

KEN SANDERS RARE BOOKS "SHORT" ARCHIVE LIST

Dear Patrick
I had so much of your
good letter. And I'll
look by B Kingdon.
And I'll long with
you, with its associations.
I am glad to like
Bina Alden. He is one
of my favorite people.
Alas, our summer seems
reluctant to do well by us.
Cats - my four cat has
come, we are very sad.
But I will remind you
if I do with something
suitable.
With good wishes
Dais Lessing

1. [Automobile - Muscle Car Era]. **Original automotive interior trim.** [Archive of 12 upholstery trim sample catalogues including trim swatches and details for such American muscle cars as the Buick GSX, Chevrolet Corvette, Dodge Dart, Dodge Charger, Impala SS, Camaro, Firebird, AMC AMX & Javelin SST, as well as standard American cars and trucks of the period]. Twelve volume set. Oblong quartos. [40 cm x 29 cm] Uniformly bound in 3-ring binders, varying colors including a number of metallic foils, printed black lettering & illustrations on front panels, thumb tab cut-ins on fore-edges (minor soiling, some occasional creasing, edge wear to leaves, some thumbing from use, very faint musty odor, missing only a few out-of-stock samples), still a very good set in remarkably complete condition.

With over 8000 individual color textile samples tipped-in comprising cotton, wool, polyester blends, vinyls & other artificial leathers, imported leathers (mostly for Cadillacs), as well as headliner and other interior samples. The 1964 catalogue has hundreds of color illustrations replacing the usual samples. [37483] **\$2,500**

First editions of this uncommon and invaluable salesman sample archive for automobile interiors through the height of the Muscle Car era. Perfect Fit Manufacturing was established in Portland in 1924, and McDonald & Co. in 1912 in Seattle. They were initially competitors who came under the same ownership in 1965. J. Cyril Lowit and his father founded Perfect Fit to manufacture automobile seat covers, carpet sets, and tire covers as car accessories when many manufacturers did not offer these to car buyers. They sold to major catalogue stores, such as Montgomery Ward, Marshall-Wells, and others. After World War II, The Perfect Fit Co. & McDonald began buying large quantities of factory overrun interior upholstery and trim fabrics, as well as topping materials, offering car owners the chance to buy original materials long after they were out of stock with the manufacturer.

Each catalogue is divided into manufacturer sections such as Ford, General Motors, Chrysler, Nash, Rambler, American Motors, Studebaker, and Kaiser Jeep. These catalogues are filled with the samples of the upholstery and interior trims for such classics as Chevelle SS, Charger, Torino, Javelin & AMX SST, Camaro, Challenger, Mustang, Cougar, Barracuda, Firebird, El Camino, Corvette, 1970 Ford Cobra, Ford Falcon, Ford Thunderbird, as well as Impala SS, Corvair, Mercury Comet, Lincoln, De Soto, Nash Rambler, and many others. Perfect-Fit maintained an amazing back stock, sometimes extending nearly 10 years. In the 1961 catalogues one could still purchase samples for 1957 cars, or artificial leather (Vinyl) in all the manufacturers' colors for the 1958-59 Ford Thunderbirds. They also advertised original factory inserts for seats, floors, and door panels for such cars as Thunderbirds, Grand Prix, 1961-1962 Corvettes, Lemans, Impala SS Convertibles, Nova SS Convertibles, and many others. The upholstery samples offer an incomparable reference for tracing the evolution of colors, styles, and designs for American Cars through the 1960s, and into the early 1970s.



2. Crumb, Robert. **An Archive of 4 Items of Correspondence and 3 Addressed Envelopes from Robert Crumb.** The American artist and illustrator Robert Crumb is often viewed as a central figure in the underground comic scene of the sixties, and is most known for creating *Zap Comix* and the characters Fritz the Cat and Mr. Natural. Crumb started on his comic book path with his older brother, Charles, the two of them producing several comics together. In the mid-sixties, Crumb joined the staff of Harvey Kurtzman's magazine *Help!*, and in 1967 he moved to San Francisco's Haight-Ashbury district, which is where he published his first underground comic book, *Zap Comix*. Decades later, in 1995, Crumb moved to the south of France, where he produces original comics and contributes illustrated articles to such publications as *The New Yorker*, and focuses his attention on collecting and performing little-known musical compositions of the 1920s and 30s.

An archive of 4 pieces of correspondence (all signed) and 3 envelopes relating to Robert Crumb, and representing a warm and familiar exchange between Crumb and Utah artist and Highland High School art instructor, Patrick Eddington. In each message, Crumb manages to reveal a great deal about himself, including his views about artistic mentors, the firm way he values his own time, the methodic way he collects music, and his ties to his own familial past. Another interesting characteristic of the correspondence, is that in a couple of instances, although he is discussing his own life in detail, Crumb manages to show genuine concern for his friend and pen pal, Patrick Eddington, revealing an empathetic side to the eccentric illustrator. Crumb is always entertaining, and he maximizes the space of each note, with his extremely legible writing neatly covering the entire surface.

An archive which contains the following:

Autographed Postcard Signed. Dated August 8, 2002. Sent from Sauve, France. 5 3/4 x 4". Postmarked. Addressed simply to "Eddington!" "It's probably too late for your article for the National Art Education Association... I've been swamped with work and visitors here- was in the U. S. (west coast) all of May & half of June- The question was, did I have a teacher who was influential? The answer just to satisfy your curiosity, is, no, not in any school context. Art teachers in high school- I had two different ones- Mr. Kunkel & Mr. Ferranto, both disliked me. Mr. Ferranto told me one day that if I continued drawing cartoons I would end up in the street selling pencils. My older brother Charles was the best teacher I ever had... I learned a lot just by studying the work of artists I admired in books. I never went to museums. I did not attend art school. One learns what one needs to know if the motivation is strong enough... I lived out my youth on paper... I was terrified of the real world."

Autographed Postcard Signed. Dated September 28th, 2002. Sent from Sauve, France. 4 x 5 3/4". In a postmarked envelope. Robert Crumb writes, "First of all, I'm only interested in the period of the 1920s and '30s, and mostly in jazz, blues & country music." Crumb goes on to list his very specific wants concerning each record label, and closes by stating, "My phone number is _____, it's 8 hrs. later here, but I stay up til 2:00 or 3:00 in the morning, usually. If you call from the guy's house, I'll call you right back, as I have a very cheap long-distance service."



