

Children's and Young Adult Literature about HIV/AIDS

This book collection emerged from my doctoral research examining the relationship between HIV/AIDS and the development of queer representation in children's and Young Adult literature. The collection originated in my needs as a researcher, in part due to the absence of many of these items from Cambridge and other British libraries. At first, I collected twentieth-century YA novels about gay men's experiences of HIV/AIDS, as this was the original focus of my PhD. As the collection grew, however, I became passionate about extending my collection into a broader archive of this important but under-archived area of children's and youth publishing. Collecting representations of the AIDS crisis for young people brings together an extraordinary variety of texts and publishers: mass-market 'problem novels'; melodramatic 'teen sick lit'; evangelical Christian girls' novels; underground comics; early gay and lesbian presses and contemporary queer indie publishers. HIV/AIDS has from its start been associated with sexual transgression, systemic inequality, and social outsiders; my collection paints a powerful picture of that fraught, evolving history. At the same time, these books illuminate the range of genres and markets that constitute children's and YA literature – as both material youth culture and book history.

Most of these works are American; almost all are set in the Global North. Some are obviously collectible. I draw your attention to my first edition of M.E. Kerr's *Night Kites*, the first YA novel about the AIDS crisis (1986); and to my first edition of *Two Weeks with the Queen* (1989), famous Australian children's writer Morris Gleitzman's second novel, and one of the only novels to represent British gay men. Furthermore, I was proud to acquire pristine first editions of several American picturebooks about children's grief from the early 1990s. However, I see the entire collection as valuable, both as a cultural history of the AIDS crisis and a record of changes in publishing for young people across the last four decades. Indeed, the collection includes out-of-print books from obsolete publishers and forgotten imprints, as well as demonstrating the ideological differences between newer and older titles. Several books are ex-library copies; originally a financial and practical choice. While the markings of an ex-library copy might lower its value for the auctioneer, this marginalia inspires me – offering potent traces of the lifespans and geographies of these books in young people's lives, whether in schools in Kansas or libraries in south-east London.

After visiting the Wellcome Collection, I was invited to suggest titles for purchase as they expand their holdings of HIV/AIDS literature for young readers. I was flattered by this invitation and hope it speaks to the noteworthiness of my collection. As the history of HIV/AIDS in the Global North gets more attention in contemporary popular culture – as shows like *It's a Sin* and *Pose* attest to – I expect interest in early representations to grow. I plan to continue building this collection, and would love to exhibit some of its most intriguing contents as part of the dissemination of my doctoral research in the future.

The following bibliography is divided into two sections: Young Adult novels; picturebooks and comics. There are figures as an appendix.

Young Adult Novels

Anonymous, and Beatrice Sparks. *It Happened to Nancy – by an Anonymous Teenager, a True Story from her Diary*. Avon, 1994. USA.

Paperback. First edition. Good condition. Mass-market quality, but clean pages and sound spine. Cover art: a forest scene, with a bunch of flowers in the foreground. The title is written across the cover in stylized hand-written italics, along with the tagline: “*SHE THOUGHT SHE'D FOUND LOVE ... BUT INSTEAD LOST HER LIFE TO AIDS*”. The hyperbolic spectacle of the tagline

demonstrates the place of this novel within Beatrice Sparks' pseudo-anonymous diary-novels about extreme situations like drug abuse or rape. (*Go Ask Alice* is the infamous example of this, still in print today.)

Arrick, Fran. *What You Don't Know Can Kill You*. Bantam Books, 1992. USA.

Hardback. First edition. Good condition. Ex-library copy, clean pages, sound spine, clean jacket with plastic protector. Public library slip on endpapers (Gilford Public Library, New Haven) with stamped due-dates from May 1994 (illegible date) to 10th July 2001. Cover photo and art by Suzanne Opton, Susan Herr: a sad girl clutches her knees, her silhouette torn in half like a photo, indistinct newspaper behind her. A heterosexual girl in the suburbs becomes HIV-positive after having sex with her long-term boyfriend without a condom and later discovering he has slept with a 'town girl' back at college.

