

CLOUDS HILL BOOKS



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ANAÏS NIN COLLECTION

FIRST BOOK – ONE OF 50 COPIES

1. D.H. LAWRENCE: AN UNPROFESSIONAL STUDY. Paris: Edward W. Titus, 1932. First Edition in black cloth of the author's first book. This is one of 50 copies, from a total edition of 550, which was designated for the press. A near fine copy. Housed in a custom made slipcase.

The stories and novels of Anaïs Nin are highly distinctive creations of a groundbreaking writer who helped to define a feminine tradition in literature. Daring and determined, she broke through the barriers of convention to address such themes as incest, homosexual desire, and erotic experimentation from a perspective of compassion and human development rather than of sensationalism. Informed by her readings of the major psychoanalytic thinkers, and with personal self-creation and transformation as her overarching theme, she struggled against the boundaries of formal conventions, especially those of realism and genre, seeking shapes and methods of expression that are essentially lyrical and nonlinear. Because her art is concerned with essences rather than surfaces, she sought to discover and employ techniques that would minimize dependence on abstraction and editorial narration. While she did not always succeed at this task, her best work sets a high standard, demanding and justifying new critical emphases for an expanded domain of literary art. Nin, born near Paris to Joaquin Nin and Rosa Culmell de Nin on 21 February 1903, developed an international perspective at an early age. Her parents, both Cuban-born, traveled with their young children through various cultural capitals on the path of her father's career as a concert pianist. In the summer of 1914 her mother relocated from Barcelona to New York City, taking Anaïs and her brothers, the older Thorvald and the younger Joaquin, along. Just before leaving Barcelona, Nin began a diary (written in French until 1920) that she would continue for the rest of her life and that would become a notable part of twentieth-century literature. The move to New York separated the father from the rest of the family, a shaping event in young Anaïs's emotional life. Her diary reveals a lively, precocious, and dreamy adolescent living in a close-knit, female-dominated Catholic family; in its pages her relationship with her absent father is continued in her imagination. In the diary the young Nin conducted a rigorous moral self-scrutiny, and she was moved by the color and feeling of Catholic ceremony. Adolescent infatuations, including one with her cousin Eduardo Sanchez, gave way to a deep and respectful romance with Hugh (Hugo) Guiler, whom she met at age eighteen and married two years later, in 1923, in Havana. In the year before her marriage she often worked as a model for artists and photographers. Encouraged by her husband, Nin gave increasing attention to her aspiration to be a writer. On her twenty-first birthday she recorded that she had returned to work on a novel that would be critiqued by novelist John Erskine, who had been her husband's teacher at Columbia University and with whom, several years later, Nin came close to having an affair. By Christmas 1924, on Hugh's initiative, his employer, National City Bank, transferred him to its Paris branch. As she turned twenty-two, Anaïs Nin Guiler resettled in the city of her birth and enjoyed a brief, pleasant reunion with her father. For the better part of the next fifteen years Paris served as the nurturing environment for her liberation from social convention and for her growth as an independent artist. Although Nin began, completed, and abandoned a series of novelistic projects during the 1920s and 1930s, her art first developed and reached the public as prose poems, short stories, and novellas, with some pieces combining genres. Her first significant publication, however, was a response to D.H. Lawrence's fiction that critic Evelyn J. Hinz considered the seminal guidepost in her exploration of Nin's art. *D.H. Lawrence: An Unprofessional Study* (1932) is the place in which Nin first struggled to come to terms with what would become her own brand of modernism. As Hinz points out, the book is a creative, subjective criticism that more often "describes what she will do than what Lawrence has done." As such, it remains a proper starting point for understanding Nin's aesthetic orientation. Given this ambitious preparation for her own fiction, it is

