fiction work. It starts off with a short history of the Royce family in a way that reminded me of the beginning of ***Maske: Thaery***, sketching with broad strokes the background of the three Royces: Brady, his son Carson and Brady's cousin Luke. Brady inherited a large fortune and, although he had a reputation as a playboy, finally settled down and marries Lia Wintersea. They decide to spend their honeymoon on Brady's yacht *Dorado IV* and travel to assorted Pacific islands.

Luke, who lives on Tahiti, notices a man in a Citroën following him around. While driving on a deserted road, a Citroën pushes him off the road and over a cliff. Miraculously, Luke manages to survive more or less unharmed, although his assailant assumes him dead. Luke takes on another name and starts investigating who tried to kill him and why.

The descriptions of the beautiful Pacific islands that Luke travels through are very good. Written in that typical style patented by Vance, one almost feels the sun shining down from a blue sky, making ***The Deadly Isles*** a very pleasant read.

Bad Ronald differs wildly from ***The Deadly Isles***. For that matter, it is very different from everything else Jack Vance has written. ***Bad Ronald*** is a psychological thriller, diving into the mind of a rapist and murderer. Seventeen year old Ronald, pampered by a mother who sees only a good boy who needs to be protected from the outside world, is obsessed with girls. After being completely ignored at a swimming party, he takes out his rage on a young girl, whom he rapes and murders. Unfortunately for him, he leaves traces that obviously identify him as the killer.

After he tells his mother that he accidentally killed a girl who tried to blackmail him, she hides him in the downstairs bathroom, which is then closed off from view. After a few months his mother suddenly dies and the house is sold to a family with three beautiful daughters...

Bad Ronald is a difficult read. After all, it is written from Ronald's viewpoint, which is not a very comfortable one. There are no Vancean sceneries present, and neither is his irony. The only remote fantasy link is the fantasy world Ronald has constructed, which includes dukes, princesses, fairies and witches.

Bad Ronald is not everyones cup of tea, I think. It is an excellent thriller, but very bleak and for some it may be too much unlike Vance.

As far as I am aware, ***Bad Ronald*** is also the only Jack Vance novel that has been made into a movie. In 1973 it was released on US television, the movie is a much watered down version of the story, without the disturbing overtones. There is also a rumor that there is a French movie version of ***Bad Ronald***, but no one has been able to confirm that. If anyone could supply more information it would be appreciated. □

Strange Notions
by Jack Vance

While making drawings in Rome, art student Clarence (Chuck) Musgrave is approached by a man called Kex. Kex hires him to make drawings of Positano, situated at the coast of Italy just below Naples. The reverse side of a piece of paper with Kex' address on it has a list of 10 names, all of whom Chuck will meet in Positano.

Soon after Chuck arrives it becomes apparent that something strange is going on. For one thing, Chuck seems to closely resemble a certain James Hilfstone, who has a bad reputation in Positano. It is also clear that not all foreigners living in Positano do so just because they like the scenery.

Speaking of scenery, Strange Notions contains copious amounts of it, in the usual Jack Vance fashion. Strange Notions is not a traditional mystery, where someone is killed early on and a sleuth tries to solve the murder. Much more important in this book is the mystery of why certain people live in Positano and why Kex hired Chuck in the first place.

The unusual plot may also explain why this novel never enjoyed a mass-market edition. There are only 500 signed and numbered editions around (slipcased with The Dark Ocean) and I count myself lucky for owning one of them. Maybe Underwood-Miller should consider doing a larger, unsigned run of these two novels. There is certainly a market for them, especially among Vance fans. □

On:
The Elusive Volumes of Jack Vance: ***The Languages of Pao***

from:
Per Christian "PC" Jorgensen

Mr. Janzen got the gist of the theoretical framework behind ***The Languages of Pao*** right, but it should perhaps be mentioned that the novel is, in fact, a *conscious* illustration of the Sapir-Whorf hypothesis from linguistics. It is praised in the excellent ***Aliens and Linguists*** by Walter E. Meyers (University of Georgia Press, Athens, 1980). This is a study of the use of language and language theory in science fiction. Not all authors get the same good marks as Mr. Vance...

It was also very much a treat for me to read this novel again, *after* I'd been exposed to this hypothesis, and the arguments pro and con, when studying linguistics. □

Swedish Bibliography
German Bibliography
Italian Bibliography

I've combined the first sections of all three of these bibliographies to save on duplication. Section one is the listing of all of Vance's published works, with references to the later sections. I have assumed for this document that the German short story collections with the same names as English ones contain the same stories given the way the information was given me.