Bantle, Lee F. *Diving for the Moon*. Macmillan, 1995. USA.

Hardback. First edition. Good condition, clean jacket with plastic protector, no markings, etc. Cover art by Alan Reingold: a boy and girl laugh together as they swim in a lake. This YA novel is among the few to represent blood transfusion narratives (even though the blood supply was protected from HIV in America years previously).

Bear, Judy. *The Discovery (Cedar River Daydreams)*. Bethany House Publishers, 1993. USA.

Paperback. First edition. Like new. Cover art: an illustration of two smiling white teenage girls with the tagline: "*She thought her happiness would last forever.*" This novel is published by a Christian publishers and has an evangelical message, although stylized and promoted as mainstream girls' fiction akin to e.g. *The Babysitters' Club*. The novel is about a friendship between two girls, one of whom comes closer to her Christian faith as she begins to suffer from AIDS complications. I am fond of this item as a curiosity because of its covert yet overt evangelical context.

Breslin, Theresa. *Earthshine*. Orchard Books, 1994. USA.

Hardback. First edition. Almost like new, except for tear on endpapers; otherwise no marking, clean pages, sound binding, clean jacket. Cover art by Paul Brett Johnson: a pastel panorama revealing a minibus driving down a road between mountains beneath a setting sun. The illustration references the climax of the novel, when the teenage protagonist and her HIV-positive father travel with a group of people living with HIV/AIDS to see a mystical cure in the desert. In a group of didactic and sometimes clunky novels, this stands out as among the finest quality from a stylistic perspective.

Chase, Dakota. *Changing Jamie*. Prizm Books, 2008. USA.

Paperback. Print-on-demand. Some markings, low quality production. Cover art by Stella Price: a bad-quality photo of a moody white teenage boy in a suit imposed over two white male teenagers holding hands in the backdrop. Framed with rainbow patterns. Prizm Books is a folded queer indie publisher.

Cooper, Melrose. *Life Magic*. Henry Holt, 1996. USA.

Hardback. First edition. Like new. No marking, clean pages, sound binding, clean jacket. Cover art: a brown-skinned man flies as an angel above a golden sky. The novel juxtaposes a young girl's experience in a remedial reading class with the AIDS-related decline of her beloved uncle. This book is notable as among the only YA novels about HIV/AIDS to centre the lives and deaths of African American men, despite the disproportionate impact of the crisis on that community.

Davis, Deborah. *My Brother has AIDS*. Atheneum, 1994. USA.

Hardback. First edition. Good condition, clean pages, sound spine, clean jacket. School library slip on endpapers, no damage to paper (Kirkland Middle School), stamped due-dates from 22nd November 1995 to 18th January 2007. Cover art by Joel Peter Johnson: a girl turned away, face hidden, looking through a giant red ribbon, a symbol of HIV/AIDS awareness and memorialization. One of the last of the coming-home-to-die genre of YA novels about HIV/AIDS before antiretroviral medication made death anachronistic rather than ubiquitous, this YA novel is about a young swimmer whose family changes forever when her brother returns to die from AIDS complications.

Durant, Penny Raife. *When Heroes Die*. Aladdin Paperbacks, 1995 [1992]. USA.

Paperback. Acceptable condition. Perma-bound. Yellowed pages, binding fragile but secure. School library stamps on endpapers (Dassel-Cokato Middle School, Minneapolis) with unfilled book card slotted into an envelope on the back page, youthful handwriting reads: “When Heroes Die” and “Durant”. Cover art: a sad white boy holds a basketball, eyes downcast, leaning against a wall. The character, Gary, spends the novel disturbed that his Uncle Rob is gay and dying from AIDS complications because this disrupts the paternal image he saw in him. The book was the first YA novel to be awarded a Lambda Literary Award for LGBTQ+ representation. An emblem of the prize is on the novel’s cover, promoting it as a winner and so drawing attention to its connection to LGBTQ+ people.

Farrey, Brian. *With or Without You*. Simon Pulse, 2011. USA.

