Kenneth Spencer Research Library
Main Spencer Library website: http://spencer.lib.ku.edu
Overview of SF collections at Spencer: http://spencer.lib.ku.edu/collections/special-collections/science-fiction
Periodicals:

Amazing Stories
Astounding (later Analog)
Fantastic
Galaxy
If
Wonder Stories
and many more…

(HINT: try doing a subject heading search for “Science Fiction—Periodicals”)

Printed Books:

• ASF (American Science Fiction Collection)

• Stewart Fan (Fantasy Fiction from the library of James H. Stewart)

• Well represented publishers include Ace Books, Tor, and DAW (see finding aid for Donald A. Wollheim Collection)
Organization Records:

- Robert Mills-Richard Curtis Agency (literary agency)
- Science Fiction Research Association
Writers’ papers:

- Brian Aldiss (writer)
- **Harry Altshuler** (journalist, literary agent, writer)
- Eric Temple Bell (mathematician, writer)
- Lloyd Biggle (writer)
- Algis Budrys (writer)
- Thomas A. Easton (writer, critic, scholar)
- James Gunn (writer, critic, scholar)
- Russell Randolph Hays (inventor, writer)
- Joan Hunter Holly (writer, Science Fiction Writers of America officer)
- Lee Killough (writer)
- P. Schuyler (Peter Schuyler) Miller (writer, critic)
- T. L. Sherred (writer)
- Cordwainer Smith (writer)
- Theodore Sturgeon (writer)
- A. E. van Vogt (writer)
- Donald A. Wollheim (publisher, editor, writer)
Correspondence:
Letter from Isaac Asimov to Theodore Sturgeon, 24 December, 1960

45 Greenough Street
West Newton 65
Massachusetts
24 December 1960

Dear Ted,

I reread VENUS PLUS X to get it firm in my mind and here are my comments.

Ted, what the book most reminds me of is Bellamy's "Looking Backward". Now I'm not sure whether that is complimentary or not; depends on what you think of that sort of book.

For myself, I like it. I like to listen to an intelligent man think in ways that are not plain novel to me, I could not in a million years think up a society of hermaphrodites and make it stick as you can and so my mental horizons are broadened and I can spend a few hours speculating on whether I would like to be a hermaphrodite and get it coming and going, so to speak. (Decision—no, indeed. I'm too conditioned to playing the male role and I feel queer about assuming the female role even concurrently.) But it's healthy to bring such subjects under consideration.

I am not sure that the attempt to run the two other-sorces and the our-sorces simultaneously was a complete success. At least I was impatient with the here-now segments and kept reading quickly to get back to the other world. That may be because my attitude toward here-nowgrp is les poetic than yours and I felt slightly embarrassed (more by the children than anything else, I think, because—and I know it will shock you now—I don't like children particularly, and just about tolerate my own.)

The big thing I ask myself, however, is whether this book will go over big with the general s.f. reader, and that I'm not sure. You have deliberately sacrificed "story" in order to get your soul on paper, and the average reader may not appreciate the sacrifice. I notice that Alfred Bester did not, but then after his comments on my book NINE TOMORROWS I'm not prepared to attach much weight to his remarks.

I couldn't help but feel that here and there in the book, you went a little autobiographical. You had your hermaphrodite described as forever having the fact that he spent all his youth playing with toys and was the only one of his generation to have it. This must have impressed you since you and I stopped to wonder if you were trying to say something about yourself. I've never thought of you as such, certainly. I have never thought of your use as real.

Anyway, I'm not sure whether I would go to a university or out of my own reading, get it cut or a complete education, but it certainly was not as justice or its equivalent. I felt the same about THE TRENCHES and its equivalent. I didn't go to college and I felt it was you who oversaw yourself being educated.

If this is so, relax, as one of the most overeducated people on god's green earth, I assure you I could.

I'm not saying anything about the level of writing, and I don't intend to. Just the level of the ideas of me writing, and I don't intend to. But the level of the ideas of me writing, and I don't intend to. But the level of the ideas of me writing, and I don't intend to. But the level of the ideas of me writing, and I don't intend to. But the level of the ideas of me writing, and I don't intend to. But the level of the ideas of me writing, and I don't intend to. But the level of the ideas of me writing, and I don't intend to.

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If this is so, relax, as one of the most overeducated people on god's green earth, I assure you I could.

With best wishes,

Isaac Asimov

P.S. In it fair to hope that you and yours have a far better 1951 than 1950 was?
Draft materials:
Lee Killough’s “background book” for her *Deadly Silents* (1981)
Draft materials:
Lee Killough’s “background book” for her *Deadly Silents* (1981)

With their fur, Iregkara do not need clothes in most instances. They are generally warm enough. As telepaths, they are open people, so clothes serve no purpose of modesty. But they do wear clothes for warmth, and for protection and for practicality. Otherwise, clothes are more decoration...