Sections two, four, and six are all of the Swedish, German, and Italian translations of his novels and collections that I have found out about. Sections three, five, and seven are other publications of interest in those languages.

Sections two through seven contain the year, ISBN, translated title, original title, translator, and publisher information for each book. Series are listed together as in the English bibliography, in the order of publication of the first English language edition of the first book in the series.

As usual I'd like to thank the people who supplied me with the information included here:

Swedish bibliography:
Torkel Franzen
Magnus Olsson
Hans ter Horst

German bibliography:
Holger Reusch

Italian bibliography:
Francesco Marcolla

Conventions used in section one:

nomenclature for English titles:

Bold Italic [year]	=	novel
Italic	=	shorter work

nomenclature for non-English edition listings:

Bold Italic	=	novel/collection title
Bold Italic (O)	=	omnibus title
Bold Italic (A)	=	anthology title
*, **, ***, etc	=	different transl.
Italic (M)	=	magazine
(Se)	=	Swedish Edition
(De)	=	German edition
(It)	=	Italian edition

Section 1: Reference list of all Jack Vance stories

Abercrombie Station
- ***Das Segel im Sonnenwind*** (De)
- ***Il satellite dei cospiratori*** (It)
- ***Il meglio di Jack Vance*** (It)

Alfred's Ark

The Anome [1973] (Durdane)
- ***Der Mann ohne Gesicht*** (De)
- ***Durdane*** (O) (De)
- ***Il mondo di Durdane*** (It)
- ***Durdane: Trilogia degli Asutra*** (O) (It)

Araminta Station [1987] (Cadwal)
- ***Stazione Araminta*** (It)

The Asutra [1974] (Durdane)
- ***Die Asutra*** (De)
- ***Durdane*** (O) (De)
- ***Asutra*** (It)
- ***Durdane: Trilogia degli Asutra*** (O) (It)

Assault on a City
- ***Verlorene Monde*** (De)
- ***La terra di Ern*** (It)

The Augmented Agent

Bad Ronald [1973]
- ***Stygge Ronald*** (Se)

The Bagful of Dreams (The Dying Earth)

Big Planet [1957] (Big Planet)
- ***Planet der Ausgestoßenen*** (De)
- ***L'odissea di Glystra*** (It)
- ***Glystra*** (It)
- ***Il ciclo del grande pianeta*** (O) (It)

Birds Isle (See: ***Isle of Peril***)

The Blue World [1966]
- ***Der azurne Planet*** (De)
- ***Pianeta d'acqua*** (It)

The Book of Dreams [1981] (Demon Princes)
- ***Das Buch der Träume*** (De)
- ***Il libro dei sogni*** (It)
- ***Gli ultimi principi*** (O) (It)
- ***I cinque re stellari*** (O) (It)

Brain of the Galaxy
- ***Die besten Stories von Jack Vance*** (De)
- ***La terra di Ern*** (It)

The Brains of Earth
- ***Die besten Stories von Jack Vance*** (De)

