



International Science Fiction

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Donald A. Wollheim Collection of International Science Fiction

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The Encyclopedia of Science Fiction calls Donald A. Wollheim (1914–90) “one of the first and most vociferous SF fans.” A founding member of the Futurians, Wollheim was a leading influence on science fiction development and fandom in the twentieth century.

As publisher and editor, Wollheim solicited foreign language science fiction books for translation and publication in the United States, and he coordinated the foreign language publication of American authors. This catalogue presents Wollheim’s personal collection of international science fiction, with an emphasis on books printed in Latin America and items personally inscribed to him.

Abbreviation Key

[COLL]	∇∇	Provenance: Collection of Donald A. Wollheim
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[SIG]	Σ	Signed
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[LANG]	BN	Bengali
	DA	Danish
	DE	German
	EL	Greek
	EN	English
	ES	Spanish
	EO	Esperanto
	FR	French
	HE	Hebrew
	HI	Hindi
	IT	Italian
	LV	Latvian
	NL	Dutch
	NO	Norwegian
	PL	Polish
	PT	Portugese
	RO	Romanian
	SV	Swedish
	ZH	Chinese

Credits

Cataloguing and research: Jose Guerrero and Mark Funke

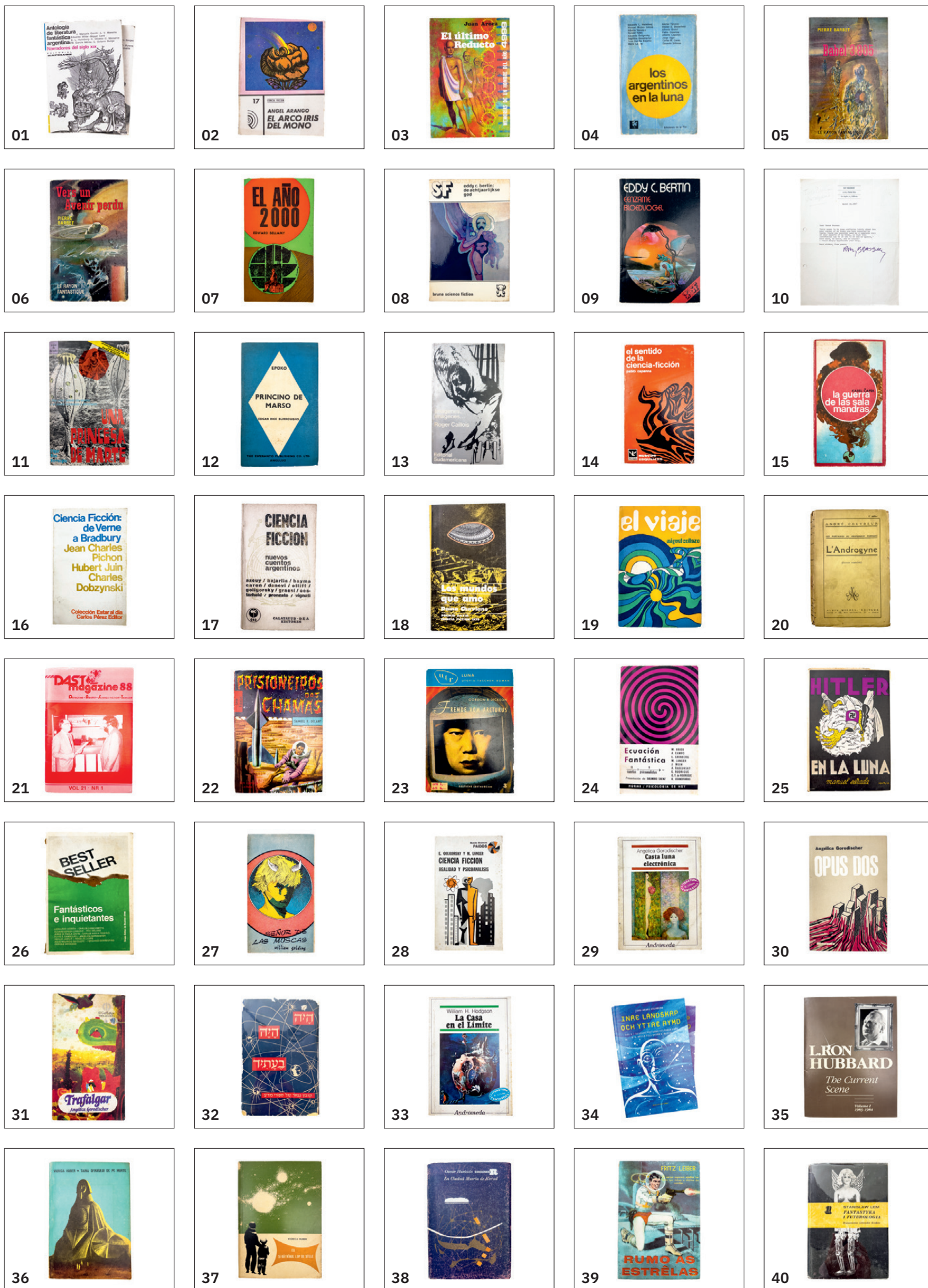
Catalogue design: Joanna Funke

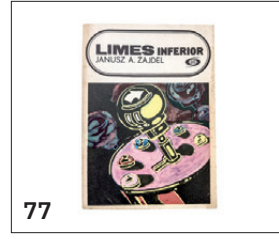
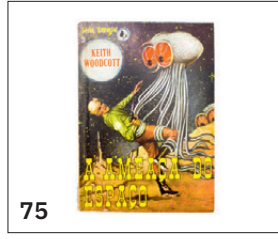
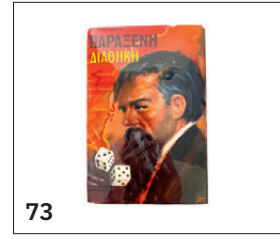
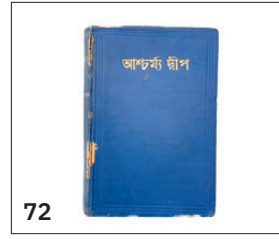
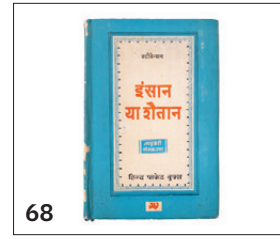
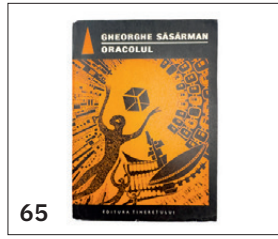
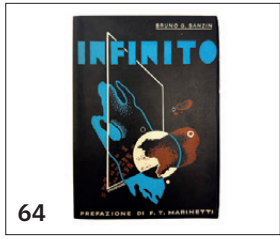
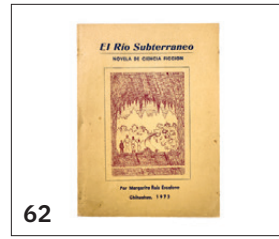
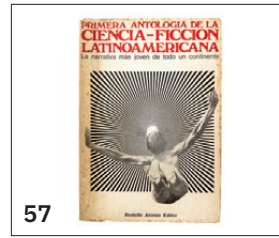
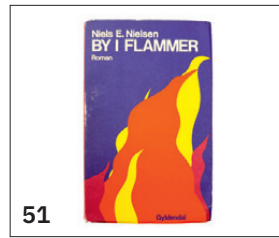
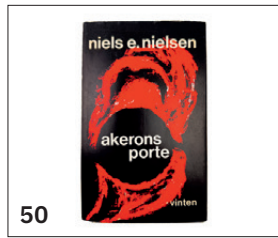
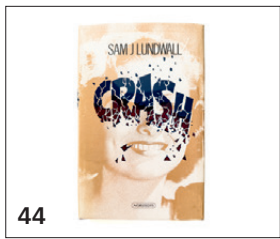
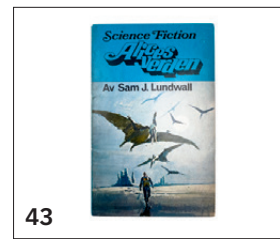
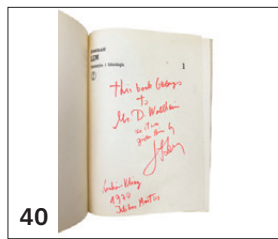
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01 // Flesca, Haydée (editor). *Antología de literatura fantástica argentina. 1. Narradores del siglo XIX. Selección, estudio preliminar y notas de Haydée Flesca. Edición dirigida por María Hortensia Lacau.* Buenos Aires:

Editorial Kapelusz, 1980. 252, [4] pages. In Spanish. Illustrated paperback covers. 16 × 11.5 cm. First published in 1970, this is a later printing. Series: Grandes obras de la literatura universal, 66. [∇] // [ES].

Manguel, Alberto (editor). *Antología de literatura fantástica argentina. Narradores del siglo XX. Selección, estudio preliminar y notas de Alberto Manguel.* Buenos

Aires: Editorial Kapelusz, 1979. 203, [5] pages. In Spanish. Illustrated paperback covers. 16 × 11.5 cm. First published in 1973, this is a later printing. Very Good. Series: Grandes obras de la literatura universal, 99. [∇] // [ES].

Mass market anthologies of fantasy literature from Argentina. The 19th century volume has a preliminary essay by the classicist and literary scholar Flesca. The anthologized authors are Juana Manuela Gorriti, Lucio Mansilla, Eduardo Wilde, Miguel Cané, Eduardo Holmberg, Carlos Olivera, Carlos Monsalve, Martín García Mérou, and Carlos Octavo Bunge. Selections from each author are preceded by a chronology and biographical note. The 20th century volume is edited by Alberto Manguel, who, as a teenager, read aloud texts for Jorge Luis Borges who was then going blind; as an adult, Manguel succeeded Borges as the director of the National Library of Argentina. The volume includes works by Adolfo Bioy Casares, Ángel Bonomini, Jorge Luis Borges, Julio Cortázar, Marco Denevi, Manuel Mujica Láinez, Héctor A. Murena, Silvina Ocampo, and Bernardo Schiavetta. Each author's section is preceded by a brief sketch of their life and work.

\$125

02 // Arango, Ángel. *El arco iris del mono.* La Habana

[Havana]: Editorial Letras Cubanas, 1980. 200, [4] pages. In Spanish. Illustrated paperback covers. 18 × 13.1 cm. Minor bumping to corners, edges of spine rubbed, slightest soiling to rear cover. Series: Radar, 17. [∇] // [ES].

Collection of fantasy and science fiction short stories by Arango first published in the 1960s-70s. Arango, along with Oscar Hurtado and Miguel Collazo, was among the first wave of authors to emerge in the post-revolutionary boom in Cuban science fiction. The book is arranged into two sections: "Leyendas" (Legends), which are fantasy stories, and "Ciencia-ficción" (Science Fiction) which contain stories that deal with robots, advanced technologies, and their consequences for human society. In the title story (The Monkey's Rainbow), a nuclear war has decimated the human population and two survivors, who may be the final humans, profess their love to each other even as they replace their failing organic parts with artificial replacements, becoming cyborg-like. In his prologue, Arango attributes the growth of science fiction in Cuba to the revolutionary programs of cheap book production and mass literacy campaigns. He further denounces the trope of the individual superhero common in US-American science fiction. Arango further claims that criticism of science fiction as pessimistic does not fully account for its function as a warning of the dangers that humanity faces.

\$350

03 // Aroca, Juan. *El último reducto. Memorias de un hombre del año 4999.* Mexico City: España Errante, 1968. 292, [4]

pages. In Spanish. Illustrated paperback covers. 19.5 × 13 cm. Light foxing to edges of text block. Very Good. Cover art by Ramiro de la Vega. [∇] // [ES].

First edition of this philosophical science fiction novel about a human society in the distant future governed by genderless humans who breed people in laboratories. The narrator is among the minority of people who are born naturally—thus with sexual organs and an impulse for creative expression—and are considered unfortunately tasked with maintaining biological cultures that are millenia old and used to spawn more humans. Each of the 38 chapters is a numbered "sin" (e.g. "first sin," "second sin," etc.) and opens with an aphorism. Though considered one of the main figures in Mexican science fiction of the 1970s-80s, none of his works have been translated into English.

\$350

04 // Goligorsky, Eduardo (editor). *Los argentinos en la luna.* Buenos Aires: Ediciones de la Flor, 1968. 215, [1] pages. In

Spanish. Illustrated paperback covers. 19.8 × 12.5 cm. Edge wear. Ink stamp on title page of Hector R[aul] Pessina, science fiction fan and zine editor. Ink stamp on first page of prologue: "Exemplar fur de comercio" [copy not for sale]. Covers creased and rubbed, corners, bumped, leaves age toned. [∇] // [ES].