ALS. Dated April 1, 2004. Sent from Sauve, France. In a postmarked envelope. 8 ¼ x 11 ¾". Written in pencil. In this letter, Crumb expresses his appreciation for the efforts that Eddington has made in locating information about Crumb's grandfather's involvement in the Philadelphia string-band scene. He writes, "My grandfather, my mother's father, was Joseph Hall. He was not successful in life... My mother told me that he played in the Uptown String Band, in the 1920s, maybe also in the '30s. I don't know if he played in the Mummer's Parades or not. I think my mother said that he did, but I'm not certain. He played banjo, mandolin, & guitar... I have no photos of my grandfather from the 1920s & '30s. He was a shy, quiet man. He divorced my grandmother in 1933 and spent the remaining eleven years of his life living alone in a hotelroom [sic] in Philadelphia." Crumb ends the letter by telling Eddington that he would rather not do a signed, limited edition of the cat print that he had previously sent him. He states, "Man, I hate signing prints. It's a day out of my life, a day shot to hell, as far as I'm concerned. Will you still be my friend if I say I'd rather not?? But outside of that, I hope that this finds you in good health and prosperous. 'It's a great life if you don't weaken.' (old song). I eagerly await anything that your cousins in Philadelphia may discover about Old Joe Hall. -R. Crumb."

Autographed Postcard Signed. Dated January 3, 2007. Sent from Sauve, France. 5 ¾ x 4". Postmarked. Crumb opens right away with a show of concern for his friend by stating to Patrick, "I was beginning to wonder what had become of you, as you used to write to me more frequently, even if I didn't always answer... But I know I'm not a very good correspondent. I can't keep up with it... There's always too much going on... I'm always behind in my work... Eeyeah... But anyway, glad to see that you're still hanging in there..." The meat of the postcard consists of Crumb discussing music and records (Crumb brings up Ken Sanders here). At the end of the postcard Crumb agrees to autograph postcards for Eddington.

Three empty postmarked envelopes, personally addressed by R. Crumb to Patrick Eddington, and sent from Sauve, France.

[51380] \$1,000



3. An archive of 4 letters and 1 original typed prose essay sent by Doris Lessing to Patrick

Eddington. The late Patrick Eddington was a Utah artist and former high school art teacher, who had as a goal the desire to create “The Cat Project,” where literary and visual artists from around the world were asked to produce original works about cats, which would be included in a traveling exhibition and book (unfortunately never realized). Doris Lessing [1919-2013], born in what was then Persia (now Iran), spent her childhood years in southern Africa. The author of nearly 50 books, she received the 2007 Nobel Prize in Literature, becoming only the eleventh woman to receive literature’s most prestigious award in its 106-year history. Her works are often viewed as in-depth studies of twentieth-century living conditions, behavioral patterns, and historical progressions. Her masterwork is considered to be *The Golden Notebook*, a postmodern feminist work published in 1962. Interestingly, Lessing, who was a devoted cat lover throughout her life, is also the author of a book which conjures up the subtleties of feline existence, *On Cats*. With regards to this small archive, it is significant that this rather busy Nobel-Prize winning author would provide Eddington, a high school art instructor and small press printer, with piece of original prose regarding cats, supplied specifically for him at a relatively low cost.

For the lot: **\$4,500**

Included in the archive are the following:

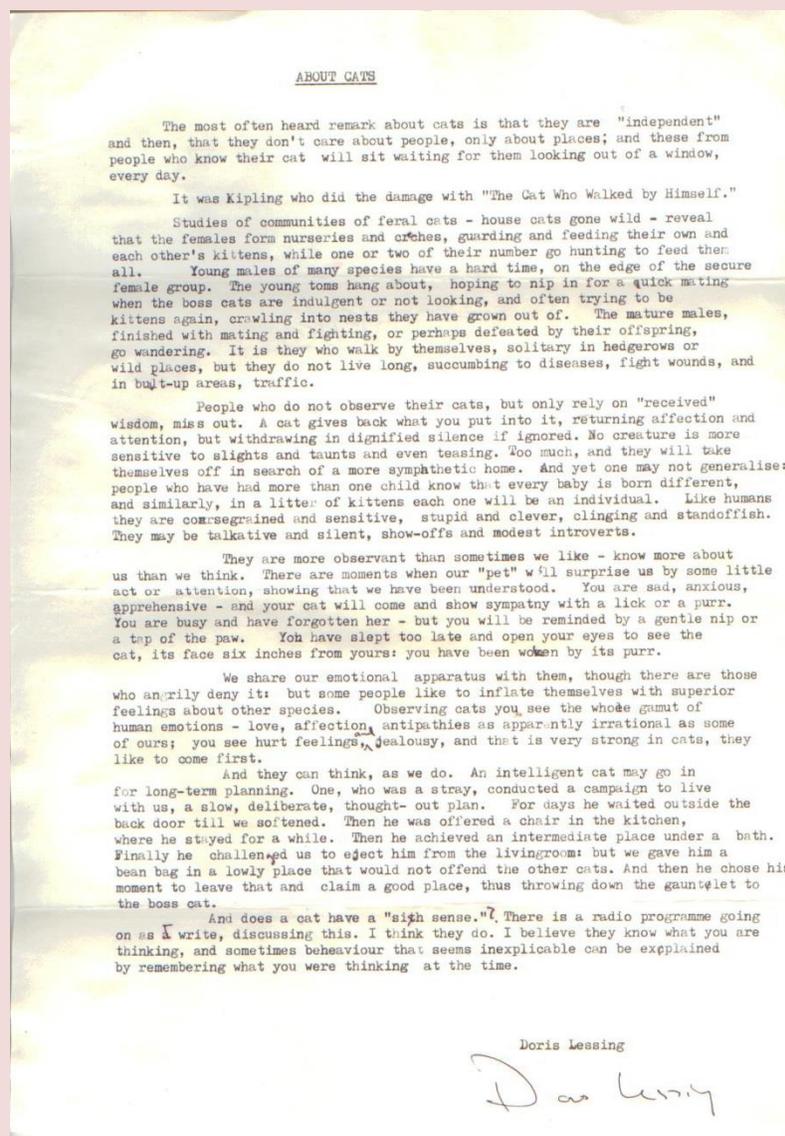
TLS. Letter [8" x 10"] from Doris Lessing to Patrick Eddington, sent from London, and dated 17th January 1986. A letter in which Lessing discusses her feelings with regards to one of her earlier works, “A Small Personal Voice.” Eddington had recommended it to a friend, and Lessing claims, “The trouble is, I wrote some of it a long time ago and I no longer agree with a lot of it. I wonder if she would like to read something more recent? I wrote and read five lectures for C.B.C., under the title of Prisons We Choose to Live Inside. This represents what I think now, not what I used to think in the ‘fifties.’” Signed “Yours, Doris L.” at the foot.

ALS. Letter on a sheet of paper [7" x 9"] written by Doris Lessing to Patrick Eddington. Not dated. In the brief letter, Lessing thanks Eddington for the book by Barbara Kingsolver, and writes, “I am glad u [sic] like Brian Aldiss. He is one of my favorite people.” She closes the letter assuring Patrick that if she writes something suitable regarding the subject of cats, she will remember him.