The Brave Free Men [1973] (Durdane)
Der Kampf um Durdane (De)
Durdane (O) (De)
Il popolo di Durdane (It)
Durdane: Trilogia degli Asutra (O) (It)
Cat Island
The Cave in the Forest (The Dying Earth)
Crepuscolo di un mondo (O) (It)
Chateau d'If
La terra di Ern (It)
Cholwell's Chickens
Il satellite dei cospiratori (It)
Cil
Jules Verne Magasinet (M) (Se)
Crepuscolo di un mondo (O) (It)
City of the Chasch [1968] (Tschai)
Skeppsbrutna (Se)
Chaschernas stad (Se)
Die Stadt der Khash (De)
Planet der Abenteuer (O) (De)
Naufragio sul pianeta Tschai (It)
Pianeta Tschai:
La quadrilogia completa (O) (It)
Cosmic Hotfoot
Coupe de Grace
Die besten Stories von Jack Vance (De)
Le avventure di Magnus Ridolph (It)
Crusade to Alambar
Crusade to Maxus (See: *Crusade to Alambar*)
Cugel's Saga [1983] (The Dying Earth)
Cugels Saga (Se)
La saga di Cugel (It)
The Dark Ocean [1985]
Dead Ahead
The Deadly Isles [1969]
The Devil on Salvation Bluff
Die besten Stories von Jack Vance (De)
The Dirdir [1969] (Tschai)
Dirdirerna (Se)
Im Reich der Dirdir (De)
Planet der Abenteuer (O) (De)
I tesori di Tschai (It)
Pianeta Tschai:
La quadrilogia completa (O) (It)
Dodkin's Job
The Dogtown Tourist Agency
Der galaktische Spürhund (De)
Miro Hetzel l'investigatore (It)
The Domains of Koryphon (See: ***The Grey Prince***)
Dover Spargill's Ghastly Floater
DP!
The Dragon Masters [1963]
Isaac Asimov presenta
i premi Hugo 1955-1975 (A) (It)
The Dreamer **(See: *The Enchanted Princess*)**
Dust of Far Suns (See: *Sail 25*)
The Dying Earth [1950] (The Dying Earth)
Den Döende Jorden (Se)
Crepuscolo di un mondo (O) (It)
Ecce and Old Earth [1991] (Cadwal)
I segreti di Cadwal (It)
Ecological Onslaught (See: *The World Between*)
Emphyrio [1969]
Emphyrio (De)
Crociata spaziale (It)
The Enchanted Princess
The Eyes of the Overworld [1965] (The Dying Earth)
Crepuscolo di un mondo (O) (It)
The Eyes of the Overworld (See: *Cil*)
The Face [1979] (Demon Princes)
Das Gesicht (De)
La faccia (It)
Gli ultimi principi (O) (It)
I cinque re stellari (O) (It)
Fader's Waft (The Dying Earth)
Rhialto il meraviglioso (It)
First Star I See Tonight
The Five Gold Bands [1953]
Das Weltraum-Monopol (De)
Il pirata dei cinque mondi (It)
Four Hundred Blackbirds
Verlorene Monde (De)
The Four Johns [1964]
The Fox Valley Murders [1966]
Dödsskuggornas dal (Se)
Freitzke's Turn
Der galaktische Spürhund (De)
Miro Hetzel l'investigatore (It)
Gateway to Strangeness (See: *Sail 25*)
The Gift of Gab
Golden Girl
Green Magic
Grüne Magie (De)
La terra di Ern (It)
The Grey Prince [1974]
Der graue Prinz (De)
Il principe grigio (It)
Guyal of Sfere (The Dying Earth)
Den Döende Jorden (Se)
Crepuscolo di un mondo (O) (It)
Hard Luck Diggings
The Houses of Iszm [1964]
Le case di Iszm (It)
The House on Lily Street [1979]
The House Lords
The Howling Bounders
Le avventure di Magnus Ridolph (It)
I-C-A BEM (See: *The Augmented Agent*)
I'll Build Your Dream Castle
Verlorene Monde (De)
Isle of Peril [1957]