Anthology of Argentine science fiction, going back to Eduardo Ladislao Holmberg's 1875 "Viaje maravilloso del señor Nic-Nac al planeta Marte," the first Latin American science fiction novel, of which excerpts are reproduced here. Other contributors include Hector G. Oesterheld, Angelica Gorodischer, Alfredo Grassi, and many others. Also includes extracts from newspaper reports on 1922 sightings of a living dinosaur. In his prologue, Goligorsky criticizes the "antiquated" concept of science fiction as having solely to do with space ships and other futuristic or fantastical elements. He instead insists on the importance of politics, psychology, and economics in science fiction. In her entry in Latin American Science Fiction Writers, Beatriz Urraca writes "it is not difficult to see the stifling political conditions of Argentina during the 1960s and 1970s as the starting point for Goligorsky's science fiction stories... [Los argentinos en la luna] sought out responses to censorship and selected materials where fiction predominates over the scientific elements" (page 92). Goligorsky fled Argentina for Spain in 1976 after a military dictatorship rose to power.

\$125

05 // Barbet, Pierre (pseudonym of Claude Avice). *Babel 3.805.* Paris: Gallimard, 1962. 248, [8] pages. In French.

Illustrated paperback covers. 18 × 11.5 cm. Author's presentation inscription to Donald Wollheim on half title page. Minor shelf wear and yellowing to rear cover and spine; leaves evenly aged; some spotting to the top edge of the textblock. Very Good. Cover art by Jean Latappy. Series: Le rayon fantastique, 106. [∇] // [Σ] // [FR].

Second novel by Barbet. Set in the 39th century, after humanity has colonized various planets, intense supernova activity floods human planets with radiation which creates various kinds of monstrous mutations among humans across the galaxy. A few of these humans have mutated superintelligence, leading to conflict and war between the planets. This mutation, however, ends up being the set up for an

invasion of non-human life forms known as Crystallines. Several of Barbet's later novels were translated into English and published by DAW Books, Donald A. Wollheim's publishing house.

\$250

06 // Barbet, Pierre (pseudonym of Claude Avice). *Vers un avenir perdu*.

[Paris]: Librairie Gallimard, 1962. 248, [8] pages. In French. Illustrated paperback covers. 18 × 11.5 cm. Bumped at the foot of the spine. The lower right corner of the front cover is creased. Dustsoiling to rear cover; a couple stray marks on the edge of the text block. In French. Author's presentation inscription to Donald A. Wollheim and Forrest J. Ackerman. Cover art by Jean Latappy. Series: Le Rayon fantastique, 98. [∇∇]//[Σ]//[FR].

Barbet's first novel, marking the beginning of a long career as a science fiction novelist. In the story, an advanced human society, having learned how to travel through time, explores remote times in the distant future. After several expeditions go missing, the explorers rush to learn the reasons why their travels have been thwarted. The story is filled with explanations of advanced technology and weaponry that some contemporary reviewers found digressive and unnecessary to advance the story. Barbet is the primary pseudonym of Claude Avice, who was trained as a pharmacist. Several of Barbet's later novels were translated into English and published by DAW Books, Donald A. Wollheim's publishing house.

\$250

07 // Bellamy, Edward. *El año 2000*. La Habana: Instituto del Libro, 1969. 253, [7] pages. In Spanish. Printed paperback covers, in dust jacket. 20 × 11.5 cm. Translated from the English by Eduardo Torrendell Fariña. Dust jacket has a small amount of spotting and dust soiling to the top edge. Minor spotting to the top edge of the text block. Covers are in Very Good condition. Series: El dragón. [∇∇]//[ES].

First Cuban edition of Bellamy's time travel utopian science fiction novel, one of the bestselling American social issue novels of the 19th century. The book inspired a number of utopian communities and was translated into various languages soon after publication. The blurb emphasizes the book's idealistic opposition to inequality and injustice, as well as the labor unrest that accompanied the book when it first appeared in the late 1880s. Cuba's Instituto del Libro (Book Institute), established in 1967, represented the consolidation of Cuba's post-revolutionary publishing industry and aimed to make accessible literature that especially promoted Cuban authors nationally and internationally. The series "El dragón" was established by the editor Oscar Hurtado to market crime fiction, fantasy, and science fiction.

\$125

08 // Bertin, Eddy C. *De achtjaarlijkse god*. Utrecht and Antwerp: A.W. Bruna & Zoon, 1971. 173, [3] pages. Illustrated paperback covers. 17.4 × 11.5 cm. In Dutch. Author's presentation inscription (in English) on half title page: "For Donald A. Wollheim with much respect and even more friendship [signed] Eddy Bertin, Ledeberg Nov. 3 1971." Minor spotting at head of front cover; minor scuffs and soiling. Cover art by Jos W. Looman. Series: Bruna science fiction, 7. [∇∇]//[Σ]//[NL].

The second sole-author publication by Bertin, whose previous book was a collection of horror stories. The author combines his love of Lovecraft with science fiction tropes to create a collection of 17 cosmic horror stories. Each story is very short (from a couple

to about 20 pages long) and features some cruel or unexpected twist at the end. "Tijdstorm" (Timestorm)--about a human who gets thrown into a time warp that allows him to visit various historical periods and prevent catastrophes, only to find that the peaceful world he creates is destroyed by evil alien invaders in his present--was featured in the 1972 annual of best science fiction from around the world, edited by Donald Wollheim.

\$250

09 // Bertin, Eddy C. *Eenzame bloedvogel*. Utrecht & Antwerpen: A.W. Bruna & Zoon, 1976. 270, [2] pages. 17.5 × 11.3 cm. Illustrated paperback covers. In Dutch. Author's presentation inscription (in English) on half title page: "For Don & Elsie Wollheim my newest collection of alternative realities in SF, with very best wishes, [signed] Eddy Bertin, Ledeberg Oct. 8, 1976." Minor scratches and scuffing to covers. Cover art by Victor Linford. Series: Bruna science fiction, 55. [∇∇]//[Σ]//[NL].

One novella and nine short stories by Bertin, a Lovecraftian horror writer who made the leap into science fiction with his second book, *De achtjaarlijkse god* (The Eight Year God). The lead novella is the second in the series "Membraan-Universum" in which characters travel through and experience alternate universes through the use of narcotics. "Eenzame bloedvogel" (Lonely Bloodbird) follows three characters connected by a membrane that allows them to experience each others memories. In Bertin's cosmic horror, characters often meet unfortunate ends. The emphasis is on the nature of consciousness and other psychological themes rather than hard scientific explanations of distant or advanced societies.

\$250

10 // Bradbury, Ray. [TLS to Bradbury's Spanish literary editor] Los Angeles, March 26, 1967. Letter sized TLS on Bradbury's Los Angeles letterhead. Addressed to [Francisco] Porrua pertaining to the export of Bradbury's books to Spain and "some confusion" about how many books were sent to Spain. [Σ]//[EN].

Francisco Porrua Fernandez (1922–2014) was a Chilean politician and a Spanish literary editor and translator with Argentine nationality. He founded Ediciones Minotauro, one of the main science fiction publishers in Spanish, where he published books by Bradbury, Tolkien and Ballard, among other authors, for the first time in their language.

\$250

11 // Burroughs, Edgar Rice. *Una princesa de marte*. Mexico D.F.: Organizacion Editorial Novaro, 1967. 252, [4] pages. In Spanish, translated by Juan Bosco Auriolos Ladrón de Guevara. Illustrated paperback covers, edges of text block stained blue. 16.5 × 10.5 cm. Minor soiling to rear cover. Foxing to edges and on some interior portions of the text block. Old price sticker on rear cover. Series: Joyas de bolsillo [Pocket Gems], 345. [∇∇]//[ES].

Mexican pulp edition of Burroughs's classic Martian science fiction romance, *A Princess of Mars*, inspired by astronomer and businessman Percival Lowell's observations of Mars and speculations about Martian lifeforms. Novaro was a major publisher of popular literature in Mexico in the 1950s and 1960s, specializing in children's literature and police fiction, but also sponsoring literary prizes and writers' associations. The publisher announces its intention to publish the entirety of Burroughs's Venus Series and Martian Series.

\$125

12 // Burroughs, Edgar Rice. *Princino de Marso.*

Tradukis el la usona originalo, K.R.C. Sturmer. Heronsgate, Rickmansworth (Herts), Anglujo [Hertfordshire, England]: The Esperanto Publishing Co., Ltd., [1938]. 189, [3] pages. In Esperanto. Paperback covers. 18.3 × 11.3 cm. Minor shelf wear to edges, dustsoiling to covers, and a small cluster of spotting to the front cover. Leaves age toned. Ink stamp of Donald A. Wollheim on final leaf. Series: La "Epoko" libro-klubo, 5. [∇∇] // [EO].

Esperanto book club edition of Burroughs's novel, the first in the Barsom series that inspired later science fiction authors such as Bradbury, Heinlein, and Clarke, as well as scientist Carl Sagan. John Carter, a Civil War veteran (a Confederate), travels to Mars while escaping from Apache people while prospecting in Arizona. He becomes embroiled in a conflict between humanoid red Martians and a green-skinned nomadic race. He rescues the Princess of Helium (one of the red Martian city-states) and marries her. The factory that produces the atmosphere on Mars breaks down, sending Carter back to Earth. Sturmer was a prominent British Esperantist known for his prose and works of Esperanto literary history. The final pages of this volume contain an advertisement for an Esperanto book club which was meant to address the high price of Esperanto books by creating a subscription service. *Princino de Marso* was the 5th, and possibly last book to be published in the series. Emerging only a couple years after Gollancz launched the first book sale club, the Left Book Club, La Epoko aimed to reach a global audience by distributing to subscribers all across Europe through bookstores, with locations given from Portugal to Estonia. The distribution network also lists Japanese, US-American, and Australian book stores. A sixth volume, Dostoevsky's *Little Orphan*, was planned but seemingly never published.

\$350

13 // Caillois, Roger. *Imágenes, imágenes... Ensayos sobre la función y los poderes de la imaginación.*

Traducción de Dolores Sierra y Néstor Sánchez. Buenos Aires: Editorial Sudamericana, 1970. 119, [9] pages. In Spanish. Translated by Dolores Sierra and Néstor Sánchez. Illustrated paperback covers. 17.3 × 10.3 cm. Old stain to top portion of front cover. Mexico City bookseller's label on front free endpaper. Cover art by Iris Alba. [∇∇] // [ES].

Translation of Caillois's *Images, images*, a book of essays on science fiction by the anthropologist and literary critic. Editorial Sudamericana was founded in 1939, the same year Caillois accompanied his friend (and press co-founder) Victoria Ocampo to Argentina. Caillois is credited with helping introduce various Latin American authors to French readers, including the Argentine science fiction and fantasy author Jorge Luis Borges.

\$125

14 // Capanna, Pablo. *El sentido de la ciencia-ficción.*

Buenos Aires: Editorial Columba, 1966. 271, [9] pages. In Spanish. Illustrated paperback covers. 17.5 × 10.5 cm. Covers scratched and rubbed, edges and corners show signs of shelf wear; minor chipping to the head and foot of spine. Leaves evenly toned. Barcelona bookseller's label affixed to the title page. [∇∇] // [ES].

The first work by the Italian-Argentine philosopher, journalist, and anthologist, which was also the first book-length analysis of science fiction available in the Spanish-speaking world. Capanna argues that science fiction literature constitutes a mythological system for a "new century," whose symbols include space colonization,

extraterrestrials, and robots. He would elaborate on his analysis in revised editions of the present work (which was republished in 2007 under the title *Ciencia ficción Utopía y mercado*) and numerous other philosophical works.

\$125

15 // Capek, Karel. *La guerra de las salamandras.*

La Habana: Instituto del Libro, 1969. 268, [8] pages. In Spanish. Translated from the Czech by Ana Falbrova. Printed paperback covers, in dust jacket. 20.3 × 11.5 cm. Covers are clean and crisp; the dust jacket has some minor shelf wear and spotting. Top left corner of the rear cover has a minor bump. Minor dustsoiling to edges of the text block, and a couple stray pen marks at the foot. Series: El dragon. [∇∇] // [ES].

First Cuban edition. First published in 1936, Capek's novel is considered an early example of anti-fascist science fiction. The story is about a newt-like lifeform discovered in the Indian Ocean. They are enslaved but eventually revolt and wage war against humanity. Capek satirizes various aspects of Western society, writing in, for example, lynch mobs whose attack on the newts was meant to evoke white lynching mobs in the United States. Also mocked are isolationism and appeasement, whose consequences in real life culminated in World War 2. Cuba's Instituto del Libro (Book Institute), established in 1967, represented the consolidation of Cuba's post-revolutionary publishing industry and aimed to make accessible literature that especially promoted Cuban authors nationally and internationally. The series "El dragon" was established by the editor Oscar Hurtado to market crime fiction, fantasy, and science fiction.

\$125

16 // Cayro, Antonio J. (Editor). *Ciencia ficcion: de Verne a Bradbury.*

Buenos Aires: Carlos Perez Editor, 1968. 95, [1] pages. In Spanish. Translated by Juana Bignozzi. Illustrated paperback covers. 18.1 × 11.5 cm. Mexico City bookseller label on front flyleaf. Series: Estar al dia. [∇∇] // [ES].