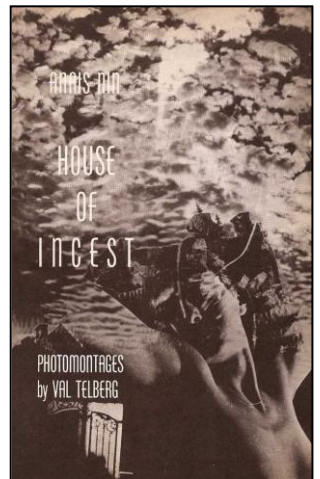


surprising that five years passed before Nin made any notable achievement as a fiction writer. In part this delay stemmed from her indecisiveness about the proper avenue for the development and manifestation of her role as a woman artist. Also, as her personal life became increasingly frenzied and divided – wife to bank functionary and Spanish-dancing partner Hugh Guiler; mistress and helpmate to the destitute parasite-genius Henry Miller; bedmate to her own father; patient, assistant, and seductress of the brilliant psychotherapist and theorist Otto Rank – her diary became more and more the place in which some measure of integration took place. Moreover, she recognized in her stillborn attempts at fiction that she could not convincingly enter into the mind of another and that writing in the third person was unnatural for her. Transforming the diary, the created self, into fiction was clearly her best chance for success. But why transform it? Why not just publish it? Questions such as these plagued Nin during the mid 1930s, with persistent pullings in one direction or another by her husband, by Miller, and by Rank complicating matters. Finally, her core concerns regarding creativity itself – sexual identity, narcissism, and incestuous longing, worked and re-worked with suggestions from both Miller and Rank – sorted themselves into her two major titles of the period: *The House of Incest* (1936) and *The Winter of Artifice* (1939).

2. THE HOUSE OF INCEST. Paris: Siana Editions [Obelisk Press], 1936. Limited Edition in wrappers. Quarto. One of two hundred and forty-nine numbered copies signed by Nin on the colophon. A very good or better copy.

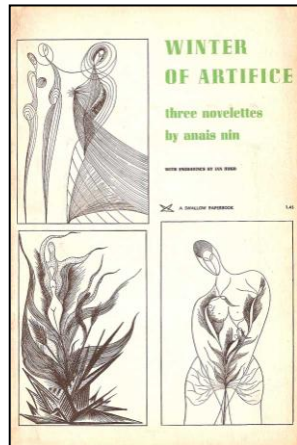
3. HOUSE OF INCEST. [New York]: Gemor Press, [1947]. Limited American Edition in black buckram. Illustrated by Ian Hugo. One of 50 numbered copies signed by Nin on the colophon. Additionally, this copy is inscribed by Nin on the front free endpaper. Covers rubbed else a very good or better copy.

4. HOUSE OF INCEST. [New York]: Gemor Press, [1947]. First American Trade Edition in decorated orange boards depicting a sea-horse's head with a hand-painted green eye. A near fine copy.



5. HOUSE OF INCEST. [N.p.]: Anaïs Nin, 1958. First Edition thus in wrappers. Illustrated with photomontages by Val Telberg. This copy has been inscribed by Nin to fellow author Leo Lerman on the half-title page: “For Leo – / Anaïs.” Lightly rubbed at the edges, else a near fine copy.

House of Incest (as the book was retitled when revised in 1947) is marked by the influence of the French Symbolists and Surrealists. Best approached as a poetic sequence, it effectively mines archetypal patterns as it offers an equation between self-love and incest and searches for an escape from the confinements of both while brilliantly evoking their powerful narcotic attractions. Described by Benjamin Franklin V and Duane Schneider as Nin’s “first, best, and most challenging volume of fiction,” it is most notable for its intensity and originality.



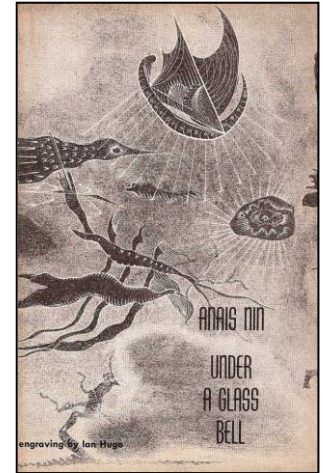
6. THE WINTER OF ARTIFICE. Paris: Obelisk Press [1939]. First Edition in wrappers. Lightly soiled and marginally rubbed at the head and toe of the spine, else an about near fine copy.

7. WINTER OF ARTIFICE. [N.p.: 1942]. Limited American Edition in decorated cloth boards. Illustrated by Ian Hugo. One of 500 copies. Some light offsetting to the half-title and preceding page, else a near fine copy.

8. WINTER OF ARTIFICE: THREE NOVELETTES. Denver: Alan Swallow, [1961]. First Edition thus in wrappers. Illustrated by Ian Hugo. Wrappers slightly soiled, else a very good copy.