The Killing Machine [1964] (Demon Princes)
Dödsmaskinen (Se)
Die Mordmaschine (De)
La macchina per uccidere (It)
I principi demoni (O) (It)
I cinque re stellari (O) (It)
The King of Thieves
Die besten Stories von Jack Vance (De)
Le avventure di Magnus Ridolph (It)
The Kokod Warriors
Die besten Stories von Jack Vance (De)
Le avventure di Magnus Ridolph (It)
The Kragen (See: ***The Blue World***)
The Languages of Pao [1958]
Språken På Pao (Se)
Der neue Geist von Pao (De)
I linguaggi di Pao (It)
The Last Castle [1967]
Det Sista Slottet (Se)
Das Segel im Sonnenwind (De)
L'ultimo castello (It)
Il meglio di Jack Vance (It)
Isaac Asimov presenta i premi Hugo 1955-1975 (A) (It)
Liane the Wayfarer (The Dying Earth)
Den Döende Jorden (Se)
Grüne Magie (De)
Crepuscolo di un mondo (O) (It)
The Loom of Darkness
See: *Liane the Wayfarer*
Lyonesse I: Suldrun's Garden [1983] (Lyonesse)
Lyonesse (It)
Lyonesse II: The Green Pearl [1985] (Lyonesse)
La perla verde (It)
Lyonesse III: Madouc [1990] (Lyonesse)
Lyonesse III: Madouc (It)
The Madman Theory [1966]
The Man From Zodiac
The Man in the Cage [1960]
Farligare än du tror (Se)
The Manse of Iucounu (The Dying Earth)
Crepuscolo di un mondo (O) (It)
Marune: Alastor 933 [1975] (Alastor)
Marune: Alastor 933 (De)
Alastor (O) (De)
Marune: Alastor 933 (It)
I mondi di Alastor (O) (It)
Maske: Thaery [1976]
Maske: Thaery (De)
Maske: Thaery (It)
The Masquerade on Dicantropus
La terra di Ern (It)
Mazirian the Magician (The Dying Earth)
Den Döende Jorden (Se)
Crepuscolo di un mondo (O) (It)
Meet Miss Universe
Verlorene Monde (De)
Men of the Ten Books
La terra di Ern (It)
The Men Return
Die besten Stories von Jack Vance (De)
Grüne Magie (De)
The Miracle-Workers
Grüne Magie (De)
L'ultimo castello (It)
The Mitr
Grüne Magie (De)
The Moon Moth
Die besten Stories von Jack Vance (De)
Das Segel im Sonnenwind (De)
Grüne Magie (De)
Il meglio di Jack Vance (It)
Morreion (The Dying Earth)
Rhialto il meraviglioso (It)
The Mountains of Magnatz (The Dying Earth)
Crepuscolo di un mondo (O) (It)
The Murthe (The Dying Earth)
Rhialto il meraviglioso (It)
The Narrow Land
Grüne Magie (De)
La terra di Ern (It)
New Bodies for Old (See: *Chateau d'If*)
The New Prime (See: *Brain of the Galaxy*)
Noise
Nopalgarth (See: *The Brains of Earth*)
Overlords of Maxus (See: *Crusade to Maxus*)
The Overworld (The Dying Earth)
Crepuscolo di un mondo (O) (It)
The Palace of Love [1967] (Demon Princes)
Der Dämonenprinz (De)
Il palazzo dell'amore (It)
I principi demoni (O) (It)
I cinque re stellari (O) (It)
Parapsyche
Phalid's Fate
Phantom Milkman
The Pilgrims (The Dying Earth)
Grüne Magie (De)
Crepuscolo di un mondo (O) (It)
The Plagian Siphon (See: *The Planet Machine*)
The Planet Machine
Planet of the Black Dust
Planet of the Damned (See: ***Slaves of the Klau***)
The Pleasant Grove Murders [1967]
The Pnume [1970] (Tschai)
Pnumerna (Se)
Im Bann der Pnume (De)
Planet der Abenteuer (O) (De)
Fuga da Tschai (It)
Pianeta Tschai: La quadrilogia completa (O) (It)

The Potters of Firsk
Verlorene Monde (De)
A Practical Man's Guide
Rhialto the Marvellous [1983] (The Dying Earth)
Rhialto il meraviglioso (It)
A Room to Die In [1965]
Una stanza per morirci (It)
Rumfuddle
Das Segel im Sonnenwind (De)
Il meglio di Jack Vance (It)
Sabotage on Sulphur Planet
Verlorene Monde (De)
La terra di Ern (It)
Sail 25
Das Segel im Sonnenwind (De)
Il meglio di Jack Vance (It)
Sanatoris Short-cut
The Secret
Grüne Magie (De)
Servants of the Wankh [1969] (Tschai)
Wankhernas tjänare (Se)
Gestrandet auf Tschai (De)
Planet der Abenteuer (O) (De)
Le insidie di Tschai (It)
Pianeta Tschai:
La quadrilogia completa (O) (It)
Seven Exits from Bocz
Verlorene Monde (De)
The Seventeen Virgins (The Dying Earth)
Scancon 76 program book (Se)
La terra di Ern (It)
Shape-Up
Showboat World [1975] (Big Planet)
Showboat-Welt (De)
Il mondo degli showboat (It)
Gli showboat (It)
Il ciclo del grande pianeta (O) (It)
Sjambak
Slaves of the Klau [1958]
Magarak, Planet der Hölle (De)
Gli schiavi del Klau (It)
Son of the Tree [1964]
Il figlio dell'albero (It)
The Sorcerer Pharesm (The Dying Earth)
Crepuscolo di un mondo (O) (It)
The Spa of the Stars
Le avventure di Magnus Ridolph (It)
Space Opera [1965]
Weltraum-Oper (De)
L'opera dello spazio (It)
Star King [1964] (Demon Princes)
Stjärnfursten (Se)
Jäger im Weltall (De)
Il re stellare (It)
I principi demoni (O) (It)
I cinque re stellari (O) (It)
Strange Notions [1985]
The Sub-Standard Sardines
La terra di Ern (It)
Sulwen's Planet
Take My Face [1957]
Telek
L'ultimo castello (It)
The Temple of Han
The Ten Books (See: *Men of the Ten Books*)
Three Legged Joe
Throy [1992] (Cadwal)
To Live Forever [1956]
Start ins Unendliche (De)
Gli amaranto (It)
To B or Not to C or to D (See: *Cosmic Hotfoot*)
Trullion: Alastor 2262 [1973] (Alastor)
Trullion: Alastor 2262 (De)
Alastor (O) (De)
Trullion (It)
I mondi di Alastor (O) (It)
T'Sais (The Dying Earth)
Den Döende Jorden (Se)
Crepuscolo di un mondo (O) (It)
Turjan of Miir (The Dying Earth)
Den Döende Jorden (Se)
Crepuscolo di un mondo (O) (It)
Ulan Dhor Ends a Dream (The Dying Earth)
Den Döende Jorden (Se)
Crepuscolo di un mondo (O) (It)
Ullward's Retreat
Das Segel im Sonnenwind (De)
Il meglio di Jack Vance (It)
Ultimate Quest (See: *Dead Ahead*)
The Unspeakable McInch
Le avventure di Magnus Ridolph (It)
Vandals of the Void [1953]
Freibeuter des Alls (De)
I vandali dello spazio (It)
Astronavi in pericolo (It)
The View from Chickweed's Window [1979]
When the Five Moons Rise
Where Hesperus Falls
La terra di Ern (It)
Winner Lose All
Verlorene Monde (De)
The World Between
Die besten Stories von Jack Vance (De)
Worlds of Origin (See: *Coupe de Grace*)
The World-Thinker
Verlorene Monde (De)
La terra di Ern (It)
Wyst: Alastor 1716 [1978] (Alastor)
Wyst: Alastor 1716 (De)
Alastor (O) (De)
Wyst: Alastor 1716 (It)
I mondi di Alastor (O) (It)