TLS. Brief letter [8 ¼" x 11 ¼"] from Doris Lessing, sent from London and dated January 6, 2000, addressed to Patrick. Lessing opens with, “OK I’ve done a short piece. It is not a question of being paid, but of time- am as usual in the middle of something. I don’t need a thousand dollars... Perhaps 500? I don’t need a Navajo rug....” Signed by Lessing.

Typed letter [8 ¼" by 7 ¾"] from Lessing’s literary agent, Jonathan Clowes, to Patrick Eddington, dated 10 January, 2000, written in reference to the piece written by Doris Lessing titled “About Cats.” Clowes writes, “We are happy for you to use this piece for the sum of \$500, and perhaps you could let us have further details of your publication so that we can send you a permission contract for non-exclusive rights in the work. In particular please let us know which territories the book will be published in and how many copies will be printed.” Signed by the literary agent at the foot.

Typed manuscript signed [8 1/4" x 11 1/2"]. "About Cats" by Doris Lessing. The original piece that Lessing sent to Patrick Eddington, titled "About Cats," containing periodic manuscript corrections made by the author. Cat lovers will immediately recognize this as a keenly insightful, succinct piece regarding the precious feline's nature. Within the work, the author muses, "People who do not observe their cats, but only rely on 'received' wisdom, miss out. A cat gives back what you put into it, returning affection and attention, but withdrawing in dignified silence if ignored. No creature is more sensitive to slights and taunts and even teasing. Too much, and they will take themselves off in search of a more sympathetic home. And yet one may not generalize: people who have had more than one child know that every baby is born different, and similarly, in a litter of kittens each one will be an individual. Like humans they are coarsegrained and sensitive, stupid and clever, clinging and standoffish. They may be talkative and silent, show-offs and modest introverts."



4. **A large archive of 18 signed letters, 2 signed cards, 4 original manuscript pieces, 1 original drawing, 11 blank empty envelopes addressed to the recipient (one with a drawing of a cat in ink), and 1 inscribed book, all sent from the prolific science fiction writer, Brian W. Aldiss, to his long-time friend Patrick Eddington.** The late Patrick Eddington was a Utah artist and former high school art teacher, who had as a goal the desire to create “The Cat Project,” where literary and visual artists from around the world were asked to produce original works about cats, which would be included in a traveling exhibition and book (unfortunately never realized). Also included in the archive are 4 pieces of ephemera relating to the correspondence or author. Brian Wilson Aldiss (1925-2017), born in Norfolk, England, was not only a prolific writer of science fiction short stories and novels, but also anthologized science fiction and studied the history of the genre as well. Much of the background material in his works stemmed from his military service from 1943 through World War II in the Royal Corps of Signals in India, Burma, and Sumatra. Aldiss was inducted into the Science Fiction Hall of Fame in 2004. He was for many years happily married to Margaret Aldiss, an editor and bibliographer who produced three bibliographies of Aldiss’s works. This archive is unique in that it represents a consistent and intensely personal correspondence over two years between close friends. The letters, eloquently written more often than not, reveal a wealth of details about Aldiss’s personality, emphasizing his worldliness, his productivity, the way he feels about the act of writing, the love he has for his family, and the way he views such things as life, death, and his own age progression.

Included in the archive are the following:

Xerox copy on a sheet of paper [8 ½” by 11”] reproducing two articles published by The Salt Lake Tribune and Deseret News (Sunday, March 3, 1985) regarding the speaking appearance of Brian Aldiss in Patrick Eddington’s home town, Salt Lake City, Utah.

TLS. Letter on a sheet of paper [8 ¼” by 11 ½”], dated 28.x.89, on Aldiss’s letterhead with the Boars Hill, Oxford address. The author begins by describing an imaginary planet that his friend the late astronomer Peter Cattermole, has designed for him. Aldiss writes, “Reading his notes, gazing at his map, I feel like Keats On [sic] First Looking Into [sic] Chapman’s Homer. So I’m slowly getting my stuff together to write a novel about this planet. This’ll be a short one; I’m now too old and lazy to undertake another bloody great 3-volume operation.” Signed by Aldiss at the close.

Typed letter, most likely written by Margaret Aldiss, typed on both sides of a sheet of paper [8 ¼” x 10”]. Dated the 5th of November (year not given). This letter was written at the time that their children were in their teen-age years. In this bit of correspondence, Margaret mentions how busy Brian is with his writing career. She writes, “I am kept busy with my word processor, putting all Brian’s stories through it, and looking after this house.”



TLS. Typed on 2 sheets of paper [8 ¼" x 11 ¾"], dated 21.xi.92, on letterhead with the author's Boars Hill, Oxford address. In this long letter to Patrick, Aldiss writes quite a bit about his own writing, bringing up his recently published book, "Home Life with Cats," a copy of which he has enclosed for Pat. He also writes that it has been an indifferent publishing year for him, listing what he has produced, and claiming, "I do turn 'em out." He goes on to mention that his chief preoccupation is with his "slow-growing" novel, Burnell's Travels. As he states, "BURNELL started as a couple of short stories; then I realized what I had a hold of. I began thinking about the novel last year, when Margaret and I were holidaying in an idyllic spot in France, lost in the green depths of the Perigord.

"While we were there, in that pleasant little farmhouse, I finished REMEMBRANCE DAY... I then had about two days of real holiday in which to relax. But already thoughts of Burnell were bubbling. Ah, how pleasantly idle was I in the early seventies. Since I've grown old, I have lost the gift of idleness. I can't stop writing- notes, poems, whatever. Partly this is the hope to leave something- a name as well as money- to my darling wife and four dear children. But in the main it's just something of which you know, difficult to articulate, the drive to translate the world, or more modestly one's own 'umwelt,' into words and pictures. Right?" Aldiss has signed at the foot.

TLS. Letter typed on a sheet of paper [8 ¼" x 11 ¾"] with the author's letterhead bearing his Oxford address, dated Tuesday, 1st of June (year not specified). This piece of correspondence is special because it contains a detailed original sketch by Aldiss, covering a substantial portion of the page, of the Greek town Monemvasia. This charming sketch highlights the ruinous church, the steep ascent, the location of their hotel, and a "1 mile beautiful walk." His simple sketch truly conveys the feeling of the town. Aldiss writes, "Pat, Monemvasia is wonderful! They dub it 'Gibraltar of Greece', but the real Gibraltar is a lewd dump, built over the meagre Brit military housing and stuffed with Indian shops; it's a bazaar. Monemvasia is a mystery. It's a hell of a great chunk of rock, connected to the mainland only by a causeway. A natural fortress... The place is semi-ruinous; restoration is taking place. Mid-level is a narrow 'road' on which tourists live, choc-a-bloc with tavernas and shoplets selling postcards, honey, pottery, junk, and the inevitable T-shirts. Above, crowning the place, and achieved by a taxing ascent, is the old fortress, once besieged by Turks, Byzants, Franks, and any number of other bastards. The old church is being patched up: otherwise it's acres of rock garden up there, colonized by brilliant or modest plants, euphorbias, herbs... A mile below lies the Aegean, breathing indigo. Marvellous place. Only eagles and artists should be allowed there." The letter is signed at the foot by Aldiss.