Paperback. Acceptable condition. Some markings, creased corners. Cover art: a dismal photo of a fogged-up window, with the tagline “WHEN ARE YOU TOO FAR IN TO GET OUT?” The cover is stamped with the Stonewall Honor Book sticker in recognition of the award. Indicative of the aspirations of the Simon Pulse imprint to provide cutting-edge YA literature, this YA novel is about two white gay teenagers who get drawn into a subculture of bugchasing – a moral panic about deliberate HIV infection.

Field, Barbara. *The Deeper, The Bluer*. iUniverse, 2000. USA.

Paperback. Like new. Cover art: a pair of legs kick against a red inflatable ring across a sunlit swimming pool. Self-published, but still noteworthy as one of few YA novels to address the experiences of women living with HIV.

Flegg, Aubrey. *The Cinnamon Tree*. O’Brien Press, 2000. Ireland.

Paperback. Reprint. Good. No markings, clean pages, sound spine. Cover art: a photo of a Black girl smiling ruefully at the reader, with a vague exotic landscape behind her. The back cover is bordered with real-life photos of landmines and unhappy-looking Black children. This is one of a surprisingly small amount of YA novels to depict the impact of HIV/AIDS on some African countries.

Flinn, Alex. *Fade to Black*. HarperTempest, 2005. USA.

Paperback. Poor condition. Ex-library copy (Staffordshire Schools Library Service), mass-market quality. Cover art: a silhouetted figure holds a baseball bat in a menacing stance against a dramatic background of shattered glass. Tagline: *I realized I needed to take matters into my own hands*. This is one of a handful of YA novels about HIV/AIDS published in the early 2000s – a period in which the AIDS crisis is understood to have received little attention, due to the introduction of antiretroviral medicines that de-dramatized HIV infection at the end of the 1990s. This YA novel is about AIDS stigma directed at a HIV-positive straight male teenager at an American high school.

Fox, Paula. *The Gathering Darkness*. Orion, 1995. UK [USA].

Paperback. First British edition. Good condition. No markings. Cover art by Jason Horley: a white boy in a checked shirt stands in the foreground on a windswept beach, his arms folded. Behind him, an older man stands sullenly with his hands in his pockets. The cover references the relationship between a young boy and his father, who comes out as gay and living with HIV/AIDS at the start of the novel.

Garrett, Camryn. *Full Disclosure*. Penguin, 2019. UK [USA].

Paperback. First British edition. Like new. Cover photo by Theodore Samuels: a young Black woman turned away from the camera, face in partial profile. This YA novel is a light-hearted contemporary study of the coming of age of a young Black woman born with HIV – totally singular within the rest of the collection.

Gleitzman, Morris. *Two Weeks with the Queen*. Blackie, 1989. UK.

Hardback. First edition. Cover art: a sketch of a white boy poised with a pen in his hand as if writing a letter to someone. The image refers to the relationship between the protagonist and his terminally ill brother back home in Australia. The protagonist experiences a sense of loss about his dying brother while supporting a gay couple impacted by HIV/AIDS. This book is very significant as the first (and one of the only) representations of the AIDS crisis set and published in the United Kingdom, especially as Gleitzman is among the most famous British/Australian children's writers. Please see "Morris, Mary" for my copy of the educational theatre version of the novel.

---. *Two Weeks with the Queen*. Collins Educational, 2000 [1992]. UK.

Hardback. Reprint. Like new. Clean pages, no markings. Cover art: two boys attempt to climb the gates of Buckingham Palace as a policeman looms behind them, referencing a scene in the novel in which the main characters intend to break into the palace to speak with the Queen about his brother's terminal illness.

---. *Two Weeks with the Queen*. Puffin, 2014 [1999, 1989]. UK.

Paperback. Like new. Clean pages, no markings, etc. Cover art by Tony Ross: an illustration of a boy offering a letter to the Queen to a guard at Buckingham Palace. Purchased before the COVID-19 pandemic at Gay's the Word bookshop in London – the oldest LGBTQ+ bookshop in the country – and a branded bookmark folded inside the book is a memento of this. This version of the book is available for purchase today, which is unusual for this corpus as the majority of YA novels about HIV/AIDS went out of print fairly quickly, especially due to the changing social context of HIV/AIDS.