Section 2: Swedish publications of Jack Vance novels and collections

Year	ISBN	Swedish Title	Original Title	Translator	Publisher
Dying Earth					
1983	91 7228 309 2	***Den Döende Jorden***	**The Dying Earth**	Agneta Sneibjerg	Delta Förlag
1986	91 7228 347 5	***Cugels Saga***	***Cugel's Saga***	Kerstin Wallin	Delta Förlag
Demon Princes					
1974	91 7008 419 X	***Stjärnfursten***	***Star King***	Torkel Franzen	Askild & Kärnekull
1975	91 7008 475 0	***Dödsmaskinen***	***The Killing Machine***	Torkel Franzen	Askild & Kärnekull
Tschai: Planet of Adventure					
1967		***Skeppsbrutna på Tschai***	***City of the Chasch***	Inge R L Larsson	Lindqvist heavily abridged
1983	91 7648 026 7	***Chaschernas stad***	***City of the Chasch***	Torkel Franzen	LPF (Nova pocket)
1984	91 7648 028 3	***Wankhernas tjänare***	***Servants of the Wankh***	K.G. Johansson & Gunilla Dahlblom	Nova
1984	91 7648 030 5	***Dirdirerna***	***The Dirdir***	K.G. Johansson & Gunilla Dahlblom	Nova
1985	91 7648 039 9	***Pnumerna***	***The Pnume***	K.G. Johansson & Gunilla Dahlblom	Nova
non-series SF/Fantasy					
1980	91 7228 243 6	***Språken På Pao***	***The Languages of Pao***	Agneta Sneibjerg	Delta Förlag
1979	91 7228 244 X	***Det Sista Slottet***	***The Last Castle***	Ingela Bergdahl	Delta
non-SF/Fantasy					
1990	91 7024 690 4	***Stygge Ronald***	***Bad Ronald***	Ulf Gyllenhak	Fo"rlags AB Wiken
1963		***Farligare än du tror***	***The Man in the Cage***	?	B.Wahlströms
1977		***Dödsskuggornas dal***	***The Fox Valley Murders***	?	B.Wahlströms

Section 3: Swedish Magazines, Anthologies, and Miscellaneous

Year	ISBN	Swedish Title	Original Title	Translator	Publisher
1976		Scancon 76 program book			
	contains:	*De Sjutton Jungfruarna*	*The Seventeen Virgins*	?	
		Jules Verne Magasinet			
	contains:	*Övervärlden*	*The Overworld*	?	
	contains:	?	*The Moon Moth*	Torkel Franzen	

Science Fiction - från begynnelsen till vara dagar written by Sam J. Lundwall
General science fiction book.