Xerox copy [8 ¼" x 11 ½"] showing a partial view from above of Monemvasia.

TLS. Computer-typed letter on a sheet of paper [8 ¼" x 11 ½"], dated 17/3/95, on Aldiss's Oxford letterhead. The letter opens with Aldiss thanking Pat for his generous gifts. He then goes on to mention that he will be attending the 16th Conference of the Fantastic, referring to himself as "their Permanent Special Guest." He continues highlighting his busy schedule by stating, "Life is extremely full. In fact it overflows. I'm writing several things, including a shambolic object which could be construed as autobiography or something - THE TWINKLING OF AN EYE. However, what's enclosed [see below] is a sort of core-plug through my geological time, written for a friend. I thought you might be interested; it reflects more racketsy times in Oxford Past." Signed, "Your pal, Brian."

The above letter was sent with an eleven-page [8 ¼" x 11 ½"] computer-typed original manuscript of a story Aldiss was working on entitled "The Story of a Funeral: Remembering George Halcrow." This piece, as one might expect, is chock-full of memories of how George met his wife, how George found Brian a room when his first marriage collapsed, and the first time Brian took Margaret out for a meal.

TLS. Computer-typed letter on a sheet of paper [8 ¼" x 11 ¾"], dated 9/4/96, on Aldiss's Oxford letterhead. In this letter, Brian thanks Patrick for his customary round of gifts, one of which is a frame, in which he debates "whether to change the picture from a view of old China to a view of young Margaret." Signed, "Yours ever, Brian," at the foot.

TLS. Computer-generated letter on a sheet of paper [8 ¼" x 11 ½"], dated 9/9/99, dated two years after the death of his wife from pancreatic cancer, and printed with the author's Old Headington, Oxford address at the head. The author writes, "It's good to hear that the project continues and develops. I will include my "Cat Improvement Co" poem in the envelope, in case you can use it. I really don't know any cat artists though.

"It's so good-hearted of you to think of naming a star after Margaret. She really deserves no less. Her name is spelled MARGARET ALDISS. The family will be proud and comforted to hear what you are doing." Signed by Aldiss at foot.

Xerox copy [10" x 8 ¼"] reproducing a poem by Brian Aldiss titled "The Cat Improvement Company." Eddington later printed this poem as a limited edition broadside published by The Green Cat Press in 2004. The Green Cat Press was a small press run by Patrick Eddington and fellow Utah artist Susan Makov. In the aforementioned letter, Aldiss commented that he knew no "cat artists." Patrick himself ended up providing the illustration.

TLS. Computer-typed letter on a sheet of paper [8 ¼" x 11 ½"], dated 1/11/0, on letterhead printed with his Old Headington address. In this letter to Patrick, Aldiss acknowledges having been through a lot in the last few years, but he survives, "thanks to some splendid ladies who have entered my life, and to the creative urge, which does not seem to abate." He also mentions having in his possession a large deed box with his diaries from the sixties and seventies. He comments, "I'm currently writing Journal No. 36. They have become fuller since I'm in the house alone with no one to talk to. Mostly they are A5, and illustrated with cuttings, etc. I don't know what to do with them, this all-too-ample record of a foolish life. I expect to present them to the Bodleian Library. Then this house will be three deed boxes lighter... Of course I could leave them to my excellent daughter Wendy. She might possibly squeeze a little money from them- from the dirty bits, as it were!" Signed by Aldiss at the close.

TLS. Computer-typed letter on a sheet of paper [8 ¼" x 11 ½"], dated 5/3/0, on letterhead printed with his Old Headington address. Aldiss opens with, "You are a very kind friend! FedEx have delivered the star certificate in pristine order, with the name of Margaret Aldiss inscribed upon it.... So there she is, gleaming up there in Cygnus... It's really a super thought of yours. I don't mind admitting I shed a few tears over it, tears of sorrow but also of gratitude that we had such a good pal. Much appreciated." What follows is Aldiss's acknowledgement of his grief for Margaret, along with an almost schoolgirl-like discussion of his current infatuations with women. He ends the letter very affectionately, stating, "what you say about my role on [sic] your life is very flattering. But we formed an immediate friendship- it has certainly been important in my life too. I'm happy to know you. I'll never forget the warmth of your kindness to me." Signed by Aldiss.

TLS. Two-page letter written with a computer on sheets of paper [8 ¼" by 11 ½"], dated the 26th of September (year not mentioned, but circa 2000), from Brian W. Aldiss to Patrick Eddington. With Aldiss's Oxford address printed at the head. In this long and extremely personal letter, Aldiss describes his recent travels in full detail. "The sloop was beautiful and comfortable. Five Turks looked after us, hoisted the sails, boxed the compass, did the cooking, etc. We were able to swim from the boat most days, either in open sea or in a sheltered bay. The food and wine were good and plentiful; since we had paid for

everything beforehand, we were generous with the wine. But above all, the other passengers were darlings- intelligent, companionable, and witty... I soon became fond of every one of them and, I believe, they became fond of me. In fact, we came to prefer sitting on our stern deck just chatting, laughing, singing, to tramping round the ruins ashore. The weather was perfect, as we sailed slowly northwards on the Aegean." At one point, he even brings up the bleak effect of World War I on the Dardanelles, reflecting that, "The slaughter on that campaign was ghastly. The Turks lost an estimated 300,000 killed, the Allies 265,000. I spent some sombre hours walking there among the pines, thinking about my father. He Stanley Aldiss, fought on Gallipoli; he was one of the lucky survivors." Signed by Aldiss at the foot.

Art After Apogee: The relationships between an idea, a story, and painting by Brian Aldiss & Rosemary Phipps. Avernus, 2000. No. X in an edition limited to 100. Slender quarto in yellow wraps. Sent with the preceding letter. Inscribed by Brian Aldiss to his friend on the limitation page. A crude drawing of "The Cat & the Snake" is laid in.

TLS. Computer-typed letter on a sheet of paper [8 ¼" x 11 ½"], dated 3/7/1, on letterhead printed with his Old Headington address. A letter in which Aldiss tells Pat how busy he is. He writes, "Never have I been so busy as now. Endless interviews regarding "A.I.". Of course I am fortunate, but it really means no creative time at all. On Monday, I returned from a conference at Liverpool University, while on Thursday I have to fly to the South of France (which of course will be very pleasant) for a conference on the Noir in Film and Fiction. After that, a more peaceful time, I'm hoping, before I retreat to a Greek island for a coupla [sic] weeks." Signed at the foot by Aldiss.