Three essays by major francophone critics. In the editor's preface, Cayro identifies a trajectory in science fiction which begins with Verne, in whose works he sees optimism and bourgeois values, and continues to the pessimism around knowledge, technology, and progress that are linked to the works of Bradbury (as well as Beckett and Foucault). The essays are "¿Ciencia-ficcion o realismo irracional?" By Jean-Charles Pichon, "Ciencia-ficcion y literatura" by Hubert Juin, and "Ray Bradbury, fabulista de nuestro tiempo." Hubert Juin is the pseudonym of Hubert Loescher.

\$125

17 // Grassi, Alfredo and Alejandro Vignati (editors). *Ciencia ficcion. Nuevos cuentos argentinos.*

[Buenos Aires]: Calatayud – DEA Editores, 1968. 155, [3] pages. In Spanish. Illustrated paperback covers. 17.6 × 10.2 cm. Cover design by Armando I. Paiva. Some dustsoiling to covers and toning to leaves, but overall Very Good. [∇∇] // [ES].

A pocket-sized pulp paperback sampler of recent Argentine science fiction. Includes works by ufologist Eduardo Azcuay, translator Eduardo Goligorsky, and journalist and comic writer Hector G. Oesterheld. Goligorsky fled the dictatorship in 1976 and continued his work as an editor, translator, and author in Barcelona. Oesterheld is known primarily for his work as a comics writer, especially his science fiction series *El Eternauta*. He also wrote a biography of Che Guevara. Oesterheld was disappeared by the

Argentine military government during the Dirty War. The prologue of the present collection attributes the origin of the term “science fiction” to Hugo Gernsback and lists prominent authors from both the Anglo-American and Argentine scenes.

\$125

18 // Chaviano, Daína. *Los mundos que amo.* La Habana [Havana]: Ediciones Union, 1980. 141, [3] pages. In Spanish. First Edition. Illustrated paperback covers. 17.7 × 10.7 cm. Spine has minor creases. Faint dustsoiling to covers. Very Good. Cover art by Darío Mora. Series: Colección David. [∇] // [ES].

Debut fiction publication of this female Cuban science fiction author. The book consists of five short stories. The titular story is the longest and is about a young female college student who makes contact with a UFO that is spotted over Havana. Her encounter with this advanced technology throws her into different pre-historic settings in Europe and South America. The story was later adapted into popular photonovel and radio versions, and expanded into a novella published by Alfaguara. The remaining stories include extraterrestrials, alien planets, and spaceships. Published while the author was an undergraduate student (whose interests included astronomy and nuclear physics) at the University of Havana, the book won the first juried science fiction competition organized in Cuba, the Premio David Ciencia Ficction 1979 (the jurors were Salvador Arias, Víctor Casaus, and Manuel Herrera). This also won Chaviano a great deal of literary credibility. In 1982, she was tapped to direct the Oscar Hurtado Workshop, the first of its kind in Cuba and all Latin America dedicated solely to science fiction. Chaviano’s high standing in Havana’s literary circles led to some controversy as her later SF novels de-emphasized technology and adopted more fantastical and magical elements. Her novel *Fábulas de una abuela extraterrestre* (Fables of an extraterrestrial grandmother) won her the Anna Seghers International Prize, making her the first Cuban fantasy and SF writer to receive an international award. Chaviano moved to Miami in 1991 and published non-SF works but continues to be regarded “the most internationally recognized Cuban author of fantasy and science fiction” (Juan C. Toledano in *Latin American Science Fiction Writers*). At the time of cataloguing, we note a couple of records in OCLC but no institutions report holdings; not listed on the author’s ISFDB page.

\$350

19 // Collazo, Miguel. *El Viaje.* La Habana: UNEAC [Unión de Escritores y Artistas Cubanos], 1968. 122, [2] pages. In Spanish. Illustrated paperback covers, French fold. 20.8 × 14.1 cm. Edition of 5,000. Ink stamp on rear flyleaf identifying Siglo XXI as having imported this copy to Spain. Minor smudging to covers, which are overall bright. Very Good. Cover design by Darío Mora. Series: Contemporaneos. [∇] // [ES].

Novel about a distant planet, Ambar, whose colonists are forced to live in a secluded valley. Several generations later, the colonists evolve the ability to create holograms with their minds and develop immunity to a toxic plant that prevented them from venturing beyond the valley. This leads them to undertake an arduous journey, which symbolizes “the search for a higher form of social coexistence,” and the importance of uniting for a common good despite the anguish and struggle required (Heidi Ann Garcia in *Latin American Science Fiction Writers*). Heavily allegorical, the novel is considered a classic from the first generation of Cuban science fiction authors to emerge in post-revolutionary Cuba.

\$250

20 // Couvreur, André (pseudonym of Achille Émile Henri Couvreur). *L’Androgyne (Édition complète). Les fantaisies du professeur Tornada.* Paris: Albin Michel, Éditeur, 1923. 317, [1] pages. In French. In the original publisher’s yellow printed wrappers, as issued. 18.8 × 12.5 cm. Good. Covers dustsoiled with minor chipping to spine and edges of front and back. Textblock askew; leaves of first gathering uncut. Printed paper label with updated price pasted onto the spine. Ink stamp of former owner on front flyleaf: “Docteur Junot.” [∇] // [FR].

A mad scientist obsessed with astronomy and the occult succeeds in turning a man into a woman. It is the first instance of transgender science fiction to describe gender reassignment surgery. The narrator, who is operated on without consent, relays the mental and physical changes that come with being surgically turned into a woman in a comedic tone before undergoing a second surgery that reverses the effects of the first. The first edition of the book was published by Fayard in 1922; this is the second edition with corrections made by the author. The dedication is to fellow author J.-H. Rosny aîné, pseudonym of the early science fiction author Joseph Henri Honoré Boex. Couvreur was himself trained as a medical doctor, and drew on this knowledge in his writings, most of which featured mad scientists capable of incredible inventions such as giant microbes, androids, and immortality. Couvreur wrote seven Professor Tornada novels in total, and left an eighth unfinished at the time of his death in 1944. OCLC reports 11 locations of this novel across two records, with only two of those in the US.

\$500

21 // *DAST magazine: Detective – Agents – Science Fiction – Thriller. Vol. 21 no. 1.* Huksvarna, Sweden: DAST, 1988. 64 pages. Mostly in Swedish. Staplebound wraps. 21 × 15 cm. Three-page article on “bloody collections” in English. With small illustrations and photos throughout. Mild edgewear. [SV].

Single issue of the Swedish-language magazine targeting the fandoms of four genres. This issue with a review of Stephen King’s *Misery* and a long article on Sir Arthur Conan Doyle.

\$60

22 // Delany, Samuel R. *Prisioneiros das Chamas.* São Paulo: Editôra La Selva, 1964. Série Espacial, no. 2. 189, [3] pages. In Portuguese. Illustrated paperback covers. 15.7 × 11.2 cm. Edge wear to spine at head and tail, with some rubbing to the joints. Bright covers and clean pages. Series: Série espacial, 2. [∇] // [PT].

Brazilian Portuguese edition of Delany’s second novel, and the first in the Fall of the Towers trilogy. In the story, a techno-feudalistic society emerges in the distant future after a near-apocalyptic event separates the planet from other human-inhabited planets. This society now faces a mysterious threat that looms just beyond a radiation barrier, and a handful of heroes are conscripted to avert what could be a catastrophic war. Though early in Delany’s career (he was 21 when it was published) the novel foreshadows social and political themes that would come to characterize new wave science fiction. The novel first appeared as an Ace Double (F-199) with John Brunner’s *Psionic Menace* (1963) and was later edited and re-released as *Out of the Dead City* in 1968. This Portuguese edition was the second in the Brazilian pulp publisher’s science fiction series, and was followed by Brunner’s *Psionic Menace*, mirroring the Ace publication. The publisher was founded by an Italian immigrant,

Vito La Selva, in 1950 and known for producing cheap horror comics for working class audiences. At the time of cataloguing, this edition is not in OCLC and is not listed on the author's ISFDB page.

\$250

23 // Dickson, Gordon R. *Fremde vom Arcturus*.

Hannover: Walter Lehning Verlag GmbH, 1957. 157, [3] pages. In German. Translated by Heinz F Klein. Illustrated paperback covers. 14.7 × 10.5 cm. Leaves evenly age toned. Rubbing and some abrasions to edges of covers. Wollheim's ink stamp on inside of rear cover. Series: Luna Utopia-Taschen-Roman, 3. [∇∇] // [DE].

German edition of Dickson's debut novel (following various short stories, some collaborations with Poul Anderson) *Alien from Acturus*. Earth scientists race to develop faster-than-light space travel in order to gain acceptance to the Galactic Federation. First published as an Ace Double (D-139) in 1956. This was an early entry in the publisher's short lived Luna series of science fiction. Lehning Verlag, known mostly for comics publishing, came under scrutiny from the censorship board after 1954, as several of its titles were placed on an index of materials deemed inappropriate for youth.

\$125

24 // *Ecuación fantástica. 13 cuentos por 9 psicoanalistas*.

Buenos Aires: Ediciones Hormé, 1966. 200, [8] pages. In Spanish. Illustrated paperback covers. 17.6x10.6 cm. Minor scuffing to covers. Spine has some creasing, and a minor bump at the head. Series: Psicología de hoy, 46. [∇∇] // [ES].

An anthology of science fiction short stories by nine psychoanalysts interested in group therapy. Acting as "archeologists of the mind," the analysts and scholars turn to science fiction as a set of symbols (robots, aliens, computers) that describe the dilemmas and anxieties of modern life. The project was initiated by Emilio Rodríguez and Marie Langer (a Vienna-born therapist with communistic leanings, after moving to Argentina she published the first book in Spanish on psychoanalysis) after the two, departing group therapy session, struck up a conversation about a serialized science fiction story Langer was reading with her children and how its themes resonated with her professional work. Prologues by Dalmiro Saenz and Emilio Rodríguez. Contributors: Geneviève T. de Rodríguez, Marie Langer, León Grinberg, Emilio Rodríguez, Raúl J. Usandivaras, Alberto J. Campo, Mauricio Abadi, Jorge M. Mom, and Arnaldo Rascovsky.

\$125

25 // Estrada, Manuel. *Hitler en la Luna. Portada y 12 dibujos de [Lucio] Lopez Rey*.

Mexico: Ediciones Minerva, 1943. 133, [3] pages + 12 leaves of lovely illustrated plates, illustrations. In Spanish. Illustrated paperback covers. 19.3 × 13 cm. Cover illustration by "López-Rey 1943." Leaves uncut. Minor creasing to edges of covers and dust soiling to the rear. Very Good. [∇∇] // [ES].

Political satire and fantasy novel. Hitler, surrounded by advisors (astrologers, meteorologists, radio operators), becomes convinced that the Aryan race's origins are on the moon and sets out to conquer it in the name of Nazi Germany. In the Epilogue, Hitler stands trial at the United Nations (his defense lawyer, a Falangist), charged for much human suffering. Estrada was a soldier and intelligence officer for the Republic during the Spanish Civil War. He spent some time in southern France after the war before moving to Mexico in 1941 where he lived the rest of his life amongst a robust community of Spanish exiles who fled Fascism. Ediciones Minerva was founded

by Spanish exiles in 1939 and published over 200 books before ceasing operations in 1946.

\$500

26 // Bignami, Ariel (editor). *Fantásticos e inquietantes*.

Buenos Aires: Grupo Editor de Buenos Aires, 1980. 114, [2] pages. In Spanish. Illustrated paperback covers. 20 × 14 cm. Misprint on rear cover puts this as the fourth volume in the series, but it is the second. Faint dustsoiling to covers. Spine has tears at the head and foot. Series: Colección Los Nuestros, 2. [∇∇] // [ES].

Anthology of fantasy and science fiction by Latin American (mostly South American) authors. Each story is preceded by a brief biographical sketch of the author, except for Leonardo Acosta (1936–2016, a jazz saxophonist, musicologist, and critic, Acosta played with numerous bands in the 1950s and helped start Cuban jazz clubs; he was recognized with lifetime achievement awards by the Cuban government in 2006 and 2014, for literature and music respectively) and Rogelio Llopis (b. 1926, a forerunner of Cuban fantasy educated in the United States who returned to post-revolutionary Cuba only to return to the USA as an exile after growing disillusioned with the revolution; despite his literary work and academic post at the University of Cincinnati, none of Llopis works have been translated into English) about whom no biographical information was known to the editor at press time. Angelica Gorodischer's biography is in fact her letter to the editor inquiring about the publication schedule of the anthology, details about compensation, and asks for the editor's comments. Poili Delano was a long-time member of the Chilean Communist Party and friend of Neruda, who lived in exile in Mexico from 1973 until 1984.

\$125

27 // Golding, William. *Señor de las moscas*.

La Habana: Instituto del Libro, 1969. 248, [8] pages. In Spanish. Printed paperback covers, in illustrated dust jacket. 20 × 11.5 cm. Translated by Ricardo Gosseyne. Minor spotting to jacket; more spotting to edges of text block. Series: El dragón. [∇∇] // [ES].