**Wear:** They wear coverall garments for warmth in cold climates or at night. The material is thin...pulled over their heads and automatically insulates against heat if the temperature goes up. Long coats are also worn in the cold.

**Protection:** Again, usually a coverall garment, of material to insulate against fire or electric currents or chemicals, which ever is necessary.

**Practicality:** Some clothes are worn for pockets, aprons and tabard-like garments with many pockets. Belts with pouches are also worn to carry objects in. Some belts have just a few pouches and the rest of the space has loops for tools. There are also handkerchief-type belts with equipment loops and carrying pouches but they are not as common as the belts.

**Adornment:** The style may be a tabard or strip style...stripes of material hanging from shoulders to whatever length, which blow apart in the wind or with movement. The materials are usually thin, often transparent, often shiny or shimmering. They are designed to move well. The texture is not necessarily soft as they are not so aware of texture through their fur.

They do not like anything too snug as that tends to pull fur in the wrong direction. They like it loose enough for the fur to be able to lie as it needs.

**Footwear:** They always wear something on the feet, except in doors. Must go barefooted indoors. The footwear is sandals in warm climates. There are endless styles of sandals. Where the temperature is colder or the need for protection greater, a solid shoe is worn, or a boot.

For adornment, they have taken to boots styles imported from the African countries, colorful, cuff-topped, reaching either to the knees, cavalier style, or to the tops of the thighs. A common sight is an Igkara with fur patterned, in a belt and high-topped boots.

Clothing worn that is not clothing is the body chain, a fine framework of light links covering the body, usually from neck to wrists and down to the tops of the thighs. It is an open network, leaving the pattern of body coloring to show through. A belt may be worn over it. The body chain may also be of plastic, more comfortable, lighter, and less expensive...though the plastic is a dense, heavy plastic not much lighter than metal.
Draft materials:

Lee Killough’s “background book” for her *Deadly Silents* (1981)
Flatland (1884)
By “A Square” [Edwin Abbot], first edition.
Flatland (1884) by “A Square” [Edwin Abbott], first edition.

"It is Knowledge; it is Three Dimensions; open your eyes once again and try to look steadily."

I looked, and, behold, a new world! There stood before me, visibly incorporated, all that I had before inferred, conjectured, dreamed, of perfect Cylindrical beauty. What seemed the centre of the Stranger’s form lay open to my view; yet I could see no heart, nor lungs, nor arteries, only a beautiful harmonious Somethings—for which I had no words; but you my Reader in Spaceland, would call it the surface of the Sphere.

Prostrating myself mentally before my Guide, I cried, "How is it, O divine ideal of consummate loneliness and wisdom, that I see thy inside, and yet cannot discern thy heart, thy lungs, thy arteries, thy liver?"

"What you think you see, you see not," he replied; "it is not given to you, nor to any other Being, to behold my internal parts. I am of a different order of Beings from those in Flatland. Were I a Circle, you could discern my intestines, but I am a Being composed, as I told you before, of many Circles, the Many in the One, called in this country a Sphere. And, just as the outside of a Cube is a Square, so the outside of a Sphere presents the appearance of a Circle."

Bewildered though I was by my Teacher’s enigmatic utterance, I no longer dared against it, but worshipped him in silent adoration. He continued, with more mirth in his voice: "Distress not yourself if you cannot at first understand the deeper mysteries of Spaceland. Be patient; they will dawn upon you. Let us begin by casting back a glance at the region whence you came. Return with me a while to the plains of Flatland, and I will show you that which you have so often reasoned and thought about, but never seen with the sense of sight—a visible angle."

"Impossible!" I cried; but, the Sphere leading the way, I followed as if in a dream, till once more his voice arrested me: "Look wonder, and behold your own Pentagonal house and all its inmates."

I looked below, and saw with my physical eye all that domestic
James Gunn Papers:

displays correspondence, manuscript drafts, and proofs
James Gunn Papers:
-collection includes correspondence, manuscript drafts, and proofs

No one would have believed in the last years of the nineteenth century that this world was being watched keenly and closely by intelligences greater than man’s and yet as mortal as his own... Yet across the gulf of space, minds that are to our minds as ours are to those of the beasts that perish, intellects vast and cool and unsympathetic, regarded this earth with envious eyes, and slowly and surely drew their plans against us... Wells, 1897.

Individuals die. However, the total amount of living matter perseveres, and even increases. We can imagine a spherical organism with the cycles of physiological processes closed completely in themselves. Such an organism will be immortal and photosynthetic, and it can develop even a higher consciousness... The main activity of the highest living organisms in the Universe can be also the colonisation of other worlds. Such beings, probably, could not be of spherical form, and they will not
Please feel free to contact me with any questions about the Spencer Library’s SF holdings:

ehealey@ku.edu