TLS. Letter composed with a computer on a sheet of paper [8 ¼" x 11 ½"], dated 3/12/1, on Aldiss's Oxford letterhead. In this letter, Aldiss comments on the curious nature of the publishing business, stating, "My new reprint publishers, Stratus have recently gone bust: but not before they reprinted 'Brightfount Diaries.' This new edition omits the original pictures. However, here's a copy. My first book. Terribly dated. Insane to have reprinted it... No wonder they went bust." Next, Aldiss discusses the "Cat Improvement Co" broadside, wondering how many he will be able to acquire for himself without seeming greedy. Then, near the close of the letter, Aldiss muses on the changing medium of their correspondence, revealing himself to be a diehard letter writer: "It's a bit sad you are going on email. There is a pleasure in writing letters and certainly a pleasure in receiving your hand-written ones." Also of interest in this letter, is the fact that Aldiss encloses "another cat poem, a rather sinister thing." The letter is signed at the foot by Aldiss.

Original manuscript poem printed from the computer on a sheet of paper [8 ¼" x 11 ¾"]. Originally sent with the preceding letter. The title at the head of this poem is "Domestic Incident." The second stanza of the poem reads, "All animal, burly cat, hideous but beautiful / My beautiful Sotkin, puissant in movement / Jaw locked round jackdaw / He struggles through the door / Into kitchen, his cave, its grave/ Twice himself in elegant fury. / Darker fangs grind my bones."

TLS. Computer-typed letter on a sheet of paper [8 ¼" x 11 ¾"], dated 19/11/1, on Aldiss's letterhead printed with his Old Headington address. In this letter, the author comments on the search for Bin Laden, as well as the "Cat Improvement Co." broadside. Brian has signed at the bottom. Enclosed in the letter are the two pieces listed below.

A two-page [8 ¼" x 12 ½"] computer typed original manuscript entitled "The Cat Machine." This story is what can only be termed a sci-fi/horror cat story, involving a sort of Frankenstein-like cat that continues to grow, eventually consuming a postman and a refrigerator, then attacking his owner when

his back is turned, before disappearing into the night. The horror does not stop there- the machine cat goes on to become a world concern. On a lighter note, the story does end with the machine cat becoming King of Albania.

"The Cat Machine." An original collage/drawing in marker, and ink on paper [11 ¾" x 8 ¼"]. With the author's initials in ink in the lower right corner.

TLS. Computer-typed letter on two sheets of paper [8 ¼" x 11 ½"], dated 12/10/1, on Aldiss's letterhead printed with his Old Headington, Oxford address. Aldiss begins this letter with beautiful imagery and words, writing, "It's just on five of the afternoon. Sunlight filters into my west-facing windows, into my study and my small sitting room. You'd have to be a brute not to be moved by the beauty of the light." The letter changes its tone a bit when Aldiss addresses the atrocities of September 11. He writes, "The world has changed. It's misery, all uncertainty and foreboding. While appreciating that one must get a hold of the fanatic bin Laden, I grieve at the incessant bombing carried out by US and UK planes and ships. Christ, Kabul was already ruinous. It is always liable to seem like a war of the Rich against the Poor." As per usual, Aldiss also includes some extremely personal information in this letter, pointing out that he has a "darling lover who lives only two doors away. Her name is Alison and great is my admiration for her. We went to a Greek island together last month, and bliss it was." Signed at the foot by Aldiss.

TLS. Computer-typed letter on a sheet of paper [8 ¼" x 11 ¾"], dated 12 February 2002, on Aldiss's letterhead printed with his Old Headington, Oxford address. In this communication, Aldiss discusses the notion of collaboration between artists. He states, "I hope your collaboration with Cees [Nooteboom] works out well. I had enough – quite pleasurable – problems collaborating with Roger Penrose to cure me of the wish ever to collaborate again." Signed by Brian above the postscript.

TLS. Brief computer-typed letter on a sheet of paper [8 ¼" x 11 ½"], dated 5 March 2002, on letterhead printed with his Old Headington address. In this communication, Aldiss refers to what Eddington calls "the screw up," and offers to return the broadsides, stating at the same time, "Unfortunately I feel oddly reluctant to append my signature." Signed by the writer at the close.

TLS. Computer-typed letter composed on a sheet of paper [8 ¼" x 11 ½"], dated 11/5/4, on Aldiss's Old Headington letterhead. In the body of the letter, the author addresses the fact that he is, as is typical, very busy. He asks, "How is your press studio getting on? You sound busy. So am I, doing all sorts of work. Plus trying to write a large ambitious novel, *The Walcot Novel*; I have 65,000 on the computer so far. Last week, I spent two days in a recording studio, reading aloud my novel, '*Affairs at Hampden Ferrers*' into the mike, doing all the voices. Two days, from 10 a.m. to 5 p.m. Quite fun if you concentrate. This for an audio book. I'll send you a copy when it is published." Signed by Aldiss at the foot.

TLS. Computer-typed letter on a sheet of paper [8 ¼" x 11 ½"], dated 23/5/4, on Aldiss's customary letterhead. Housed in a postmarked airmail envelope. Here, Aldiss elegantly opens the letter with the statement, "As one grows older, the winds of neglect blow more keenly." He continues with "Yesterday, a Prof Vladimir Gopman in Moscow sent me a copy of the Russian literary magazine – equivalent of our TLS or your New York Review of Books – in which he reviews '*Affairs at Hampden Ferrers*' at some length, saying it is 'a brilliant piece of writing, full of energy and wit'. It's pleasant to have the good opinion of the Russians, yet this novel of mine has been pretty well neglected in Britain." He ends up closing this letter on a very personal note by writing, "It's Sunday and sunlight streams into my study, stopping in the garden on the way. Today was my dead wife's birthday. Poor lovely Margaret! Next

Sunday, my younger daughter Charlotte gets married. There's a busy week ahead before the great event. Still a remote and inaccessible thing in me says – whether there is wretchedness or rejoicing – 'All this is nothing, Brian!' This doppelganger effect must be what some people mistake for God...

"I save your envelopes as well as your letters. Don't work too hard! Fond affection, (signed) Brian."

"An Account of My Daughter Charlotte May's Wedding, Sunday 30th May 2004." An original 6-page computer-typed prose piece on paper [8 ¼" x 11 ½"]. This is an incredibly detailed account of the proceedings, where at one point, Aldiss asks, "What would Margaret have made of it all?" (One feels her presence several times in this piece, although she has passed). As in the piece Aldiss wrote about his friend's funeral, one sees here the constant musing about life's experiences, and the effect of these experiences, as well as the process of growing older. He poignantly writes, "We cuddled our drinks then sauntered about the pleasant open space, chatting. Everyone looked so decorative, young, old and in-between alike. .. Nafisa, the darling Hashemite Princess, accompanied by Martin and Nicky, looking quite her old self, though perhaps less bubbly [sic] than usual, after her recent encounter with cancer.... And my old passion, Hilary Sharp long since Hilary Parsons, with her husband, Adrian, still easy to look at, and he the perfect gentleman (i.e., a little stiff). It's many a year since we worked together, Hilary and I, in Parker's bookshop. She was never tall and has put on some weight, but I read in her face, in her expression, her eyes, that little glint of mischief I well recalled, as if everything including our advancing age, was secretly rather fun." Aldiss does bring up his new loving partner in life, also in attendance, Alison, which adds to the atmosphere the feeling of progression from loss to a sort of "re-birth" in life. Inscribed by Aldiss to Eddington at the close of the piece: "Dear Pat- Just thought you might be interested! Regards, Brian."