Postrevolutionary Cuban edition of Golding's short novel depicting the dissolution of society among a group of young boys stranded on a desert island, revealing a thin line between a civilized, self-possessed individual and an uninhibited barbarian. The publisher's copy discusses the slippery question of the book's genre, offering that it contains elements of both fable and science fiction (what is today called "soft science fiction" or "social science fiction"). Cuba's Instituto del Libro (Book Institute), established in 1967, represented the consolidation of Cuba's post-revolutionary publishing industry and aimed to make accessible literature that especially promoted Cuban authors nationally and internationally. The series "El dragón" was established by the editor Oscar Hurtado to market crime fiction, fantasy, and science fiction.

\$125

28 // Goligorsky, Eduardo; Marie Langer. *Ciencia ficción. Realidad y psicoanálisis*.

Buenos Aires: Editorial Paidós, 1969. 185, [3] pages. In Spanish. Illustrated paperback covers. Printed interior covers. Mundo Moderno, 26. 18.5 × 11 cm. Spotting to the front cover. Mexico City bookseller label on front flyleaf. [∇∇] // [ES].

Goligorsky and Langer outline the humanistic element of science fiction, arguing that the genre is an allegorical representation of humanity's struggles in the wake of the repression and alienation

that result from technological advances. Fear and desire are discussed as what informs the utopic/dystopic representations in these works of fiction, and, further, science fiction offers the best way to “express the ideals of the new humanism and to break the restrictions of the creative imagination” (*Latin American Science Fiction Writers*, page 91).

\$125

29 // Gorodischer, Angélica. *Casta luna electrónica*.

Buenos Aires: Ediciones Andrómeda, 1977. 187, [5] pages. In Spanish. Illustrated paperback covers. 17.5 × 13 cm. Covers rubbed and soiled. Crease along the spine and bumped fore-edge corners. Prologue by Elvio E. Gandolfo. Series: Literatura fantástica el golem. [∇] // [ES].

A collection of science fiction short stories by this pioneering female Argentinian writer. The volume concludes with an extensive interview with the author, where she discusses why she writes, her thoughts on science fiction, and literary production in Argentina. Gorodischer was an accomplished Argentine science fiction, fantasy, and crime fiction author who often incorporated feminist themes into her work. A handful of her short stories appeared in English prior to 2000, but the first major English translation was *Kalpa Imperial*, translated by Ursula K. Le Guin and published in 2003.

\$250

30 // Gorodischer, Angélica. *Opus dos*. Buenos Aires:

Ediciones Minotauro, 1967. 146, [2] pages. In Spanish. Illustrated paperback covers. 17.8 × 12 cm. Mexico City bookseller's label on the first blank leaf. Faint spotting to bottom of rear cover, otherwise a clean, crisp copy. [∇] // [ES].

First edition of Gorodischer's first work of science fiction, her previous works having been detective fiction and other realist works. The work consists of a series of loosely interconnected stories that all take place in a post-apocalyptic Buenos Aires where African-descended peoples have subjugated the White European-descended peoples. Gorodischer is known mostly for her science fiction works, and especially the character Trafalgar Medrano, a larger-than-life and jovial figure who regales friends and readers with stories of his interstellar travels. Ediciones Minotauro was a publishing house founded by Francisco Porrua in the late 1950s that specialized in science fiction. It sought to fill a gap left by the dissolution of the popular science fiction magazine *Más Alla*. At a conference, Gorodischer once explained the title of the book: since the publisher would not accept manuscripts from first time authors, Gorodischer lied and said it was her second, ultimately naming it after this deception.

\$250

31 // Gorodischer, Angélica. *Trafalgar*. Buenos Aires: El

Cid Editor, 1979. 227, [5] pages. In Spanish. Illustrated paperback covers. 19.5 × 11 cm. Covers foxed. Cover design by Erich Brauner. Postface by Jorge A. Sánchez. First edition. One of 3,000 copies printed. [∇] // [ES].

Picaresque science fiction novel about the space-faring salesman and boisterous storyteller Trafalgar Medrano by this pioneering female Argentinian writer. Medrano shares his interstellar tales with friends over drinks at the Café Burgundy, detailing his various carefree exploits and womanizing on far off planets. The book opens with Medrano's fictional entry in the Rosario, Argentina edition of *Who's Who*. In one story, Medrano visits a planet that is the equivalent of Earth in 1492. He encounters a Columbus-like navigator

and gives him a ride on his space ship. Other stories deal with the complex social and political institutions of their respective societies—monarchies, democracies, and conflicts between progressive and conservative forces (in one story, the dead return soon after death to make conservative interventions in the planet's government such that nothing every changes). *Trafalgar* is a continuation of Gorodischer's 1977 *Casta luna electrónica* which introduces the character of Medrano.

\$125

32 // [Hayoh hayah ba-'atid: kovets nivhar shel sipure-mada']. Edited by Kendell Foster Crossen.

Jerusalem: Karni, 1952. 166 pages. In Hebrew. Bound in publisher's paper-covered boards, gilt stamped spine; in dust jacket. 19.8 × 13 cm. Tears to the edges of the dust jacket, and one long tear down the center of the front cover. Spotting and dustsoiling to edges of the text block. Presentation inscription on front flyleaf: “To Forry – a good friend, the first STF ever printed in Hebrew, from the Americans, Maxine G[?] Yvette & Israeli STFanlovers.” Forry was Forrest J. Ackermann's nickname and this was his copy. [∇] // [Σ] // [HE].

Hebrew translation of *Adventures in Tomorrow* (1951), a science fiction anthology edited by Kendell Foster Crossen. This is the first appearance of 20th century US science fiction in Hebrew and includes stories by Asimov, Bradbury, Theodore Sturgeon, Vogt, Forrest J. Ackerman, and others. Science fiction literature was not widely available in Israel at the time, which deepened the impact of this collection. The translation is by Uriel Shalech, a political writer and poet whose major works were published under the pseudonym Yonatan Ratosh. Shalech was born Uriel Heilperin in Warsaw. He moved to British Palestine in 1921 (where he changed his last name) and studied at the Hebrew University in Jerusalem and the Sorbonne. He was an adherent of Revisionist Zionism and was associated with right wing Zionist thinkers and journals. He was a founder of Canaanism, a political philosophy which held that the Israeli state must hew to an ancient, pre-Jewish concept of Hebrew identity. This meant establishing borders that included most of the Middle East and all Hebrew and Arab people therein while also disavowing any formal connection to Judaism or Islam.

\$1,250

33 // Hodgson, William H. *La casa en el límite*. Buenos

Aires: Ediciones Andrómeda, 1971. Colección El Golem. 158, [2] pages. In Spanish. Illustrated paperback covers. Minor soiling to covers and creasing to spine. In Spanish. 17.7 × 12.4 cm. Translated by Héctor Raúl Pessina and Jorge A. Sánchez. Translator's (Pessina) presentation inscription on half title: “Dear Donald [Wollheim], Here's my first translation. From Fan publisher to translator and, who knows? perhaps writer some day? Hector Raul Pessina 30/8/76 [August 30, 1976].” Cover art by Oscar Díaz. Series: Literatura fantástica el golem. [∇] // [Σ] // [ES].

First edition of the first Spanish translation of *House on the Borderland*, a supernatural horror story about a demonic house in a remote part of Ireland. This is first full novel, and the second work overall, by Hodgson to be translated into Spanish. An H.P. Lovecraft is on the rear cover. Hector Pessina (d. 2016) is one of the most celebrated personalities in the Argentine science fiction fan community. His passion for the genre led to beginnings of organized science fiction fandom in his country. At a young age, Pessina taught himself English in order to read US-published SF magazines and correspond with the international community (including Donald Wollheim). He founded an imprint, Lonely Alien, and published the *Argentine Science Fiction Review*, which was an English-Spanish bilingual

publication. In the late 1960s, Pessina helped organize the first SF convention (1967) and fan club (1969) in Argentina. Hodgson's early 20th century horror story set a new standard for the genre that anticipated later practitioners like H.P. Lovecraft. Wollheim published a hoax review that contributed to Lovecraftian lore, edited his works for publication in the US, and eulogized Lovecraft shortly after his death. Pessina's presentation copy to Wollheim of his Spanish translation of Hodgson (at a time when Spanish editions of Hodgson were nearly as empty as the void) makes for a remarkable association copy linking a prominent fan in this hispanophone and prominent publisher and editor in the anglophone science fiction worlds.

\$250

34 // Holmberg, John-Henri. *Inre Landskap Och Yttre Rymd. [Inner Landscape and Outer Space. A History of Science Fiction...]*

Trelleborg, Sweden: Bilbiotekstjänst, 2002–2003. vol. 1: 447; vol. 2: 621. In Swedish. Original illustrated wrappers. 20 × 13 cm. Very light wear with light damage to head of spine of volume one and top 2 cm corner of volume two cover previously folded. [Σ] // [SV].

A detailed history of science fiction and fandom by Swedish fan and publisher John-Henry Holmberg. Each volume with an eight-page photo spread of well-known authors. Holmberg (born 1949) is a science fiction fan since age 13 and was a close friend of fellow Swede Stieg Larsson. Lovingly inscribed by Holmberg to Bay Area science fiction authors and fans Robert Lichtman and Carol Carr: Vol. 1: "For Carol and Robert – and in memory of friends and fandom past. [signed] John-Henri." Vol. 2: "Robert and Carol – Finally! Now you can discover how it all came out! Affectionately, [signed] John-Henri. 3.3.03."

\$250

35 // Hubbard, L. Ron. *L. Ron Hubbard. The Current Scene. Volume 1. 1983–1984.*

Los Angeles: The Public Relations Office of L. Ron Hubbard, 1984. 64 pages. Stapled magazine. 27 × 21 cm. Heavily illustrated. Foxing throughout, especially on the title page. [EN].

"Few men alive today have as many brilliant achievements—or as many friends—as L. Ron Hubbard—author, musician, philosopher, research pioneer, educator, photographer, cinematographer, navigator, explorer and humanitarian."—this is the first sentence of the first page and the sucking-up and flattery just gets better from there!

\$60

36 // Huber, Viorica. *Taina sfinxului de pe marte. Legende din alte stele.*

Bucharest: Editura Tineretului, 1967. 139, [5] pages, illustrations. In Romanian. Illustrated paperback covers. 23.9 × 16.5 cm. Covers age toned, noticeable mostly on the white of the spine and rear cover. Some spotting to the rear cover and edges of the text block. Cover design by Romanian painter and designer Henry Mavrodin. [∇] // [RO].

A science fiction novel with astro-paleontological themes by this groundbreaking female Romanian writer. A radio operator discovers a code transmitted by a metallic Sphinx on Mars, which a team of cyberneticians, with the help of a computer, decipher and transcribe into six distinct messages which make up the bulk of the story. They describe the lost civilization of Arr, a highly advanced society which existed on a fifth planet that was ultimately destroyed and became the asteroid belt. Survivors found refuge on other planets including Mars and Earth (their descendants were the ancient Egyptians). The stories cover a history of the Solar System and myths from the ancient extraterrestrials. This is the second, and final, novel

by the Romanian author. Huber married Adrian Rogoz, founder of the first Romanian science fiction club, and also published as Georgina Viorica Rogoz; both were active in the circle of writers who published in one of the most established speculative fiction magazine in Romania from the 1950s-1980s, *Colecția Povestiri Științifico-Fantastice*. To date, none of Huber's works have been translated into English.

\$250

37 // Huber, Viorica. *Eu și bătrînul lup de stele.*

Bucharest: Editura Tineretului, 1966. 125, [3] pages, illustrations. Illustrated paperback covers. 23.9 × 16.5 cm. In Romanian. Minor tear to edge of rear cover. Age toning and some spotting to white portions of front and back covers. Minor bumps along the edges. Cover design by Romanian painter and designer Henry Mavrodin. [∇] // [RO].

A young man encounters his great-great-grandfather, a famous space captain known as Old Star Wolf, who went missing during the first human-piloted mission beyond the boundaries of the Solar System. Includes descriptions of future sports (air soccer) and vessels capable of near-speed of light travel. This is the author's first novel, following a couple of volumes of short fiction. Huber was a groundbreaking female Romanian writer. She married Adrian Rogoz, founder of the first Romanian science fiction club, and also published as Georgina Viorica Rogoz; both were active in the circle of writers who published in one of the most established speculative fiction magazine in Romania from the 1950s-1980s, *Colecția Povestiri Științifico-Fantastice*. To date, none of Huber's works have been translated into English.

\$250

38 // Hurtado, Oscar. *La Ciudad Muerta de Korad.*

La Habana: Ediciones Revolución, 1964. 166, [12] pages. In Spanish. Printed paperback covers, in illustrated dust jacket. 20.4 × 14.4 cm. Edition of 2,000. Jacket has some wear and rubbing around the edges, nicked at the head and tail of the spine, split at the foot of the fold between the front cover and front jacket flap. Very Good. Cover art by Raúl Martínez. [∇] // [ES].