Humphreys, Martha. *Until Whatever*. Clarion Books, 1991. USA.

Hardback. First edition. Good condition. Ex-library copy, clean pages, sound spine, clean jacket with plastic protector. School library slip on endpapers (Greek Lake Public School District, Wisconsin) with stamped-due dates from 1992 (date illegible) to 23rd November 1992. Cover art by Alan C. Olson: two dour-looking white girls look away from each other in a wintery scene. "Seventeen-year-old Karen persists in renewing an old friendship with her classmate Connie when Connie comes down with AIDS, despite pressure from other students, her mother, and her best friends."

Huser, Glen. *Touch of the Clown*. Douglas & McIntyre, 1999. Canada.

Hardback First edition. Small dent on edge of cover, otherwise like new. No markings, clean pages, sound binding, clean jacket. Cover art by Janet Wilson: two young white girls stand around a white adult man, a clown who is smiling and juggling. The clown is their friend, Cosmo, who supports and

entertains the two characters during a difficult time in their family, before dying of AIDS complications. This YA novel was published three years after 1996, generally considered the ‘turning point’ when antiretroviral medication rapidly reduced the number of deaths. It is the final example of twentieth-century YA novels about HIV/AIDS and will have been considered anachronistic by some upon being published.

Kaye, Marilyn. *Real Heroes*. Harcourt Brace Jovanovich, 1993. USA.

Hardback. First edition. Almost like new: surname written in child’s handwriting on front page. Otherwise: no marking, clean pages, sound binding, clean jacket. Cover art: an illustrated protest of white people outside a school, the American flag behind them. Their picket signs read: “NO AIDS IN SCHOOL” and “LET LOGAN GO”, referring to the novel’s HIV-positive teacher who is ostracised for his serostatus and supported by the protagonist, a boy named Kevin. The endpapers contain information about HIV/AIDS and relevant resources; it is perhaps surprising that this novel is unusual for containing these.

Kerr, M.E. *Night Kites*. Harper & Row, 1986. USA.

Hardback. First edition. Sound binding, clean jacket and pages. School library stamps on endpapers (Lisbon Central School, Connecticut, U.S.), including catalogue cards with handwritten surnames of borrowers, and stamped due-dates from the late 1990s to the early 2000s (some illegible). Cover art by Andrew Rhodes: an illustration of two kites in the night sky, referencing the novel’s eponymous metaphor for gay people. This is the first edition of the first YA novel to represent HIV/AIDS, published five years into the crisis. Published as a Charlotte Zolotow book. M.E. Kerr is a prolific writer for children and young people who began her career writing lesbian pulp fiction in the 1950s. Kerr is an acclaimed early voice in early LGBTQ+ representation. None of the editions which I own include information about HIV/AIDS in their synopses. (see figure 1)

---. *Night Kites*. Harper Trophy, 1986. USA.

First paperback edition. Poor condition. Perma-bound. School library stamps on front and endpapers (Northbridge Middle School, Crawfordsville, Indiana, U.S.). Subsequent paperback edition to the hardback. Cover: a contemplative white youth leaning against an abandoned boat on the beach.

----. *Night Kites*. Pan Books, 1987. UK [USA].

Paperback. First British edition. Good condition, no markings, sound binding. Published as part of Pan Horizons, an interesting series which compiled popular and international YA authors including Kerr, Judy Blume, and Lois Duncan with British writers such as Aidan Chambers for the British YA market (see Bowles, 1987). These other titles are listed in the novel’s paratext. Cover art by Sarah John: a watercolour tableau of the novel’s love triangle plot.

Koehler, Christopher. *Poz*. Harmony Ink Press, 2015. USA.

Paperback. First edition. Poor condition. Ex-library copy (Morse Institute Library, Massachusetts) with stickers and plastic on spine. The only YA novel to depict a first-person gay protagonist who seroconverts during the narrative. Published by a queer indie publisher, indicative of the nicheness and controversy of the narrative.