A two-page email letter printed on paper [8 ½" x 11"], dated August 29, 2004. Subject: "Prints. Corfu. Albania. Games." In this email, Aldiss mentions that he will fly to Boston for the World Con, noting that his older son Clive, "on the premise that I am getting old and incapable, is flying over from Athens to accompany me, look after me, and generally get in the way." Despite discussing the fact that he is advancing in years, the email contains much that is upbeat and positive. For example, he writes, "I took my darling and lovely ami Alison off to Corfu for a week's break. It was perfect. The skies were always blue. It was warm. The sea was warm. We slept under a mosquito net... We ate in many a beach taverna... Generous Greek salads with feta cheese. The fish caught just before dawn were consumed as dusk gathered. And we drank endless bottles of retsina. And we laughed and kissed and screwed. I cannot tell you what a wonder, what a darling, Alison is, extremely honest, humorous and with a talent to be happy and amused. She has changed my life and maybe made me less of a bastard."

Autographed Christmas/New Year Card Signed. Folded [6" x 4"]. No date. The card reads: "Dear Pat. Have a great festive season! As always, Brian (signed)."

ANS. Note on a card [6" x 4"] with the Old Headington letterhead. He mentions that he has been abroad several times. Signed by Aldiss.

Short computer-printed biography of Brian W. Aldiss on a sheet of paper [8 ¼" x 11 ¾"].

11 empty envelopes addressed to Patrick Eddington, one with a cat drawing in pen on the reverse of the envelope.

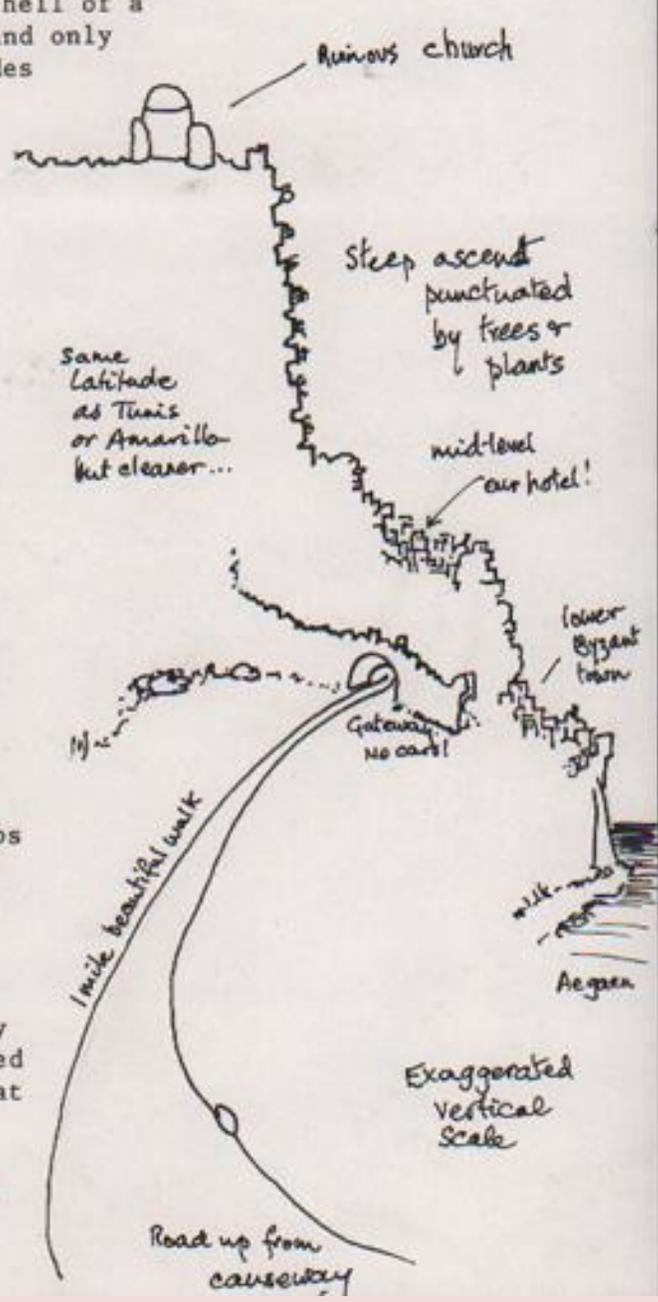
[53909] **\$6,000**

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5. Two Hundred and Twenty-Three Paper Items Related to Eureka, Utah.

[53911] \$400

84 bills related to Eureka City written and printed out on sheets of varying sizes. The bills are issued by Utah Central Truck Line, Utah Mining Machinery & Supply Co., The Salt Lake Hardware Co., Huddart Floral Company, Keeleys Incorporated, Heffernan-Thompson Company, Athrley Bros. Garage, Bacon's Garage, Chapman's Variety Store, Garron's Garage, T. L. Sullivan, The Mountain States Telephone and Telegraph Company, The Galigher Machinery Co., David C. Dunbar, Eureka Public Library, The Sharman Automobile Co., Tom's Service Station, Knudson Novelty Sporting Goods, Wolf & Laird, Belcher Sand & Gravel Co., Eureka Service Station, Ahlander Mfg. Co., Davis, Howe & Co., Tintic Lumber Company, Chief Consolidated Mining Company, American Foundry & Mfg. Co., Tintic Mercantile Company, Crane Co., Salt lake Blue Print & Supply Co., Shields, Kelly Company Office Stationers, United States Postoffice, Jos. Nelson Supply Company, Eureka Reporter, New Century Printing Company, J. B. Smith, and Major Church (City Marshal). Twenty-two account statements for Eureka City written and printed out on sheets of paper of varying sizes. The statements (1907-1935) are issued by Tintic Lumber Company (Incorporated), Tintic Mercantile Company, Hal Oil Company, Hal Oil Refining Company, Hercules Powder Co., Continental Oil Company, P. J. Fennell Fancy Meats and Groceries, Utah Mining Machinery & Supply Co., Eureka Banking Company, James P. Driscoll, The Eureka Electric Company, and Heffernan-Thompson Co.