Science fiction novel in verse, with many classical allusions, considered a foundational text in the history of Cuban science fiction. The poems tell the story of a Cuban cosmonaut who travels to Mars to rescue a princess. Interspersed are vignette illustrations accompanied by passages from Gulliver's Travels, Edgar Rice Burroughs, the Epic of Gilgamesh, and other texts from which the narrative draws heavily for inspiration. This work was itself a source for the science fiction ballet Misión Korad, commissioned on the occasion of a joint USSR-Cuban mission in which Arnaldo Tamayo became the first American of non-USA origin to fly in space. Hurtado, the son of a fisherman, was an auto-didact, having left school at 14 to learn the family trade. He left Cuba but returned to be a part of post-revolutionary Cuban society, where he taught science and mathematics. He traveled to the Soviet Union where he met and engaged with science fiction authors. Back in Cuba, he became the general editor for the series El dragón, for which he selected fantasy, crime, and science fiction from Cuba and around the world. Hurtado, along with Miguel Collazo and Ángel Arango, were part of the first wave of Cuban science fiction writers to emerge after the revolution, and who had a great influence on the genre's development on the island and throughout Latin America.

\$500

39 // Leiber, Fritz. *Rumo as estrêlas*. São Paulo: Editôra La Selva, 1965. 168 pages. In Portuguese. Illustrated paperback covers. 16 × 11 cm. Translated by Zaquieu A. de Carvalho. Minor dust soiling to rear cover, minor creasing at foot, minor chipping to head and foot of spine. Leaves age toned. Ink stamp on top edge of text block. Series: Serie espacial, 6. [∇] // [PT].

Translation of *Ship to the Stars*, first published as an Ace Double (a series created by Donald A. Wollheim, which included many hit titles in a genre that Wollheim championed) in 1964. Six short stories. \$125

40 // Lem, Stanisław. *Fantastyka I futurologia [Volumes 1 and 2]*. Kraków: Wydawnictwo Literackie, 1970. Volume 1: 292, [4] pages; volume 2: 458, [2] pages. First Edition. In Polish. Both volumes bound in publisher's green cloth with titles stamped on front cover. 21.2 × 14.8 cm. Both volumes in unclipped dust jacket, with some rubbing, chipping to edges from shelf wear, and minor soiling. In Polish. Author's presentation inscription on half title page of volume 1: "This book belongs to Mr. D[onald] Wollheim as it was given him by [signed] Stanislaw Lem, Krakow-Vliny 1970 Idibus Martiis [Ides of March]." Inserted in volume 1 is The Journal of Omphalistic Epistemology. Supplement Number One August 1969 that has two articles by Lem: "Poland: Science Fiction in the Linguistic Trap" and "The Ten Commandments. Some Remarks on 'Paingod and Other Stories' by Harlan Ellison" ([8] pages. On yellow paper. Stapled at upper left corner, final leaf detached). Jacket and cover design by Barbara Konarzewska. [∇] // [Σ] // [PL].

First edition of Lem's two-volume attempt to provide a criticism and theory of science fiction. Lem's attempt at an empirical theory of science fiction appeared at a time when few considered the topic worthy of serious study. To date, no single English language version has been attempted though some excerpts have been translated and published in various venues. The first volume analyzes the conventions of SF as a literary endeavor. In addition to scrutinizing the characteristics of the genre, Lem analyzes his own works as well as the global output of science fiction as a kind of forecasting of what the future of humanity could really be. This is taken up more directly in the second volume, as Lem considers major tropes like catastrophe, robots, sex, outer space, the development of superhuman abilities, and devotes an entire section on New Wave science fiction. There is much criticism in the first edition aimed at Western science fiction authors and their works. Reflecting on this work a decade after its first appearance, Lem stated it was "an expression of my disappointment with a fiction and a nonfiction that pretend to be scientific, when neither of them turns the attention of the reader in the direction in which the world is in fact moving" ("Chance and Order," *New Yorker* January 1984, pages 88–98).

\$3,500

41 // Liotard-Schneider, Maxime. *L'Homme d'Armes au Pays Vert*. Lyon: Editions "Le Soleil des Lièvres," 1978. 53, [11] pages, illustrations. In French. Illustrated paperback covers. 21 × 14.8 cm. Minor soiling to top edge of rear cover. Very Good. Includes a full-page ALS in French from the author addressed to Wollheim inquiring about the possibility of preparing some of the author's works (previously released in France and Canada) for publication in the United States, signed and dated Toulon, June 17, 1983. [∇] // [Σ] // [FR].

Novella about an advanced utopian society 7,000 years in the future. All work is automated and, after years of intermarriage, race has dissolved and people are distinguished primarily by eye and hair color.

Despite mastering life and death, some people grow discontented and new worlds are created where people can live out their own fantasies or according to previous ways. After three generations, however, discontent grows yet again and the architects of this society devise a specially trained corps to police these disturbances. The story follows Delenda, one of these "men-at-arms," who teleports from planet to planet and has the ability to control matter and other people's thoughts with his mind. Illustrations by Pierre Kaphan. This is a separate printing done after its appearance in the short fiction anthology *3 histoires fantastiques* (1978), alongside "La chases du diablo" and "Les loops rouges chassent couples." OCLC reports only one location, in France, of this separate printing.

\$250

42 // Lovecraft, H.P., H.C. Artmann – translator. *Cthulhu. Geistergeschichten von H.P. Lovecraft*. Frankfurt: Insel Verlag, 1968. 240, [2] pages. In German. First German Edition. Original cloth boards. 19.5 × 12 cm. Near Fine; an exceedingly crisp copy with a lovely illustrated (unclipped) dust jacket. [∇] // [DE].

H.C. Artmann (1921–2000) was a well-known Austrian poet and writer. He was also the first to translate H.P. Lovecraft into German. This is a collection of Lovecraft's "ghost stories." Artmann is also known for translating Asterix & Obelix into the Viennese dialect. \$125

43 // Lundwall, Sam J. *Alices Verden*. [Oslo]: Fredhøis Forlag A/S, [1971 or 1972]. 144 pages. In Norwegian, translated by Thorstein Thelle. Illustrated paperback covers. 17.2 × 11 cm. Illustrated paperback covers. Leaves age toned. Author's presentation inscription on title page: "To Don Wollheim who first published this book—and without whom it surely wouldn't have been written. [signed] Sam L." Series: Science Fiction, 10. [∇] // [Σ] // [NO].

Post-apocalyptic science fiction novel drawing inspiration from both Lewis Carroll and Ray Bradbury. Fifty-thousand years after humans embark on intergalactic travel, a captain and his ship return to Earth and find that humans there have developed the ability to turn their dreams into reality. The encounter sparks an endless war. First published in the US as an Ace Double (58880, with *No Time for Heroes*), it was translated into Swedish, the author's native tongue, in 1974 as *Alice, Alice!* This volume is the tenth in the publisher's "Science Fiction" series which came between translations into Norwegian of A.J. Merak (*Tusenårsmørket*, 1971) and Harris Moore (*Slaters planet*, 1972).

\$250

44 // Lundwall, Sam J. *Crash*. Stockholm: P.A. Norstedt & Söners Förlag, 1982. 178, [6] pages. In Swedish. Bound in publisher's cream boards, in illustrated dust jacket. 21.5 × 14 cm. Faint spotting to top edge of text block. Author's presentation inscription on title page: "For Don[ald] Wollheim] in memory of the 1981 visit – [signed] Sam Lundwall 19 July 1982." [∇] // [Σ] // [SV].

Novel set in New York city, at a convention of the Science Fiction Writers Association where a young Swedish author and a literary agent from a small town start a passionate affair. The personalities at the convention likely were modeled after Lundwall's own circle, as he was a well-known novelist and critic. For example, the character of Walt Wyn, a science fiction editor and publisher, was probably inspired by Donald Wollheim.

\$250

45 // Lundwall, Sam J. *Flicka I fönster vid världens kant. En gotisk berättelse.* Stockholm: P.A. Nostedt & Söners Förlag, 1980. 189, [1] pages. In Swedish. Bound in paper-covered boards, in illustrated dust jacket. Illustrated endpapers. 21.5 × 14.3 cm. Author's presentation inscription to Wollheim on title page: "For Don — a piece of true pain [signed] Sam, July 23, 1980." Minor rubbing to boards at head and foot of spine. Minor rubbing to jacket at head of spine. [∇] // [Σ] // [SV].

A novel about Victor, a failed cabaret artist, who retreats to a desolate castle on the coast of southern France where he takes up residence with Madelon, a woman who shares a name and characteristics of Victor's disappeared sister (and may in fact be his sister). The two engage in an intense and romantic relationship. It is hinted that Victor The blurring of Victor's reality evokes the alternative universe of the novel in which the earth is flat and identities, like terrain, crumble around the edges, depicted in the illustrated endpapers.

\$250

46 // Lundwall, Sam J. *Mardrömmen.* Stockholm: Lindqvist Förlag AB, 1977. 216, [4] pages. In Swedish. Illustrated paperback covers. 21x14 cm. Author's presentation inscription on front flyleaf: "To Don with all best [signed] Sam Lundwall." Leaves uncut, except for the first gathering. Minor creasing to rear cover and corners; minor shelfwear. [∇] // [Σ] // [SV].

Crime novel set in Stockholm of the then near-future, the 21st century, by which time computers manage most functions of daily life, from the movement of money to the movement of people. In *Mardrömmen* (The Nightmare), a high-ranking union official is beaten and robbed of rare coins, and an innocent man, who is also a social outcast, is imprisoned for the crime by a computer. Once free from the physical prison, he vows to free himself from the digital one by erasing his digital identity, but soon finds that navigating his world without a digital trace raises new problems. A prescient narrative foreshadowing the discontents of our current world of predictive algorithms and digital footprints.

\$250

47 // Messac, Régis. *La cité des asphyxiés.* Issy-les-Molineaux, [France]: La Fenêtre Ouverte, 1937. 370, [4] pages. First Edition. In French. Bound in quarter leather over marbled boards; black leather spine labels with gilt lettering; marbled endpapers; original covers (front and rear) preserved. Author's presentation inscription to Wollheim on front flyleaf. 19.2 × 14.3 cm. Woodcut illustration by G. Delatousche. Collection les hypermondes, 3. [∇] // [Σ] // [FR].

A dystopian science fiction novel and example of trenchant social critique of pre-war European capitalist society. A middle-class man travels into a distant future where people are forced to live underground. The narrator witnesses a slave revolt against the upper class which has monopolized breathable air. This book was the third novel, out of a planned six, in the Hypermondes series, edited by Messac. The inaugural title was his *Quinzinzilli*, which contributed to the popularization of the concept of "hyperworld" among authors of speculative fiction. Hypermondes was the first series in France devoted entirely to science fiction. No novels after the third were published due to the onset of World War II, making this the final installment. An excellent association copy connecting two important science fiction editors: one of the pre-war the other of the post-war era.

\$250

48 // Gosseyn, Ricardo (editor, pseudonym of Francisco Porrua). *Minotauro. Fantasia y ciencia-ficción. Nos. 1-7, 9-10 [broken run].* Buenos Aires and New York: Ediciones Minotauro, 1964-1965. 9 volumes. In Spanish. Illustrated paperback covers. 19.5 × 14 cm (volumes 1-7); 17.8 × 11.7 cm (volumes 9-10). Minor spotting and dustsoiling to some covers. Some creasing to spines and minor edge wear, but overall Very Good. [∇] // [ES].

Minotauro was a science fiction journal published by Ediciones Minotauro, a publisher specializing in science fiction founded by Francisco Porrua (an immigrant to Argentina from Spain) in the late 1950s. Porrua was inspired by the success of *Más Alla*, an Argentine science fiction magazine popular throughout South America that folded in 1957. *Minotauro* was the Castilian version of *Venture Science Fiction*, the companion digest series to the *Magazine of Fantasy and Science Fiction*. Despite Porrua's best efforts, the publication lasted only 10 issues (all issues, except the 8th, are present) but it was long enough to encourage individual fans, like Hector Pessina, to launch an organized science fiction fandom. Though *Minotauro* ceased publication in 1968, by that time Pessina had already set up the first science fiction convention (1967) in Argentina, and a fan club soon followed (1969). Per Mike Ashley, it was this structure that helped science fiction endure in Argentina through the dictatorship years (*Transformations: The Story of the Science-Fiction Magazines from 1950 to 1970*, Liverpool university Press 2005, pages 306-7). The issues feature translations of works by J.G. Ballard, Ray Bradbury, Poul Anderson, Arthur C. Clarke, Isaac Asimov, Archibald MacLeish, A.E. van Vogt, Shirley Jackson, Walter Miller, and many others.

\$350

49 // Nesvadba, Josef. *Einsteina Smadzenes.* Riga, Latvia: Izdevnieciba, Zinatne', 1968. 416 pages. In Latvian. Illustrated hard cover. 17 × 11 cm. First Latvian Edition. Previous owner's neat inscription on bottom of end paper. Paper browned throughout. [LV].