Koertge, Ron. *The Arizona Kid*. Macmillan, 1989 [1988]. UK [USA].

Hardback. First British edition. Good condition. Ex-library copy, clean pages, sound spine, no jacket. Public library stamp on endpapers (Warwickshire Country Library). Cover art: a pop art-style tableau of a girl, boy, and horse with a desert tableau behind them. One of the earliest YA novels about

HIV/AIDS, notable for represent the impact of HIV/AIDS on an urban gay community, rather than the usual spectacle of an isolated gay man dying in the family home.

Lennon, Tom. *When Love Comes to Town*. O'Brien Press, 2003 [1993]. Ireland.

Paperback. Reprint. Like new. No markings, clean pages, sound binding. Cover art by Conor Walton: a contemplative white boy, painted in profile and in close-up. HIV/AIDS is a subplot in this novel, notable as a representation of the LGBTQ+ community in Ireland in the early 1990s.

Levy, Marilyn. *Rumors and Whispers*. Ballantine Books, 1990. USA.

First edition. Paperback. Poor condition. Yellowed pages, torn binding. Part of a wider series of 'problem novels' by the author, promoted in the endpapers: "*Teens learn to make tough choices and the meaning of responsibility in novels by Marilyn Levy*." Cover art: a sepia photo of a young white woman in grunge clothes sat on a chair with arms crossed, looking away. The tagline next to her says a lot about the melodrama of these novels: "*Gays were people in distant cities, and AIDS was only something in the news. That's what Sarah believed until both came close to home*." A teenage girl grows up by bearing witness to the AIDS-related decline of her favourite teacher and the stigma he endures.

Maguire, Gregory. *Oasis*. Clarion Books, 1996. USA.

Hardback. First edition. Almost like new, markings on endpapers, otherwise sound. Clean jacket in plastic protector. Cover art by Paul Hunt: a man's face in profile, turned away from the reader's gaze, blurring into orange light. This poetic YA novel manages to be desperately sad without becoming morbid: a young boy is reunited with his estranged mother after his father dies from a heart attack. As they repair their relationship, he discovers that his uncle is gay and dying from AIDS-related complications.

Masters, Anthony. *The Transformation of Jennifer Howard*. Methuen, 1992. UK.

Hardback. First edition. Good condition. Ex-library copy, clean pages, sound spine, clean jacket with plastic protector. Cover art by Maria Teresa Meloni: a girl in distress on the beach with a boy, as though he has rescued her from drowning. One of the only British YA novels to represent HIV/AIDS, albeit as a subplot. One of the only YA novels about HIV/AIDS to depict IV-drug users (the eponymous Jennifer's older brother, who dies from AIDS complications in the first chapters of the novel).

Miklowitz, Gloria D. *Goodbye Tomorrow*. Lions, 1987. UK [USA].

Paperback. First British edition. Like new. Cover art: a vivid illustration of a pair of sullen, reflective white teenagers, one male and one female, in brightly coloured clothing with palm trees rising behind them. One of the first YA novels about HIV/AIDS to be published, the novel tells the story of a young man who becomes HIV-positive after undergoing a blood transfusion. This is also one of the first (and only) YA novels about HIV/AIDS to be published subsequently in the United Kingdom, as this edition shows.

Morris, Mary (playwright) and Morris Gleitzman (author). *Two Weeks with the Queen*. Pearson, 2007 [1993]. UK.

Paperback. Reprint. Acceptable condition, pencil markings on the script reveal a young person's interpretation of certain lines (e.g. notes such as "*The family rejected him because of who he is*" scrawled in the margins. A playscript based on Gleitzman's original novel, published for use in schools. Cover art: a photo of the gates at Buckingham Palace, referencing the protagonist's attempt

to break into the palace in order to ask the Queen if he can borrow her best doctor to save his brother's life.

Nazemian, Abdi. *Like a Love Story*. Balzer+Bray, 2019. USA.