Section 4: German publications of Jack Vance novels and collections

Year	ISBN	German Title	Original Title	Publisher/Order Number
Big Planet				
1976		***Planet der Ausgestoßenen***	***Big Planet***	Ullstein/3256
1980		***Showboat-Welt***	***Showboat World***	Heyne/3724
Demon Princes				
1968		***Jäger im Weltall***	***Star King***	Heyne/3139
1969		***Die Mordmaschine***	***The Killing Machine***	Heyne/3141
1969		***Der Dämonenprinz***	***The Palace of Love***	Heyne/3143
1983		***Das Gesicht***	***The Face***	Heyne/4013
1983		***Das Buch der Träume***	***The Book of Dreams***	Heyne/4014
Tschai: Planet of Adventure				
1977		***Die Stadt der Khash***	***City of the Chash***	Ullstein/3357
1978		***Gestrandet auf Tschai***	***Servants of the Wankh***	Ullstein/3457
1980		***Im Reich der Dirdir***	***The Dirdir***	Ullstein/31020
1980		***Im Bann der Pnume***	***The Pnume***	Ullstein/31024

Year	ISBN	German Title	Original Title	Publisher/Order Number
1985	3 548 31112 1	***Planet der Abenteuer***		Ullstein/980
	contains:	***Die Stadt der Khash***	***City of the Chash***	
		Gestrandet auf Tschai	***Servants of the Wankh***	
		Im Reich der Dirdir	***The Dirdir***	
		Im Bann der Pnume	***The Pnume***	
Durdane				
1975		***Der Mann ohne Gesicht***	***The Anome***	Heyne/3448
1975		***Der Kampf um Durdane***	***The Brave Free Men***	Heyne/3463
1976		***Die Asutra***	***The Asutra***	Heyne/3480
1986		***Durdane***		Heyne/4361
	contains:	***Der Mann ohne Gesicht***	***The Anome***	
		Der Kampf um Durdane	***The Brave Free Men***	
		Die Asutra	***The Asutra***	
Alastor Cluster				
1977		***Trullion: Alastor 2262***	***Trullion: Alastor 2262***	Heyne/3563
1978		***Marune: Alastor 933***	***Marune: Alastor 933***	Heyne/3580
1981		***Wyst: Alastor 1716***	***Wyst: Alastor 1716***	Heyne/3816
1981	3 453 00430 2	***Alastor***		Heyne/4415
	contains:	***Trullion: Alastor 2262***	***Trullion: Alastor 2262***	
		Marune: Alastor 933	***Marune: Alastor 933***	
		Wyst: Alastor 1716	***Wyst: Alastor 1716***	
non-series SF/Fantasy in order by English title				
1981		***Der azurne Planet***	***The Blue World***	Moewig Verlag/3509
1977		***Emphyrio***	***Emphyrio***	Heyne/3261
1983		***Das Weltraum-Monopol***	***The Five Gold Bands***	Utopia Classics, Erich Pabel Verlag/39
1979		***Der graue Prinz***	***The Gray Prince***	Heyne/3652
1976		***Der neue Geist von Pao***	***The Languages of Pao***	Moewig Verlag, Terra Taschenbücher/282
1980		***Maske: Thaery***	***Maske: Thaery***	Heyne/3742
1960		***Magarak, Planet der Hölle***	***Slaves of the Klau***	Balve Zimmermann
1982		***Weltraum-Oper***	***Space Opera***	Bastei/21159
1968		***Start ins Unendliche***	***To Live Forever***	Heyne/3111
1984		***Freibeuter des Alls***	***Vandals of the Void***	Bastei/21180

Year	ISBN	German Title	Original Title	Publisher/Order Number
SF/Fantasy collections				
1979		***Die besten Stories von Jack Vance***	***The Worlds of Jack Vance***	Moewig Verlag
1981		***Das Segel im Sonnenwind***	***The Best of Jack Vance***	Goldmann/23374
1983		***Jean - eine von Acht***	***Abercombie Station***	Bastei/23019
1983		***Der galaktische Spürhund***	***The Galactic Effectuator***	Knaur/5760
1984		***Krieg der Gehirne***	***Nopalgarth***	Bastei/5760
1986		***Verlorene Monde***	***Lost Moons***	Heyne/4384
1988		***Grüne Magie***	***Green Magic***	Heyne/4478

Section 5: German Magazines, Anthologies, and Miscellaneous

None known at this time.