The scarce first Latvian edition of this popular book "Einstein's Brain" of short stories by the Czech author Josef Nesvadba (1926-2005). The main story is a satirical tale in which scientists attempt to create a super-intelligent biological brain by condensing the brains of three deceased individuals—a professor of architecture, a poet, and a housewife—to overcome the limitations of computers in solving fundamental human questions. Bound in green cloth and light green decorated boards in a lovely, illustrated dust jacket, with a "brain" illustration on front board, and with illustrated chapter headings. Perhaps a solution to overcome our soon-to-be AI overlords? At the time of cataloguing, no other copies listed for sale. OCLC locates only one copy worldwide at Boston Public Library.

\$250

50 // Nielsen, Niels E. *Akerons Porte.* København [Copenhagen]: Vinten, 3] ,165 .1976] pages. In Danish. Illustrated paperback covers. 21.2 × 13.2 cm. Leaves past the first signature unopened. Creasing to edges of covers. Spine and rear cover have some discoloration and soiling. Light foxing to edges of text block. Very Good. ISBN 8741489640. In Danish. Includes a handwritten note from Ove Hoyer, a Danish science fiction editor, presenting this copy to Wollheim, dated Copenhagen, 17th January 1977. Cover art by William Petersen. [∇] // [Σ] // [DA].

One of Nielsen's most successful science fiction novels about two warring civilizations: one, a land-dwelling civilization, Vaalheim, with a rustic way of life, inspired in part by Nordic myths; the other, a

race of technologically advanced dwarves who live on the sea floor (Akeron). Wars between the two lead to major climatic changes and a new Ice Age. The story follows the escape of a dwarf held captive by Vaalheim who manages to take hostage the leader of the land-dwellers and return to Akeron. The two sides end up having to work together to stop the encroachment of ice that threatens both factions. Nielsen intended the novel as a warning against the destruction of nature. Ecological catastrophe and civilizational collapse were common themes—especially after 1970—for Nielsen who was one of the most prolific and well-known Danish science fiction authors. Hoyer's inserted note claims that Danish reviewers called *Akerons porte* Nielsen's best work to date, and asks that Wollheim's Danish translator confirm this statement. Donald Wollheim edited the 1976 anthology *The Best from the Rest of the World: European Science Fiction*, which features the Nielsen story "Planet for Sale," the sole work by Nielsen in English translation.

\$250

51 // Nielsen, Niels E. *By I Flammer*. [Copenhagen]: Gyldendal, 1971. 216 pages. In Danish. Illustrated paperback covers. 21.2 × 13.3 cm. Author's presentation inscription on half title: "Til Donald A. Wollheim New York. From [signed] Niels E. Nielsen, Denmark 16-4-1975 [April 16, 1975]." Ink stamp of DAW Books on inside front cover. Cover art by John Ovesen. [∇] // [Σ] // [DA].

Novel centered around a cataclysmic earthquake, whose unleashed energy is compared to hydrogen bombs, that ruptures the Earth's crust and causes fires, tsunamis, and major structural damage to cities. The novel explores the question of what happens to modern people when rigid social norms are violently removed by following a crew of survivors—a workaholic white collar worker, an alcoholic journalist, a strict police officer, and a brother owner—who navigate the breakdown of the social order, mass chaos, and crime. Ecological catastrophe and civilizational collapse were common themes—especially after 1970—for Nielsen who was one of the most prolific and well-known Danish science fiction authors. Despite a lengthy bibliography, only one of his short stories, "Planet for Sale," has been translated into English as of this writing, appearing in the Wollheim-edited volume *The Best from the Rest of the World: European Science Fiction* (1976).

\$250

52 // Nielsen, Niels E. *Byen Der Ikke Adlød*. [Copenhagen]: Steen Hasselbalchs Forlag, 1960. 202, [2] pages. In Danish. Illustrated paperback covers. 21.7 × 14.5 cm. Minor shelf wear and dustsoiling so covers. Inscribed by the author twice on the half title page. First: "Til min far tømreren Aage Nielsen d. 15. sept. 1960, [signed] Niels E. Nielsen" [To my father the carpenter]; the second inscription: "My last eksemplar 16-4-1975 [April 16, 1975] [signed] Niels E. Nielsen, til Donald A. Wollheim. New York." Cover design by Dick Gale. [∇] // [Σ] // [DA].

Nielsen was one of the most prolific and well-known Danish science fiction authors. In the novel, enemy forces occupy a city and cut off all communication with the outside world. A group of resistance fighters enlist a TV commentator to try and help break through the media blockade. Nielsen (1924–1993) was likely inspired by his experiences in the Danish resistance during the Nazi occupation of Denmark. He would also later serve as a reservist. This copy was previously presented to his father, but was recovered after his death in 1971 and sent to Donald Wollheim just before the appearance of Nielsen's only work to be translated to English, "Planet for Sale" (in the Wollheim-edited *The Best from the Rest of the World: European Science Fiction*, 1976). Nielsen's career spawned over 50 novels

that received state grants and European science fiction awards. No copies in the trade as of the time of cataloguing. OCLC lists only two locations in the United States.

\$500

53 // Norelli, Peter. *Utop Anno 2000 Wertumwertung. Bericht über die erste Tagung des internationalen intersäkularen Weltverbandes der Utopisten (10.-17. Juni 2000)*. Wien [Vienna]: Fiba-Verlag, 1936. 182, [2] pages, index. In German. Bound in publisher's cream cloth over boards, decorative title block stamped on front cover. 20.9 × 13.3 cm. In printed dust jacket. An 8-page publisher's brochure inserted. Ink stamp of Donald A. Wollheim on verso of final leaf. Jacket is chipped at corners and head and foot of spine, dust-soiled on rear cover. Jacket illustration by Hans Hofmann. [∇] // [DE].

Science fiction novel presented as a conference report (the first meeting of the International Intersecular World Association of Utopians) about a future utopian society where war, economic and political crises, and all problems of love and marriage have been done away with. The (also fictional) foreword explains that the purpose of the conference was to compare the conditions of this new human society with the utopian visions of deceased thinkers and visionaries; among the interlocutors that speak at the conference's seven sessions are Edward Bellamy, Thomas More, Francis Bacon, and Tommaso Campanella. Each session is an entire chapter and covers a particular topic, ranging from property to marriage to money. The new order is described including the establishment of the United States of Europe. Among the follies of the old society that are enumerated are the closure of libraries on Sundays (with the masses having no other recourse than to entertain themselves at theatres), workaholicism (with a positive evaluation of the polemic "The Right to be Lazy" by Paul Lafargue, Karl Marx's son-in-law), and the enslavement of Africans in the US. Other miscellaneous topics discussed include Martians and eugenics in the utopian city. Within this utopian narrative, all conference proceedings were carried out in Esperanto and later translated.

\$500

54 // Norton, Andre. *Mundo Diabólico*. São Paulo: Editôra La Selva, 1963. 220, [4] pages. In Portuguese. Illustrated paperback covers. 15.8 × 11.4 cm. Minor rubbing to edges of spine and light soiling to rear cover; a faint crease to the upper left corner of the rear cover. Very Good. Series: Série espacial, 1. [∇] // [PT].

Portuguese translation of *Witch World*, a Hugo-nominated science fiction fantasy novel about a misfit World War II veteran who is transported to another planet whose women can use magical powers but are threatened by the Kolder, a group with the ability to control minds and use advanced technology. Norton was born Alice Mary Norton. She worked as a librarian before becoming a full-time writer and legally changed her name to her penname in 1934 to better appeal to male readers. Norton was the first woman to be the Gandalf Grand Master of Fantasy (1977), SFWA Grand Master (1984), and to be inducted in to the Science Fiction and Fantasy Hall of Fame (1997). First published by Ace in 1963, this edition from the same year is the debut publication in the Brazilian pulp publisher's science fiction series. Though the cover art is different (the Brazilian edition makes the book seem like hard science fiction, though in reality the story was a cross of fantasy and science fiction, a novelty at the time) the tag line is more or less the same, as is the case with the subsequent to entries in La Selva's SF series. The publisher was founded by an Italian immigrant, Vito La Selva, in 1950 and known

for producing cheap horror comics for working class audiences. As of the time of cataloguing, this edition has no locations attached to its record on OCLC.

\$250

55 // Panshin, Alexei. *Segredo interstelar*. Lisboa: Edição Livros do Brasil, 1968. 176, [8] pages. In Portuguese. Illustrated paperback covers. 16 × 10.5 cm. Pages 101–112 have been improperly cut and still attached; otherwise a clean, crisp copy of a pulp novel. Translated by Eurico Fonseca. Coleção Argonauta, 166. [∇] // [PT].

Portuguese translation of *Star Well*, the first book in the Anthony Villiers series. The protagonist, Villiers, a wealthy gentleman on a grand tour of an intergalactic empire, and his partner, Torve, a giant frog-like lifeform, visit a gambling outpost and discover its seedy underbelly.

\$125

56 // Pohl, Frederik and C.M. Kornbluth. *Los mercaderes del espacio*. La Habana: Instituto del Libro, 1969. 228, [4] pages. In Spanish. Printed paperback covers, in illustrated dust jacket. 20 × 11.5 cm. Minor spotting and creasing to top edge of dust jacket. Translated into Spanish by Luis Domenech. Series: El dragón. [∇] // [ES].

Postrevolutionary Cuban edition of Pohl and Kornbluth's *Space Merchants*, a dystopian novel set in a future where all aspects of human life on planet Earth are governed by a few corporations. The publisher's description enlists the book as a vulgar critique of modern capitalism ("crudo análisis de los resortes que mueven al capitalismo moderno"), cites the praise of critic Kingsley Amis in *New Maps of Hell* ("has many claims to being the best science-fiction novel so far"), and connects the book's themes to the work of Frankfurt School critical theorist Herbert Marcuse. Cuba's Instituto del Libro (Book Institute), established in 1967, represented the consolidation of Cuba's post-revolutionary publishing industry and aimed to make accessible literature that especially promoted Cuban authors nationally and internationally. The series "El dragón" was established by the editor Oscar Hurtado to market crime fiction, fantasy, and science fiction.

\$125

57 // *Primera antología de la ciencia-ficción latinoamericana. La narrativa más joven de todo un continente*. Buenos Aires: Rodolfo Alonso Editor, 1970. 134, [2] pages. In Spanish. Illustrated paperback covers. 18.1 × 12.5 cm. Covers spotted and yellowed around the edges. Foxing to edges of text block. Leaves evenly toned. Book design by Sergio Camporeale. [∇] // [ES].

Anthology with works by authors from Mexico, Central America, South America, and the Caribbean. The publisher aimed to address the lack of attention to Latin American science fiction amid the Latin American Boom, a literary movement that began in the 1960s and saw authors from across the continent gain international acclaim.

\$125

58 // Rogers, Alva. *A Requiem For Astounding*. Chicago: Advent, 1973. ; xxiv, [2], 224 pp. pages. Paper wrappers. 21 × 14 cm. A later edition. With numerous illustrations from *Astounding* throughout. Near fine except of light discoloration to wrappers and very small \$4.00 price sticker. [Σ] // [EN].

A history of the rise and downfall of *Astounding*. The first issue of *Astounding* was published in January 1930 and the publication was already bankrupt by 1933—it went through a plethora of changes and against all odds exists as the most enduring science fiction magazine of all time that is now known as *Analog Science Fiction and Fact*. The index in this book is very useful for researching early science fiction authors and artists involved with *Astounding*.

With a great inscription: "For Art Widner – Paleolithic FAN, gentleman, scholar, friend, and drinking buddy, with the tru-fannish affection of Alva Rogers. 6/10/77."

Art Widner (1917–2015) attended the first Worldcon in New York in 1939, was a member of First Fandom and the First Fandom Hall of Fame. Along with Louis Russell Chauvenet and Damon Knight Widner formed the National Fantasy Fan Federation (N3F). Widner also created the first science fiction board game, *Interplanetary* in 1943. The author, Rogers, was nominated for a Retro Hugo in 1996. For another Art Widner item, please see Item 74 of this catalogue.

\$125

59 // Rogoz, Adrian. *Omul și năluca*. [Bucharest]: Editura Tineretului, 1965. 551, [1] pages. In Romanian. Illustrated paperback covers. 19.7 × 12.8 cm. Shelf wear to edges, discoloration and dustsoiling to rear cover, some spotting to bottom edge of the text block. Cover design by N. Claudiu. Series: Colectia SF. [∇] // [RO].

The novel (whose title was translated by SF anthologist Franz Rottensteiner as *Man and Phantom*) is about a visitor to Venus who falls in love with one of the humanoid plants that grow and live there. The visitor develops a new and elaborate language in order to communicate with these lifeforms. Editura Tineretului (Youth Publishing House) published chiefly adventure and science fiction literature for children. It was succeeded in 1970 by Editura Albatros. Rogoz was a founder of *Colectia "Povestiri științifico-fantastice"* (CPSF, Science Fiction Stories Collection, established 1955), a major science fiction magazine in Romania, and was active in the science fiction fan community, helping to found the earliest clubs and conventions and to launch the fanzine *Solaris* in 1972, edited by Daniel Cocoru. He translated Stanislaw Lem's *Solaris* (1974). Rogoz's most famous work in the anglophone world is "Altar of the Random Gods," a high concept science fiction short story about a car accident on a super-fast highway in the US South. None of his other works have been translated into English.