7 freight bills consigned to Eureka City between 1918 and 1939. For charges on articles transported by The Denver & Rio Grande Western Railroad Company, The Union Pacific Railroad Company, and Los Angeles & Salt Lake Railroad Company

13 Claims against Eureka City, Utah. Filed between 1911-1935.

3 Eureka City Time Checks [6 ¼ x 3 ½"]. McCornick & Co. Bankers. September 10, 1912.

3 notices [8 ½ x 6 ¼"] certifying that one day's services as Judge of Election have been performed. 1911.

25 wage notes [6 x 3"]. Printed on the recto: "Eureka, Utah, _____, 19___. Due _____ by Eureka City, Juab Co., Utah, for wages for the month of _____ 19___, Signed _____. Supervisor of Streets." Dated 1910-1932.

9 duplicate deposit slips for Eureka Banking Co. Bank [3 ½ x 6 ¾"]. Circa 1910.

2 Election Judge Claims [8 ½ x 7 ¼"]. 1931.

3 Bills of Lading consigned to City of Eureka [8 ½ x 11"]. Chesapeake and Ohio Railway Company, 1907; The Denver & Rio Grande Railway Company, 1912; The Denver Fire Clay Co., 1935.

2 Eureka City Warrants [3 ½ x 8 ½"]. 1923-1935.

3 Eureka Volunteer Fire Department applications [7 ¾ x 3 ½"]. 1924-1943.

3 Eureka Fire Department checks. [8 x 3"]. Checks payable by Eureka Banking Company. 1928-1934.

3 Eureka City Consumer's Water Deposit Receipts [7 ¾ x 4"]. 1919.

2 Eureka City Juror Certificates [7 x 5"]. 1904.

6 invoices addressed to Eureka City Corporation, City of Eureka, Eureka Municipal Corporation, and Baker & Baker. The invoices are from Arrow Press Bank and Office Outfitters Stationers, Printers, Binders (1920), Utah-Idaho School Supply Co. (1934), The Provo Book Bindery (1932), Mine Safety Appliances Co. (1935), The Mine and Smelter Supply Co. (1931), Pacific States Cast Iron Pipe Company (1934).

ALS. 8 x 10 ½". A letter addressed to the Board of Health from C. W. Clark, City Physician and Secretary of Board of Health, dated July 1, 1901. Written on stationary printed with the printed heading, "Office of Eureka City, Juab County, Utah, City Hall, Main Street." The subject of the letter is the quarantine flags which have been placed on houses infected with Scarlet Fever, Small Pox, Chicken Pox, Measles, Diphtheria, and Varcoloid. Signed at the foot of the letter by C. W. Clark.

ALS. 8 ½ x 11". Brief letter on stationary printed with the heading "Office of Eureka City, Major Church, Mayor." Dated February 21, 1919. The letter, addressed to Edward Hanks Estate, concerns the overpayment of Sewer Tax. Signed by Councilman John Bunnell at the foot.

Credit Memorandum [8 ½ x 6 ¼"]. To the City of Eureka from The Salt Lake Hardware Co., march 12, 1932.

Eureka Banking Company Note [7 ¼ x 3 ½"]. Concerns \$2,000 due. September 10, 1917.

Eureka City Witness Certificate [7 x 5"]

Handwritten Budget written on a sheet of stationary [8 ½ x 11"] printed with the heading "Office of Julia Whitehead, City Treasurer. Dated January 4, 1929.

Handwritten Account of Balances written on a sheet of stationary [8 ½ x 11"] printed with the heading "Office of Julia Whitehead, City Treasurer. Dated April 5, 1929.

Handwritten List [8 ¼ x 11"] printed on stationary with the heading "Charles Kryger, City Judge. Eureka, Utah." The list concerns "Collections by Creighton in July." Circa 1910.

Handwritten Note [8 ½ x 5 ¼"]. Written in Eureka, Utah, April 10, 1900, regarding a claim against eureka City.

Handwritten Note [3 ½ x 6 ½"]. 3pp. Anonymous notations regarding the unemployment of various people listed.

Handwritten Note [8 ½ x 5 ½"] on paper printed with the heading "United States Postoffice. T. L. Sullivan, Eureka, Utah."

Handwritten Note Signed [8 x 6"]. "Statement by Griffin. Paid for supplies... Telephone .60... Cash on hand 13.95. Paid 6/5/00, (signed) J. B. Griffin."

Handwritten Note Signed [8 ½ x 4 ¾"]. The note, written February 10, 1911, addressed to the Eureka Fire Department, states, "Gentlemen, I hereby make application for membership in your department, E. W. Frisby."

Handwritten Note [8 ¼ x 10 ¾"]. Written on a sheet of paper with "Office of W. J. Tregoning, City Recorder" printed at the head. The note regards witness fees. December 27, 1907.

Memorandum Receipt [8 ½ x 3 ½"]. To Eureka City Corp. from Wells Fargo & Company Express, November 26, 1907.

Post card. 5 ½ x 3 ¼". Printed at the head of the post card is "Zion's Co-operative Mercantile Institution, Salt Lake City, Utah." The post card acknowledges the receipt of \$5.60 payment, and is addressed to A. J. McPhee, Recorder, Eureka, Utah. Signed by Treasurer, A. W. Carlson.

Remittance Blank- Eureka City [8 x 5 ¼"]. April 4, 1934.

Report on a sheet of paper [9 x 8"]. Tintic Standard Mining Company. Circa 1920. Details Gross Assay Content, Smelter Deductions, and Smelter Penalties.

Requisition Slip [8 ¼ x 7]. House of Hopper Motorcycles, Bicycles. Harley-Davidson Motorcycle Service Center. Eureka City Corporation. April 30, 1928.

Telegraph [8 x 10 ½"] from Duncan MacVichie to Edw. L. White. Postal Telegraph Commercial Cables. Night Telegram. Sent from Salt Lake City, August 1, 1907. The body of the telegram is typed in a code obscuring the meaning, with manuscript notations above many of the words.

Telegraph [8 x 5 ¼"] from Duncan MacVichie. Night Message. The Western Union Telegraph Company. The telegraph bears the same date as the above telegraph, and is also addressed to Edw. L. White. The telegraph states, "Salt Lake City, Aug. 1, 1907. Translation. Edw. L. White, 60 State St., Boston. We have shipped 6 cars from new find Eagle and Blue Bell. We hope to be able to ship from 75 to 100 tons per day. I want to advise you that I don't propose to be misquoted as is the case in a telegram from Hornblower & Weeks to Pollock and Company under date July 29th and then be reprimanded by Mr. Heinze for sending open telegrams. Hornblower & Weeks telegram July 29th misquotes me entirely and I consider it absolutely wrong to do anything of that kind and don't propose to stand for it... Duncan MacVichie."

TLS. 8 ¼ x 10 ¾". Typed on stationery printed with the printed heading, "First National Bank of Nephi." The letter concerns the price of sheep after shearing. Signed by the Cashier, C. S. Tingey, at the foot. Circa 1890.