Section 6: Italian publications of Jack Vance novels and collections

Year	ISBN	Italian Title	Original Title	Translator	Publisher
The Dying Earth					
1974	88-347-0093-7	***Crepuscolo di un mondo***		Maria Teresa Aquilano & Roberta Rambelli	Fanucci
	contains:	***La terra morente***	***The Dying Earth***		
		Le avventure di Cugel l'astuto	***The Eyes of the Overworld***		
1986		***Rhialto il meraviglioso***	***Rhialto the Marvelous***	Gianluigi Zuddas	"Il libro d'oro" # 9, Fanucci
1989	88-347-0100-3	***La saga di Cugel***	***Cugel's Saga***	Maria Agnese Grimaldi	"Il libro d'oro" # 30, Fanucci
Big Planet					
1984		***L'odissea di Glystra***	***Big Planet***	Hilja Brinis	"Classici Urania" # 86, Mondadori
1978		***Il mondo degli showboat***	***Showboat World***	Franco Giambalvo	"I libri di Robot" # 10, Armenia
1990		***Il ciclo del grande pianeta***			"I classici della fantascienza e della fantasy" # 2, Fanucci
	contains:	***Glystra***	***Big Planet***	Matteo Puggioni	
		Gli showboat	***Showboat World***	Matteo Puggioni	

Year	ISBN	Italian Title	Original Title	Translator	Publisher
The Demon Princes					
1980		***I principi demoni***		Roberta Rambelli	Cosmo Oro # 45, Editrice Nord
	contains:	***Il re stellare***	***Star King***		
		La macchina per uccidere	***The Killing Machine***		
		Il palazzo dell'amore	***The Palace of Love***		
1982		***Gli ultimi principi***		Roberta Rambelli	Cosmo Oro # 56, Editrice Nord
	contains:	***La faccia***	***The Face***		
		Il libro dei sogni	***The Book of Dreams***		
1991		***I cinque re stellari***			Grandi Opere # 19, Editrice Nord
	contains:	***Il re stellare***	***Star King***		
		La macchina per uccidere	***The Killing Machine***		
		Il palazzo dell'amore	***The Palace of Love***		
		La faccia	***The Face***		
		Il libro dei sogni	***The Book of Dreams***		
Tschai: Planet of Adventure					
		Naufragio sul pianeta Tschai	***City of the Chasch***	Beata Della Frattina	"Urania" # 562, Mondadori
		Le insidie di Tschai	***Servants of the Wankh***	Beata Della Frattina	"Urania" # ?, Mondadori
		I tesori di Tschai	***The Dirdir***	Beata Della Frattina	"Urania" # ?, Mondadori
		Fuga da Tschai	***The Pnume***	Beata Della Frattina	"Urania" # ?, Mondadori
1988	88-04-31359-5	***Pianeta Tschai: La auadrilogia completa***			"I Massimi della Fantascienza", Mondadori
	contains:	***Naufragio sul pianeta Tschai***	***City of the Chasch***		
		Le insidie di Tschai	***Servants of the Wankh***		
		I tesori di Tschai	***The Dirdir***		
		Fuga da Tschai	***The Pnume***		
Durdane					
1976		***Il mondo di Durdane***	***The Anome***	Gaetano Staffilano	Cosmo Argento # 48, Editrice Nord
1976		***Il popolo di Durdane***	***The Brave Free Men***	Roberta Rambelli	Cosmo Argento # 52, Editrice Nord
1976		***Asutra***	***The Asutra***	Roberta Rambelli	Cosmo Argento # 56, Editrice Nord
1992		***Durdane: Trilogia degli Asutra***			Super Omnibus # 3, Editrice Nord
	contains:	***Il mondo di Durdane***	***The Anome***		
		Il popolo di Durdane	***The Brave Free Men***		
		Asutra	***The Asutra***		