Hardback. First edition. Good condition, clean jacket. Cover art by Dave Homer: three young friends walk towards a pink and orange sunset through a city street. One has an upside-down pink triangle on the back of his leather jacket: the gay liberation sign used by AIDS activist organisation ACT UP. This YA novel about HIV/AIDS set in 1980s New York City is a prominent example of new representations of the start of the AIDS crisis, and so I am glad to have the first edition.

Porte, Barbara Ann. *Something Terrible Happened*. Orchard Books, 1994. USA.

Hardback. First edition. Good condition, clean pages, sound spine, clean jacket with minor tear. Cover art by Mina Greenstein: two Black women and a young girl in block colour. One of the only YA novels that focuses on the impact of AIDS on Black women in America.

Rocha, Lucas. *Where We Go From Here*. Push, 2020 [2018]. USA.

Hardback. Like new, clean jacket, no markings, sound spine. First American edition and English translation of this 2018 Brazilian work, first published as *Você Tem a Vida Inteira*. Cover art by Bailey Crawford: the silhouettes of three boys outlined in neon lines over a black background, representing the three different gay characters in the novel: one HIV-positive, two HIV-negative. The novel is notable as the first South American YA novel about HIV/AIDS to be translated into English (and indeed, perhaps the first) and as the first YA novel about HIV/AIDS to feature a HIV-positive gay protagonist.

Shepherd, Pamela. *Zach at Risk*. Harrington Park Press, 2004. USA.

Paperback. First edition. Good condition, no markings, sound spine, etc. Cover art: a dark-skinned boy's contemplative face superimposed over a map of the world. This YA novel is about a thirteen-year old dual-heritage boy who lives with lesbian parents as their gay neighbour Josiah lives with (and dies because of) HIV/AIDS. Published by Alice Street Editions, an imprint specialising in publishing lesbian authors.

St. John, Charlotte. *Red Hair Three*. Ballantine Books, 1992. USA.

Paperback. First edition. Poor condition. Some markings, yellowing pages, sound spine. School library stamp on endpapers (Iowa City Southeast Junior High) including card with due-date stamps from 2nd April 1993 to 27th May 2005. This is the third novel in a series about the high school experiences of two twin redheads; one sister interviews someone living with HIV/AIDS for her student newspaper only to learn that the person in question is her ex-boyfriend.

Trueman, Terry. *7 Days at the Hot Corner*. HarperTempest, 2007. USA.

Hardback. First edition. Good condition. Almost no markings, clean pages, sound binding, clean jacket in plastic protector. Public library sticker on endpapers (Thurgood Marshall Branch, Chicago Public Library, Illinois). Cover art: the title in blown-up letters across a football pitch background. This YA novel does not represent HIV/AIDS explicitly, but is about a young man who is convinced he is HIV-positive after physical contact with a gay friend. As such, his anxiety about HIV/AIDS becomes a way for him to recognise and combat his own homophobia.

Trumble, J.H. *Just Between Us*. Kensington, 2013. USA.

Paperback. First edition. Ex-library copy (Woolwich Library, Borough of Greenwich, London) with due-date stamps on slip in endpapers (7th June 2015 to 3rd July 2017). Good condition, almost no markings. Cover art: a photo of two white boys resting against each other under sunlight. This YA novel is among a handful to represent young people living with HIV/AIDS in the twenty-first century (e.g. without AIDS-related death).

Uyemoto, Holly. *Rebel without a Cause*. Crown, 1989. USA.

Hardback. First edition. Like new, clean jacket, no markings. Covert art by Abby Levine: an abstract pastel sketch of figures around a lawn and swimming pool. Heterosexual Bildungsroman.

Verdi, Jessica. *My Life After Now*. SourcebooksFire, 2013. USA.

Paperback. First edition. Like new. Cover art: a freeze-frame of a young white woman stood under a spotlight in a red dress. A recent YA novel about HIV/AIDS which recreates a stereotypical moralistic narrative: a young woman becomes HIV-positive after having impulsive casual sex with a stranger. As a contemporary novel in the 2010s, however, the novel ends with the character taking medication and living a healthy life. The paratext of the copy includes a book club discussion guide.