\$125

60 // Rogoz, Adrian. *Prețul secant al genunii*. Iași, România: Editura Albatros, 1974. 302, [2] pages. In Romanian. Illustrated paperback covers. 19x12 cm. Author's presentation inscription on half title page: "To Mr. Donald A. Wollheim, foccuss [sic] of planetary science fiction, warm regards and respects from [signed] Adrian Rogoz, 25.IV.1975 [April 25, 1975]." Spotting and discoloration to covers, Minor creases to the spine and to the top right corner of the front cover. Cover illustration by Jacques Wyrs. Series: Fantastic Club. [∇] // [Σ] // [RO].

Six short stories by the Romanian author, editor, poet, and translator. The publisher produced works by Romanian authors as well as US-Americans, such as Ray Bradbury (there is on the rear cover an announcement for "Aici Sint Tigri," the Romanian translation of Bradbury's "Here There Be Tygers"). Rogoz was a founder of *Colectia "Povestiri științifico-fantastice"* (CPSF, Science Fiction Stories Collection, established 1955), a major science fiction magazine in Romania. Rogoz shaped the SF fan community in Romania, helping to start the country's first science fiction fan club whose zine, *Solaris*, released its debut issue in 1972. Rogoz translated

Stanislaw Lem's *Solaris* (1974) into Romanian. His most famous work in the anglophone world is "Altar of the Random Gods," a high concept science fiction short story about a car accident on a super-fast highway in the US South. None of his other works have been translated into English.

\$250

61 // Rosny ainé, J.-H. *L'Étonnant Voyage de Hareton Ironcastle. Bois originaux d'Émile Beaume.* Paris: J. Ferenczi et fils, éditeurs, MCMXXIX [1929]. 187, [5] pages, woodcut illustrations. In French. Bound in marbled paper over boards. 20.9 × 15 cm. Red leather spine label. Spine chipped and joints starting to split. Two ink stamps on front free endpaper: one with Wollheim's Rego Park, NY, address and the other with the DAW Books Inc. address in New York, on the Avenue of the Americas. [∇]//[FR].

Illustrated reprint of Rosny Ainé's 1922 novel about a group of amateur adventurers led by Ironcastle who explore an unknown part of Africa that ends up being a piece of an alien planet (complete with flora and fauna). In 1976, DAW Books, Donald Wollheim's SF publishing house, released an adaptation of Rosny's book by Philip José Farmer, marking the first time any version of Rosny's work was available in English. Rosny's importance in francophone and European science fiction of the late 19th and early 20th century is comparable to Jules Verne, though his works enjoyed less popularity and fame in his lifetime as they were not translated into other major languages until after his death in 1940.

\$125

62 // Ruiz Escalona, Margarita. *El río subterráneo. Novela de ciencia ficción.* Chihuahua: [publisher not identified], 1973. 106 pages. In Spanish. Printed paperback covers, illustration on front cover. 17.5 × 12.9 cm. Front cover has some spotting and minor dust soiling. Minor spotting to edges of the text block. Printed on pulp paper that has evenly toned. [∇]//[ES].

Short science fiction novella by an amateur Mexican author that makes use of various stock tropes. The story unfolds on a far off planet settled by humans (presumably from Earth, as they seem to follow a Christian faith, though this is not fully explained). In the first half, human settlements begin to experience intense snow and cold weather and the planet is soon bombarded by hostile alien aircraft. Seeking shelter, a band of survivors explore a cave which leads to an underground river. In the second half, the humans follow the river to a lush underground environment complete with jungles, mountains, game, and cycles of day and night. The humans are joined by aliens from Pluto who appear human in every regard, except they speak ancient Greek. The two bands cooperate as they are both being attacked by the same hostile aliens. The first half borrows heavily from Hector Oesterheld's *Eternauta*, a popular science fiction comic from Argentina in which a snow storm precedes an alien invasion of Earth. The second half borrows heavily from Lost Race novels that often feature vast worlds hidden underground. Not in OCLC as of the time of cataloguing.

\$350

63 // Sandgren, Gustav. *Det stora myrkriget en saga. För barn och vuxna av Gustav Sandgren. Med illustrationer av Einar Norelius.* Stockholm: Lindqvists, 1948. 121, [3] pages, illustrations. In Swedish. Illustrated paperback covers. 20.8 × 14.5 cm. Some spotting to front cover. Both corners on rear cover creased. Edges rubbed, bottom right corner bumped and creased, white parts of the covers and spine have darkened. [∇]//[SV].

Science fiction-fantasy story about a war between multiple ant colonies which mirrors the outbreak of the World Wars. A parable written for children, the story also describes how the ants, at the war's end, establish world peace through diplomacy and world government à la United Nations—indeed, the rear blurb specifically identifies the book as useful for generating interest in the United Nations and illustrating its concepts for young readers. A German translation was published in 1950. Written by Swedish folklorist and translator Gustav Sandgren, a prolific author. Based on an idea by the Swedish businessman Olof Pettersson, known for founding two prominent Swedish retailers: Nordiska Leksaker (a toy store) and Guldfynds (a department store chain). The foreword by Trygve Lie, the Norwegian labor leader and first secretary-general of the United Nations, states the importance of building a lasting world peace through the education of children. As of the time of cataloguing, OCLC lists only three locations: one in Denmark and two in Sweden.

\$250

64 // Sanzin, Bruno G. *Infinito (parabola cosmica).*

Roma: Edozioni Futuriste di Poesia, XI [1933]. 122, [6] pages. In Italian. Illustrated paperback covers. 19x13.5 cm. Cover design by Enrico Prampolini. Leaves uncut. Author's presentation inscription to Wollheim on the half title page: To Mister Donald Wollheim with best wishes [signed] Bruno G. Sanzin, Trieste – Luglio 1971," with Sanzin's Trieste address added in ink at the foot of the page. Colophon notes the edition was printed at the Officine Grafiche del Partito Nazionale Fascista (Printing Office of the National Fascist Party). Very Good plus to Near Fine. [∇]//[Σ]//[IT].

Sanzin's book-length philosophical poem draws on scientific and geometrical themes that gestures towards the infinity of the universe not as a rational system, but a bombardment of images, data, and statements of opposition. The Futurist "anti-philosophical" (per Marinetti's preface) poet was a major contributor to the journal *L'auroro*. The cover art is by one of the most important Futurist painters, Enrico Prampolini, who also contributed to the artistic wing of the National Fascist Party.

\$950

65 // Sasarman, Gheorghe. *Oracolul.* Bucuresti: Editura Tineretului, 1969. 179, [5] pages. In Romanian. Illustrated paperback covers. 16.5 × 11.8 cm. Foxing to edges of textblock. Cover design by the author. [∇]//[RO].

A collection of short fiction by the computer programmer, architect, and popular science journalist. This was Sasarman's first sole-authored book after publishing stories in various Romanian science fiction journals. Most of the stories deal with urbanism and highly advanced technologies (Sasarman received a PhD in architecture in 1978). His 1975 *Cuadratura cercului* was censored when it first appeared, and later translated into English as *Squaring the Circle* by Ursula K. Le Guin (2013).

\$125

66 // Scheidt, Jürgen vom. *Sternvogel*. Menden [Germany]: Bewin Verlag / B. Winterbach K.G., [1962]. 254, [2] pages. In German. Bound in illustrated boards. 18.2 × 12.2 cm. Author's presentation inscription: "Dear John [W. Campbell], this is to thank you for Astounding Analog, [signed] Jürgen vom Scheidt." A sheet of notepad paper with science fiction author John W. Campbell's Mountainside, NJ address laid in. [∇] // [Σ] // [DE].

In this youth adventure novel, Tes Dayen, a human who possesses superhuman intelligence, travels from solar system to solar system in his spaceship the *Sternvogel* (Starbird) working for an interstellar space trading company. When a virus, stella fever, causes space pilots to crash their ships, Dayen is enlisted to solve the mystery while also picking up the slack left by a malfunctioning supercomputer. Dayen must resolve these issues before the Earth government takes measures that could mean the end of all space travel. Scheidt (b. 1940) was a psychologist and creative writing teacher who began authoring science fiction stories and editing anthologies in 1958. As a psychologist, he studied drug addiction, dreams, and genius. In the 1990s, he and Ruth Zenhauser developed a psychotherapeutic approach to address writer's block. A Very Good association copy linking German and US science fiction authors, and a work whose themes mirror its authors psychological research and professional work.

\$500

67 // Siodmak, Curt. *El Cerebro de Donovan*. La Habana: Instituto del Libro, 1969. 219, [5] pages. In Spanish. 20.3 × 11.5 cm. Printed paperback covers, in illustrated dust jacket. Translated from the English by Olms. Cover design by Raúl Martínez. Minor creases to edges of jacket. Head and foot of spine gently bumped. Very Good. Series: El dragón. [∇] // [ES].

First Cuban edition of Siodmak's novel about a doctor who devises a way to keep alive the brain of W.H. Donovan, a wealthy and corrupt businessman, after a plane crash destroys the rest of his body. The brain begins to take over the life of the doctor, making him do the late Donovan's bidding, until it is ultimately destroyed by the lab assistant. The novel, first published in 1942, was a bestseller that led to two sequels and three movie adaptations. Siodmak fled Nazi Germany and later wrote screenplays for science fiction films, such as *Earth vs. the Flying Saucers*. Cuba's Instituto del Libro (Book Institute), established in 1967, represented the consolidation of Cuba's post-revolutionary publishing industry and aimed to make accessible literature that especially promoted Cuban authors nationally and internationally. The series "El dragón" was established by the editor Oscar Hurtado to market crime fiction, fantasy, and science fiction.

\$125

68 // Stevenson, Robert L. *इंसान या शैतान [Insan ya shaitan]*. [Delhi]: [Hind Pocket Books], [not after 1967]. 112 pages. In Hindi, translated by Devendra Kumar Vedalankar. Bound in publisher's blue cloth boards, block stamped on front cover; in dust jacket. 16.6 × 11.1 cm. Dust jacket chipped along spine, at the head and foot of the spine, and along the edges; dustsoiled and minor spotting. Includes a typed letter, signed, from T.C. Goel (return address on Clyde Road in Lucknow) to Wollheim (with his address at Ace Books), dated December 11, 1967, apologizing for the delay and noting that this book was out of print but has now gone into a second edition. [∇] // [Σ] // [HI].

Hindi translation of R.L. Stevenson's *Dr. Jekyll & Mr. Hyde*. Wollheim's supplier for this book may be Trilock Chandra Goel, an

accomplished surgeon who studied, lived, and worked in Lucknow, and authored medical textbooks in Hindi that were published when most medical education was conducted in English.

\$250

69 // Martínez Matos, José (editor). *Varios cuentos fantásticos cubanos*. La Habana: Editorial Letras Cubanas, 1979. 343, [9] pages. In Spanish. Illustrated paperback covers. 18 × 13 cm. Covers have some smudging and discoloration; spine creased. Text pages evenly toned. Typesetting is on an uneven (yet charming) baseline. Cover design by Roberto Artemio. Series: Colección Radar, 16. [∇] // [ES].

Anthology of Cuban fantasy fiction by authors not commonly associated with the genre. Includes works by Alejo Carpentier, Dora Alonso, José Lezama Lima, Eliseo Diego, Ángel Arango, Miguel Collazo, Daína Chaviano, and 18 others.

\$125

70 // Günther, Gotthard (editor). *Überwindung von Raum und Zeit. Phantastische Geschichten aus der Welt von morgen*. Düsseldorf: Karl Rauch Verlag GmbH, 1952. 237, [3] pages. Includes a 14.8 × 10.5 cm blank form to receive publisher's catalogs and brochures for the science fiction series Rauchs Weltraum-Bücher ("Rauch's Space Books"). In German. Translated by Otto Schrag, except for Clifford Simak's "Flucht" (Desertion) which was translated by Elisabeth Klein. Bound in publisher's tan cloth, in illustrated dust jacket. 20 × 13 cm. Wollheim's ink stamp on verso of rear free endpaper. Boards clean with jacket in crisp and vibrant colors, save for a hint of spotting at the foot of the rear jacket flap. Series: Rauchs Weltraum-Bücher, 3. [∇] // [DE].

Anthology of Golden Age science fiction stories by US authors. The collection was assembled by the German-born philosopher and cybernetician Gotthard Günther who fled Nazi Germany with his Jewish wife in 1937, landing first in Italy, then moving to South Africa before settling in the United States in 1940. Gotthard was convinced of the importance of science fiction literature by his friend and science fiction author John W. Campbell, Jr. Gotthard soon became the general editor for Rauchs Weltraum-Bücher (Rauch's Space Books), the first attempt to market Anglo-American science fiction to West Germans. Campbell's *The Incredible Planet* was the first of four books in that series, which all appeared in 1952 are some of the earliest published translations of Golden Age science fiction into any European language. The authors in this volume are Clifford D. Simak, Isaac Asimov, John W. Campbell, Jr., Stanley G. Weinbaum, H. Beam Piper, A. E. van Vogt, and Lewis Padgett. The series's final book was Otto Schrag's translation of Asimov's *I, Robot*, which became the definitive translation that was republished and excerpted in subsequent decades. Though Gotthard meant for this anthology and its corresponding series to popularize US science fiction authors, the series folded due to poor sales, which put off West German publishers from science fiction for years to come. After this failed venture, Gotthard turned to SF pulps and digests in the US where he published articles explaining complex topics in philosophy and cybernetics to lay audiences. A remarkably fresh copy of one German expatriate's failed vision of the future of the Anglo-German connection in science fiction literature.