TLS. 8 ¼ x 10 ¾". Typed on a sheet of paper with "William Alexander Wilson, Mining Engineer" printed at the head. The letter is addressed to the Bingham Cons. Mng. And Smelting Co. The subject of the letter is the submission of Wilson's name to the Board of Directors of the Eagle & Blue Bell Company. Signed by William Alexander Wilson at the foot. The letter is dated February 13, 1904.

TLS. 8 ¼ x 10 ¾". Typed on a sheet of paper with "William Alexander Wilson, Mining Engineer" printed at the head. The letter is addressed to E. L. White, Esq., Pres. Bingham Cons. The subject of the

letter is the purchase of shares of the Eagle & Blue Bell Company. Signed by William Alexander Wilson at the foot. The letter is dated February 13, 1904.

TLS. 8 ½ x 10 ¾". Typed on stationary printed with the letterhead of The Continental Oil Company. Dated February 11, 1920. The letter regards the moving of storage tanks outside the city limits. Signed at the foot by T. A. Thurman, Asst. Div. Manager.

TLS. 8 ½ x 11"]. Letter from Harry S. Joseph, Executive Committee, Make Work Committee, written February 29, 1932, and addressed to "The Honorable Mayor." The subject of the letter is the enactment of a bill placing a duty on foreign copper.

TLS. 13 x 8 ½". The letter concerns "Salary Paid to County Treasurer, County Assessor [sic] and Their Deputies and Assistants for the Period July 1, 1931, to December 31, 1931. Juab County, Utah." Signed by the County Auditor and the County Recorder at the foot. January 29, 1932.

Typed Note Signed. 8 ½ x 4 ¼". Typed on a slip of paper printed with the letterhead "Office of Major Church, City Marshal, Eureka, Utah." Typed Oct. 1st, 1909. "Report of supervisor of Streets for the month of September 1909." Signed by Major Church, Supervisor of streets.

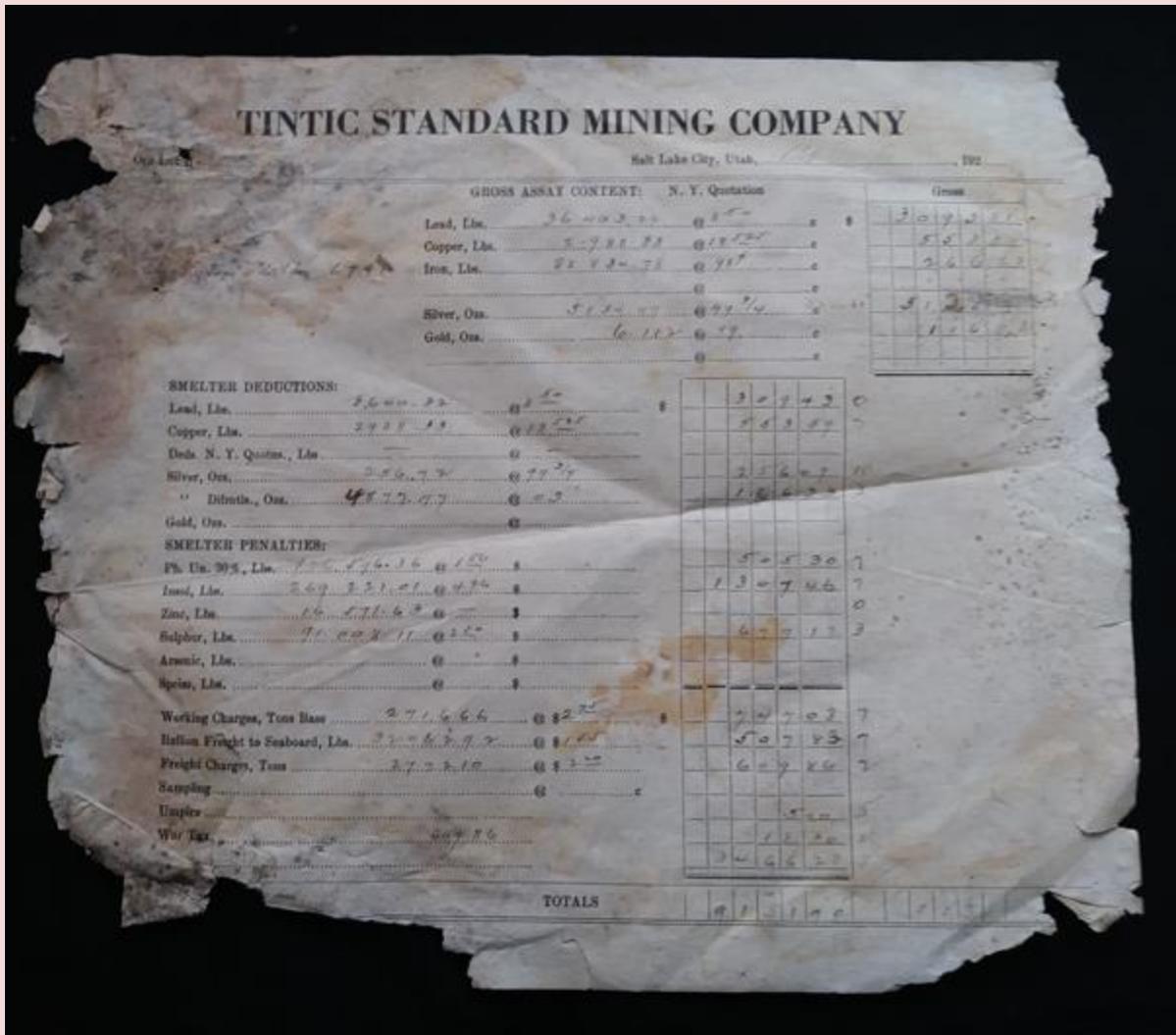
Typed Note [6 ¾ x 4"]. Gray-Payne Realty & Insurance Co. Real Estate Loans. Covering Bond of Public Official. January 8, 1932.

Typed Note [8 ½ x 5 ½"]. "Eureka, Utah, January 20, 1920. Eureka City, Dr., To Edward Pike, salary as city attorney, January 1 to 6th, 1920, \$8.30."

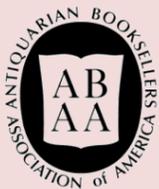
Typed Report Signed [8 ½ x 11"]. Typed on stationary printed with the heading "Office of Eureka City." Addressed to Honourable Mayor and Members of the City Council. Reports for the Street Department and Police Department for the month of January, 1934. Signed by Alonzo Sandstrom, City Marshal at the foot.

Typed Report Signed [8 ½ x 13 cm]. Apportionment of Salaries of County Treasurer, Assessor and their Deputies and Assistants to Taxing Funds. January 1, 1925 to June 30, 1935. Signed by the County Clerk and County Recorder.

Water Deposit Refund, Eureka City. Slip of paper [7 ¾ x 4 ½"]. April 3, 1919.



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