Waterhouse, Lydia. *Soul Love*. Piccadilly, 2004. UK.

Paperback. First edition. Like new. No markings, clean pages, sound spine. Cover art: a scrapbook-style violet and pink cover with the title painted across in blown-up letters alongside a sketch of two cherries. This is notable as one of the few British YA novels about HIV/AIDS. This novel was published in the post-antiretroviral context of the early 2000s, which made most AIDS-death narratives anachronistic. It is about a girl who finds out that the boy she is drawn to was born with HIV. I appreciate this copy as a good example of Piccadilly Press' early 2000s heyday of YA publishing.

Young, Alida. *Losing David*. Lions, 1993 [1993]. UK [USA].

Paperback. First British edition. Good. No markings, sound spine, clean pages. Part of the *Sweet Goodbyes* series of YA novels about terminal illness. Although this sounds morbid, this mass-market 'sick lit' had a heyday at the end of the twentieth century, as some other items in my collection exemplify. Cover art is uncredited: a stereotypical 1990s magazine-style cover, a collage with a torn photo of a white woman at its centre. A tagline beneath reads: "*Suddenly every moment is precious...*" I am fascinated by the *Sweet Goodbyes* series as a morbidly melodramatic example of mass-market YA publishing at the end of the twentieth century. (see figure 2)

Zalben, Jane Breskin. *Unfinished Dreams*. Simon & Schuster, 1996. USA.

First edition. Hardback. Good condition. Ex-library copy, clean pages, sound spine, clean jacket with plastic protector. Public library slip on endpapers (Goddard Public Library, Kansas) with stamped due-dates from 23rd April 1998 to 23rd February 2005. Cover art by Grant Peterson: a shadowy room containing shelves of musical instruments and toys, the red AIDS ribbon overlaid. A young Jewish boy aspires to be a great violinist while coping with the shock of his headteacher's AIDS-related decline. Notable as the only YA novel about HIV/AIDS to thematize Judaism.

Picturebooks and Comics

Atkins, Jeannine and Tad Hills. *A Name on the Quilt: A Story of Remembrance*. Atheneum, 1999. USA.

Hardback. First edition. Like new. Cover art: an illustration of a white girl and her dog, wrapped in a quilt – referencing the NAMES Project AIDS Memorial Quilt – a giant patchwork quilt made to honour those lost to HIV/AIDS. Famously, the quilt was laid in front of the White House in protest against U.S. government inaction of HIV/AIDS. A sticker on the cover notes that proceeds go towards the real-life project, and the main narrative is followed by paratextual information about the context of the project.

Burgess, Matthew and Josh Cochran. *Drawing on Walls*. Enchanted Lion, 2020. USA.

Hardback. First edition. Like new. Cover art: a cartoon of Keith Haring in Haring-style illustration, drawing pictures in the frame of the book. This picturebook is one of three recent biographical picturebooks about the life and death of Haring. I include this one here because it directly names AIDS and depicts Haring's romantic relationship.

Gordon, John R. *Yemi & Femi's Fun Night Out*. Team Angelica, [no year, late 2010s]. UK.

Soft cover. No year. This comic is about two young Black gay men navigating their experiences of safer sex and HIV/AIDS in the late 2010s, supported by Arts Council England, as the logo on the back-cover attests. Notable as one of the only examples in the corpus to have Black gay protagonists. (see figure 3)

Melia, Don (editor). *Strip AIDS: A Charity Project for London Lighthouse*. Willyprods/Small Time Ink, 1987. UK.

Soft cover. First edition. Good condition, in plastic protector. This compilation of HIV/AIDS comics was published in the late 1980s to raise money for people living with HIV/AIDS in the UK. Cover art by Barry Kamen: a series of abstract chalk illustrations of figures embracing (perhaps).

Newman, Leslea and Catherine Stock. *Too Far Away to Touch*. Clarion Books, 1995. USA.