\$125

71 // Sánchez, Jorge A. (editor) *Los universos vislumbrados. Antología de ciencia-ficción argentina.*

Buenos Aires: Ediciones Andromeda, 1978. 294, [2] pages. In Spanish. Illustrated paperback covers. 18 × 12.6 cm. Scuffs and dust soiling to covers. Cover art by Oscar Díaz. Prologue by Elvio E. Gandolfo. Includes an annotated chronology of Argentine science fiction, 1947–1977, co-authored by science fiction fan and zine publisher Hector Raul Pessina. [∇] // [ES].

Anthology of Argentine science fiction authors including Jorge Luis Borges, Adolfo Bioy Casares, Ernesto Sábato, Angélica Gorodischer, and eight others. In the prologue, Gandolfo laments the lack of an Argentine school of science fiction criticism despite Argentine authors having made significant contributions to early science fiction. He argues for a strict definition of the genre and his bibliography functions as a sort of canon. Gandolfo notes the importance of reprints (dismissing the value of first editions) to the diffusion of science fiction literature.

\$125

72 // Verne, Jules. আশ্চর্য দ্বীপ [Aschorjo Dwip]. [Calcutta]:

[M.C. Sarkar & Sons], [between 1930 and 1939?]. [4], 273, [1] pages, illustrations. In Bangla, translated by Kuladaranjan Ray. Bound in publisher's blue cloth, gilt stamped title on cover and spine. 18.2x12.7 cm. Cloth rubbed down exposing the board underneath along edges and down the joint of the front cover. The preface and first page of text have a closed tear near the gutter, with no loss to text. Ink stamp of Donald A. Wollheim on verso of rear endpaper. [∇] // [BN].

Bangla translation of Jules Verne's *Mysterious Island*. Roy was from a family of printers, publishers, and translators, and his version of *Mysterious Island* first appeared in the children's magazine *Sandesh* and was published in book form due to popular demand. Debalina Banerjee notes in her book, *Boundaries of the Self* (Newcastle-upon-Tyne: Cambridge Scholars Publishing, 2014), that Ray translated *Mysterious Island* in the 1930s (page 107).

\$250

73 // [Verne, Jules] Βερν, Ιουλιου. Παραξενη Διαθηκη [Paraxeni Diathiki].

Αθηναι [Athens]: Εκδοτικός Οίκος Αστέρ ΑΑ. & Ε. Παπαδημητρίου [Ekdotikos Oikos Astir AA. & E. Papadimitriou], 1974. 303, [5] pages, illustrations. 21.3 × 14.5 cm. In Greek. Translated by Pan. Antonopoulos. Bound in color illustrated boards with decorative endpapers, in dust jacket. Acquisition note on half title: "Bought in Athens, Greece, Jan 1979" signed and dated by Wollheim. The dust jacket has minor shelf wear, mostly at the head of the spine and corners. [∇] // [Σ] // [EL].

Greek translation of Verne's *Le Testament d'un excentrique* about a multimillionaire who leaves his wealth to whoever finishes an elaborate version of Game of the Goose that spans the continental United States. The illustrations are reproductions of those by George Roux for the first edition (1900). A folded plate is bound in between pages 32 and 33, with the Game of the Goose on one side (with various parts edited to be in Greek) and a map of the USA on the other side.

\$250

74 // [Widner, Art – copy belonging to]. *Year Book. Sixth District. First Corps Area Civilian Conservation Corps. 1937.*

n.p.: Civilian Conservation Corps, 1937. 80 pages. Embossed faux leather boards. 31 × 23 cm. Three-inch tear to title page and some foxing throughout. [Σ] // [EN].

Boldly written on front flyleaf: "Property of Arthur L. Widner, Jr. [drawing of a car] Auto [drawing of two graphs] Graphs." Widner is listed on page 37 on the "119 (Junior) Company Roster". Offered together with a May 1, 1937, *Sixth District Gazette* newspaper pages 3–6 in which Widner is described as "Barnacle Bill Widner" for his deep-throated voice.

Art Widner (1917–2015) attended the first Worldcon in New York in 1939, was a member of First Fandom and the First Fandom Hall of Fame. Along with Louis Russell Chauvenet and Damon Knight, Widner formed the National Fantasy Fan Federation (N3F). Widner also created the first science fiction board game, *Interplanetary* in 1943. This book belonged to Widner and predates the first Worldcon by two years. He was however already active in Fandom as of 1934. A nice addition to a collection of First Fandom relics.

For another Art Widner item, please see Item 58 of this catalogue.

\$125

75 // [Brunner, John] Woodcott, Keith (pseudonym). *A Ameaça do Espaço.*

São Paulo: Editora La Selva, 1964. 136, [8] pages. In Portuguese. Illustrated paperback covers. 15.7 × 11.3 cm. Some creasing to interior leaves. Very Good. Series: Série espacial, 3. [∇] // [PT].

Pseudonymous work by John Brunner about telepathic humans that emerge after humans interbreed with a spacefaring species called the Starfolk. An Earth archeologist tries to unravel the mystery of an apocalyptic message that is driving these telepaths to insanity. *Psionic Menace* was first published under the title "Crack of Doom" in the September and October 1962 issues of *New Worlds Science Fiction* and one year later appeared (with a revised title) as an Ace Double (F-199, with Samuel Delany's *Captives of the Flame*). This Portuguese edition is the third in the Brazilian pulp publisher's science fiction series and immediately follows Samuel Delany's *Prisioneiros das chamas (Captives of the Flame)* mirroring the Ace Double. The publisher was founded by an Italian immigrant, Vito La Selva, in 1950 and known for producing cheap horror comics for working class audiences. As of the time of cataloguing, this edition is not in OCLC and is not listed on the author's ISFDB page.

\$250

76 // Ye Yonglie. 小灵通漫游未来 [Xiao ling tong man you wei lai].

Shenyang Shi [Shanghai]: Liaoning sheng xin hua shu dian fa xing [Liaoning Fine Arts Publishing House], 1980. [2], 150 pages, black and white illustrations. In Chinese. Illustrated color paperback covers, oblong. 9.2x12.4 cm. Author's presentation inscription on title page: "To Donald A. Wollheim, Ye Yong-lie, 81.6.9 [June 9, 1981] Shanghai." [∇] // [Σ] // [ZH].

A 1980 comic adaptation of the immensely popular 1978 book *Little Know-it-All Roams the Future*. This is an illustrated guide to inventions of tomorrow. "Little Know-it-All" introduces rocket ships, satellites, household robots, advances in medicine, and technologies that will aid in food production. As of the time of cataloguing, OCLC reports only one location for this 1980 edition (Texas A&M).

Ye Yonglie. 生死未卜 [Sheng si wei bu]. [Tia Zhou, Zhejiang]:

Zhejiang ren min mei shu chu ban she [Zhejiang People's Fine Arts Publishing House], 1980. [2], 86 pages. In Chinese. Illustrated color paperback covers, oblong. 9.2 × 12.4 cm. Author's presentation inscription on title page: "To Donald A. Wollheim, Ye Yong-lie, 81.6.9 [June 9, 1981] Shanghai." [∇] // [Σ] // [ZH].

A comic version of the short story (whose title translates to "Hovering Between Life and Death") about an accomplished Chinese nuclear physicist who travels abroad to collaborate with a foreign

nation on a science experiment. He becomes the target of the foreign nation's spies who try to capture him and his research. Not in OCLC as of the time of cataloguing.

Ye Yonglie. 飞向冥王星的人 [Fei xiang Ming wang xing de ren]. Hebei: Hebei sheng xin hua shu dian fa xing [Hebei People's Publishing House], 1980. [2], 118 pages. In Chinese. Illustrated color paperback covers, oblong. 9.2 × 12.4 cm. Author's presentation inscription on title page: "To Donald A. Wollheim, Ye Yong-lie, 81.6.9 [June 9, 1981] Shanghai." [∇]//[Σ]//[ZH].

Comic adaptation of "An Astronaut Flying to Pluto," in which Chinese scientists discover the secret of cryonic sleep. They use this technology to send the titular astronaut to explore Pluto. As of the time of cataloguing, OCLC lists 10 locations, 6 of which are in the US. Ye Yonglie was one of the most popular science fiction writers to emerge in post-Cultural Revolution China (1966–1976), during which period the state was hostile to science fiction. In 1960 he became a lead author of science articles for the children's journal "100,000 Whys" which was integrated into the educational curriculum. He worked for a while writing scripts and directing films that advanced scientific understanding among the general population. His most famous work, *Little Know-it-All Roams the Future*, was completed in the early 1960s, but not published until the late 1970s due to the hostile conditions to science fiction publishing posed by the Cultural Revolution. In the series, a young boy introduces technological advances that may appear in the near future. Ye was a prolific writer of science works for popular audiences. In 1980, he published "On Science Literature and Art," the first systematic work on the topic to be published in China. His works, along with those of Zheng Wenguang, were attacked during the Anti-Spiritual Pollution Campaign (1983–1985) and one of his works suppressed for suggesting AIDS had arrived in China. He wrote a book about North Korea based on a visit which was banned in both China and North Korea. Included is a 7-page long typed biographical CV with an extensive listing of the author's children's, literary, and scientific works. Ye has been cited as a major influence on contemporary Chinese science fiction, including Liu Cixin, author of *The Three-Body Problem*.

\$500

77 // Zajdel, Janusz A. *Limes Inferior*. Warszawa: Iskry, 1982. 184 pages. In Polish. Illustrated paperback covers. 20.4 × 14.5 cm. Light foxing to edges, even agetoning to textblock. ISBN 8320705118. Inserted is a five-page summary of the novel in English written by Zajdel. Cover art by Kazimierz Hatajkiewicz. [∇]//[PL].

Dystopian science fiction about a futuristic, centralized, and automated city whose residents depend on a credit card-like "key" which provides access to all of life's necessities and also contains all personal credentials (e.g. passport, diplomas, licenses) and information—chief among them a social rank based on intelligence that is assigned based on test results. Because automation has made them scarce, jobs are assigned only to the most intelligent of the six classes. The story centers around an individual (called a "social parasite" in the summary report) who specializes in "lifting" people to a better class ranking when they score too low. As the plot unravels, it is revealed that a sinister and other-worldly force is engineering the society's elaborate social and financial system. Zajdel is among the most popular Polish science, second only to Stanislaw Lem. The Polish Union of Fans of Science Fiction's Zajdel award is among the most prestigious science fiction awards in Poland.

\$350

78 // Zheng, Wenguang. 郑文光科学幻想小说选 [Zheng Wen'guang ke xue huan xiang xiao shuo xuan] Volume 1. Tianjin: Science and Technology Press, 1981. [6], 412 pages, portrait. First edition. In Chinese. Illustrated paperback covers. 20.2 × 13.8 cm. Author's presentation inscription on title page: "With warmest regards and best wishes to Donald A. Wollheim, [signed] Zheng Wenguang 26, June, 1981 Peking." Inserted is Zheng's business card from the PEking Astronomical Observatory. Minor soiling to covers. Very Good. [∇]//[Σ]//[ZH].

Collects seven science fiction stories (the title translates roughly to *Selected Science Fiction*) by Zheng Wenguang, considered the father of Chinese science fiction and one of the most prominent in the genre to emerge just after the establishment of the People's Republic of China. The volume includes an informative biography and interview with the author, where he discusses his views of the state and possible future of Chinese science fiction. Among the topics discussed are the nature of science fiction as an artistic expression of scientific progress, its status as a non-serious literary genre meant primarily for children, and writers he admires (Verne, Tolstoy, Asimov, Bradbury). Among the works are some of his most distinguished including "Sea Girl," "Pacific People," and "Flying to Sagittarius," the last of these considered one of first science fiction novel published in China by a Chinese author. Born in Vietnam in 1929, Zheng began writing science fiction in 1953, publishing a short story in 1954 about a Chinese expedition to Mars which is today considered the first example of Chinese science fiction. His writing was put on hiatus during the Cultural Revolution (1966–1976) which was hostile to science fiction. After the Gang of Four was ousted, he published the first full science fiction novel in China in 1979. He was a research fellow at the Beijing Astronomical Observatory (operated by the Chinese Academy of Sciences, many of its senior officials were persecuted during the Cultural Revolution) and presided over professional organizations such as the China Popular Science Creation Association and the Beijing chapter of the China Writers Association. Zheng also published works on the history and philosophy of science. In 1983, Zheng suffered a stroke and his work, which illustrated Zheng's theory of "science-fiction-realism," came under intense scrutiny for being pseudoscientific, leading him to mostly retire from writing.

\$500

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