The sections of *Winter of Artifice* (retitled with the 1942 revised edition) are somewhat more conventional fictions. The earliest part, “Lilith” (in later editions called “Djuna” and finally “Winter of Artifice”), is the thinly veiled refashioning of Nin’s reunion with her father as recorded in *The Diary of Anaïs Nin, 1931-1934* (1966) and then more fully and shockingly revealed in *Incest: From “A Journal of Love,” The Unexpurgated Diary of Anaïs Nin, 1932-1934* (1993). Bettina L. Knapp’s detailed

discussion shows how Nin attempted to fuse dream, reverie, and stream of consciousness in ways that defy the conventions of plot and characterization. In “The Voice,” a more fragmented narrative, the central character is at a more mature stage of her development. This story, which carries echoes of Nin’s relationship with Rank, depends even more than “Winter of Artifice” on dream motifs and techniques. The third story found in the original edition of *Winter of Artifice* is “Djuna” and deals, with minimal disguise, with the Nin–Henry Miller–June Miller triangle uncovered many years later in the diary excerpts collected as *Henry and June* (1986). (Though dropped from later editions, it is available, as “Hans and Johanna,” in the 1989 issue of *Anaïs: An International Journal*.) The Gemor (1942) and Dutton (1948) editions of *Winter of Artifice* are two-part versions, while the Swallow edition (1961) adds a third section, “Stella,” originally a section of Nin’s *This Hunger* (1945) and of the first edition of *Ladders to Fire* (1946). For Nancy Scholar, “Stella,” which is based on Nin’s diary portrait of actress Luise Rainer, is the most successful of these three thematically repetitive works because it is the most emotionally intense and poetically concentrated. Nin’s three Paris publications received little notice, and when she moved to New York to escape the impending war she encountered the same indifference from commercial publishers that she had met when trying to market her work from Paris. Committed to sharing her art and building a readership, she founded her own imprint, Gemor Press, and began bringing out a small list of titles dominated by her own writings. Gemor was named for Gonzalo More, a Peruvian exile who was for a time her lover in Paris. He followed her to New York and became her principal assistant and titular manager of the press. Her first Gemor title, a shortened version of *Winter of Artifice* (1942), provoked the most significant early discussion of Nin’s fiction – William Carlos Williams’s “‘Men ... Have No Tenderness’: Anaïs Nin’s ‘Winter of Artifice’” (1942), in which he praises her search for a female approach to writing that is neither male-defined nor reactionary. Though he considers her achievement limited, successful only in isolated passages, he is appreciative of her intentions, direction, and promise.



9. UNDER A GLASS BELL. New York: Gemor Press, 1944. Limited Edition in decorated boards. One of 300 copies with illustrations from line engravings by Ian Hugo. Marginally rubbed at the head and toe of the spine, else a fine copy.

10. UNDER A GLASS BELL AND OTHER STORIES. New York: Dutton, 1948. First Expanded Edition in dust jacket. This copy has been inscribed by Nin on the front free endpaper: “For Lee Francis / Hugo was late, and / you told me a good / short story while I / waited. Here is to seeing / it in print one day / Anaïs Nin.” A near fine copy in a very good jacket, with some small chips, tears and creasing to the edges.

11. UNDER A GLASS BELL AND OTHER STORIES. [N.p.]: Anaïs Nin Press, 1959. First Edition thus in wrappers. This is the ‘Second Paper-back Printing May 1959’ as per the colophon. Illustrated by Ian Hugo. This copy has been inscribed by Nin to fellow author Leo Lerman on the verso of the title page: “For Leo / with friendship / Anaïs.” A near fine copy.

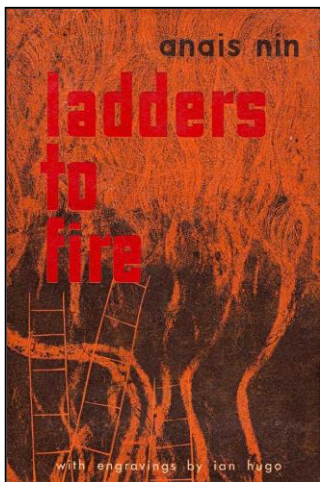
Nin’s Gemor Press first edition of *Under a Glass Bell* (1944), her collection of short stories, received a tremendous boost from Edmund Wilson in his 1 April 1944 review in *The New Yorker* but mixed notices on the whole. The 1948 Dutton edition, which also included the two-part “Winter of Artifice,” received much more attention, but few of the reviews were enthusiastic. Nonetheless, many Nin critics consider several of the stories in this collection to be among her finest work. Oliver Evans, in the first book-length critical examination of her fiction, finds greater stylistic sophistication here than in the *Winter of Artifice* novelettes. Franklin and Schneider, who rank *Under a Glass Bell* second only to *House of Incest*, argue that her art lends itself best to shorter forms. They make a distinction between the original edition of eight stories, which they greatly admire, and the later thirteen-story version (1948 as part of the Dutton volume; 1958 separately), which they find diluted by significantly weaker material. Scholar generally echoes their sentiments, while other critics – Sharon Spencer and Knapp in particular – place a higher value on the ambitious *Cities of the Interior* (1959) sequence. The stories most often singled out for praise are “Houseboat,” “Under a Glass Bell,” “Ragtime,” “Birth,” and “Hejda.”