Hardback. First edition. Good condition, no markings, clean jacket, etc. Cover art: watercolour illustration. A young girl is lifted up by her uncle. She looks euphoric, her hands thrown up to the stars above. This picturebook depicts the AIDS-related decline of a gay man from the perspective of his young niece. In my opinion, this picturebook is the most authentic of this subgenre of the corpus because the relationship between the uncle, partner, and niece are fully realised.

Pollack, Eileen and Bruce Gilfoy. *Whisper Whisper Jesse, Whisper Whisper Josh: A Story about AIDS*. Advantage/Aurora, 1992. USA.

Hardback. First edition. Good condition, almost no markings, slightly dog-eared jacket. Personalized library stamp in the endpapers: "From the library of" followed by hard-to-read handwriting, perhaps "Jerry Matteo, '93". Cover art: a pencil sketch of a young white boy looking reflective and mournful. This picturebook depicts the AIDS-related death of a gay man from the perspective of his young nephew. Like the other examples of this narrative, references to gay identity are obvious but not named. The picturebook contains paratextual information about HIV/AIDS,

Quinlan, Patricia and Janet Wilson. *Tiger Flowers*. Dial Books, 1994. USA.

Hardback. First edition. Like new. Cover art: a white boy gazes ponderingly at a bed of eponymous tiger flowers. This picturebook depicts the AIDS-related death of a gay man from the perspective of his young nephew. References to the uncle's sexuality are obvious, but not explicitly named.

Wolf, Bernard. *HIV Positive*. Dutton Children's Books, 1997. USA.

Hardback. First edition. Like new. Cover art: a photo of the picturebook's subject, a white woman named Sara living with HIV/AIDS while caring for her small children in New York City. While the photo on the front is a dour representation of Sara in bed looking unwell, the main photo series is much more uplifting and celebratory. Notable for its emphasis on real-life women's experiences of living with HIV/AIDS.

Figures

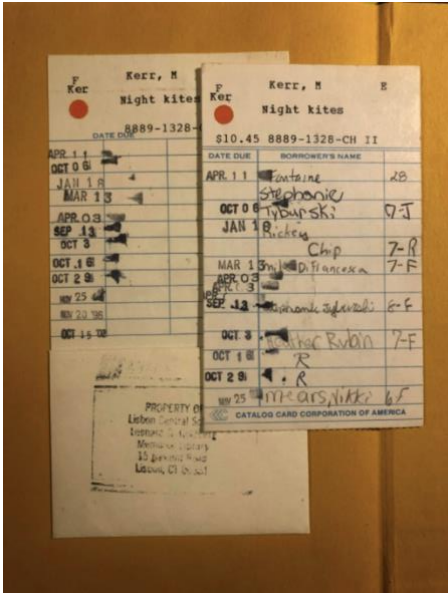


Figure 2

Figure 1

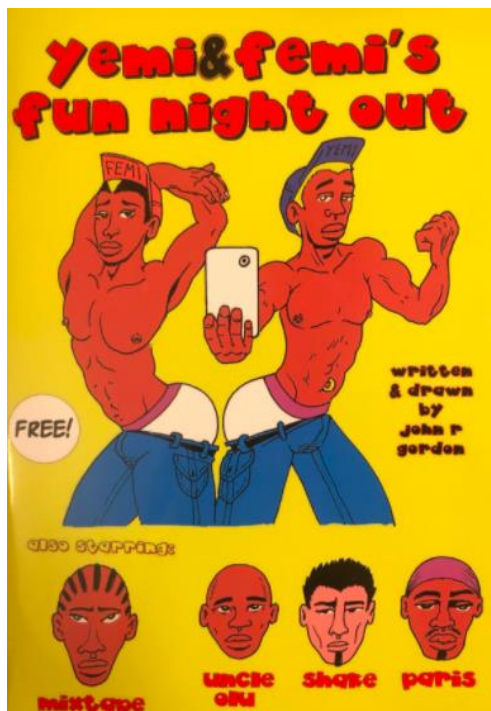


Figure 3