Year	ISBN	Italian Title	Original Title	Translator	Publisher
Alastor Cluster					
1976		***Alastor 2262***	***Trullion: Alastor 2262***	Roberta Rambelli	Fantacollana # 14, Editrice Nord
1981		***Wyst: Alastor 1716***	***Wyst: Alastor 1716***	Rita Botter Pierangeli	Cosmo Argento # 109, Editrice Nord
1982		***Marune: Alastor 933***	***Marune: Alastor 933***	Roberta Rambelli	Cosmo Argento # 92, Editrice Nord
1992		***I mondi di Alastor***			Omnibus # 4, Editrice Nord
	contains:	***Alastor 2262***	***Trullion: Alastor 2262***		
		Wyst: Alastor 1716	***Wyst: Alastor 1716***		
		Marune: Alastor 933	***Marune: Alastor 933***		
Lyonesse					
1985		***Lyonesse***	***Lyonesse: Suldrun's Garden***	Annarita Guarnieri	Fantacollana # 59, Editrice Nord
1986		***La perla verde***	***Lyonesse: The Green Pearl***	Annarita Guarnieri	Fantacollana # 68, Editrice Nord
1991		***Lyonesse: Madouc***	***Lyonesse: Madouc***	Annarita Guarnieri	Fantacollana # 103, Editrice Nord
Cadwal					
1988		***Stazione Araminta***	***Araminta Station***	Gianluigi Zuddas	Cosmo Oro # 96, Editrice Nord
1992		***I segreti di Cadwal***	***Ecce and Old Earth***	Gianluigi Zuddas	Cosmo Oro # 128, Editrice Nord
1993		***Throy***	***Throy***	?	Editrice Nord
non-series SF/Fantasy in order by English title					
1976	88-347-0268-9	***Pianeta d'acqua***	***The Blue World***	Maurizio Gavioli	"Futuro" # 21, Fanucci
1977		***Crociata spaziale***	***Emphyrio***	?	Fantapocket # 20, Longanesi
1989		***Crociata spaziale***	***Emphyrio***	Paola Campioli	"Classici Urania" # 144, Mondadori
1962		***Il pirata dei cinque mondi***	***The Five Gold Bands***	Lella Pollini	"Galassia" # 15, La Tribuna
1982		***Il principe grigio***	***The Gray Prince***	Roberta Rambelli	Cosmo Argento # 120, Editrice Nord
1965		***Le case di Iszm***	***The Houses of Iszm***	Beata Della Frattina	"Urania # 385", Mondadori
1985		***Le case di Iszm***	***The Houses of Iszm***	Beata Della Frattina	"Classici Urania" # 94, Mondadori
1980		***I linguaggi di Pao***	***The Languages of Pao***	Gabriele Tamburini	Cosmo Argento # 104, Editrice Nord
1978		***Maske: Thaery***	***Maske: Thaery***	Alessandro Monti	Cosmo Argento # 76, Editrice Nord
1978		***Gli schiavi del Klau***	***Slaves of the Klau***	?	"I libri di Solaris" # 2, Solaris
1993		***Schiavi del Klau***	***Slaves of the Klau***	Susanna Bini	"Biblioteca di Fantascienza (nuova serie) #3, Fanucci
1978		***Il figlio dell'albero***	***Son of the Tree***	?	"Gemini" # 10, Solaris
1965		***L'opera dello spazio***	***Space Opera***	Enrica La Viola	"Urania # 413", Mondadori
1983		***L'opera dello spazio***	***Space Opera***	Enrica La Viola	"Clasici Fantascienza" # 76, Mondadori
1981		***Gli amaranto***	***To Live Forever***	Mauro Cesari	Cosmo Oro # 49, Editrice Nord
1954		***I vandali dello spazio***	***Vandals of the Void***	Sugden-Moca	"Urania" # 53, Mondadori
1960		***Astronavi in pericolo***	***Vandals of the Void***	?	"I mille", La Sorgente

Year	ISBN	Italian Title	Original Title	Translator	Publisher
SF/Fantasy collections					
1977		***Il meglio di Jack Vance***	***The Best of Jack Vance***	Franco Giambalvo	"Robot Speciale" # 5, Armenia
1983		***Miro Hetzel l'investigatore***	***Galactic Effectuator***	Roberta Rambelli	Cosmo Argento # 131, Editrice Nord
1973		***Le avventure di Magnus Ridolph***	***The Many Worlds of Magnus Ridolph***	Gianni Montanari	"Galassia" # 181, La Tribuna
1975	88-347-0275-1	***L'ultimo castello***			"Futuro" # 14, Fanucci
	contains:	*L'ultimo castello*	*The Last Castle*		
		Il segreto dei Telek	*Telek*		
		L'uomo dei miracoli	*The Miracle Workers*		
1978		***Il satellite dei cospiratori***	***Monsters in Orbit***	?	"Gemini" # 14, Solaris
1983		***La terra di Ern***		Roberta Rambelli	"Cosmo Oro" #59, Editrice Nord
	contains:		*The World Thinker*		
			The Sub-Standard Sardines		
			Chateau D'If		
			Brain of the Galaxy		
			The Ten Books		
			The Masquerade on Dicontropus		
			Sabotage on Sulfur Planet		
			Where Hesperus Falls		
			Green Magic		
			The Narrow Land		
			Assault on a City		
			The Seventeen Virgins		

Section 7: Italian Magazines, Anthologies, and Miscellaneous

non-SF/Fantasy					
1966		***Una stanza per morirci***	***A Room to Die In***	?	"Il Giallo Mondadori" # 905, Mondadori
1978		***Isaac Asimov presenta i premi Hugo 1955-1975***		Roberta Rambelli	Grandi Opere # 4, Editrice Nord
		I signori dei draghi	*The Dragon Masters*		
		L'ultimo castello	*The Last Castle*		