12. THIS HUNGER. New York: Gemor Press, 1945. First Trade Edition in decorated boards. One of the regular edition of 1000 copies. Illustrated by Ian Hugo. Ownership signature on the front free endpaper, slightly darkened and stained at the spine, else a very good or better copy.

Nin had several false starts in developing what would be her first published novel. In 1945 she brought out *This Hunger* in a limited edition under her Gemor Press imprint. This title includes three sections: "Hejda," "Lillian and Djuna," and "Stella." Incoherent as a novel, *This Hunger* nonetheless projects itself as something more than the miscellanies of thematically or stylistically related materials that she had already published. Unwilling to base an extended piece on a central, elaborated plot, she continued to experiment with ways of bringing greater unity to compositions made of narrative fragments that could also have separate lives. Reviews remained mixed, but there were enough positive responses to her various Gemor Press titles to win her a contract with E.P. Dutton, her first commercial publisher.

13. LADDERS TO FIRE. New York: E.P. Dutton, 1946. First Edition in dust jacket. Illustrated by Ian Hugo. Small ink mark to the lower fore-edges, else a near fine copy in an about near fine jacket, with a small bookseller's label on the front inner flap, marginal chipping to the head and toe of the spine, and light soiling to the rear panel.

Ladders to Fire (1946), Nin's first novel, is comprised of a first part that eliminates "Hejda" but reproduces the other two sections of *This Hunger* and of a second part called "Bread and the Wafer." For the final edition (1963) she discarded "Stella," which appears in the 1961 edition of *Winter of Artifice*. The section "This Hunger" here includes only the section formerly called "Lillian and Djuna," while "Bread and the Wafer" remains intact. Essentially, *Ladders to Fire* gains its unity by establishing Lillian as its central character, focusing on different phases of her dilemmas. A pianist about whose career the



reader learns nothing, Lillian is unfulfilled in her roles as wife and mother. A diminished sense of self results from these frustrations and leads her to experiments in less conventional relationships. As seen by her newfound friend and confidant Djuna, red-haired Lillian is a woman of strong, natural sensuality that had become paralyzed. Djuna, passive and enigmatic, serves as a kind of wise-woman alter ego. The two friends exchange intimacies and become engaged in a mutual courtship in which identities are tested and measured through rituals of gift giving and dressing alike. In a lesbian interlude Lillian's sense of self-worth is strengthened, and an adventuress is let loose. Lillian practices her more liberated femininity with Jay, a lover whose behavior is a combination of frustrating irresponsibility and a living in and for the present that proves tonic. A brilliant painter, Jay is also an ironist who tends to extract the humor of situations rather than the pathos. As sexual partners, Jay and Lillian are well matched. "Bread and the Wafer" mysteriously transports the key characters from New York to Paris. The story of Lillian and Jay continues, with Jay's childlike nature receiving more attention, along with Lillian's confused attitude toward her nurturing role. This section is energized by the introduction of a fourth major character, Sabina, a discovery and obsession of Jay's who seems like a passionate manifestation of the hidden Lillian. A relationship between these two women develops that mirrors the Lillian-

Djuna relationship of "This Hunger." Here, however, Lillian has the cooler, more contemplative role, as if she has absorbed or replaced Djuna and in turn been absorbed into the even more fiery (though blonde) Sabina. The Djuna character still exists, but she has been reduced in function and power. A party filled with minor characters provides a wry glimpse of Montparnasse decadence – stunted beings whose psychic blocks keep them imprisoned, poisonous, and unfulfilled. Djuna, imprisoned in timidity and introspection, remains as a despairing witness who cannot even enter this sorry game. Here and in most of Nin's fictions outer events are sparse, and imagery does not function in accordance with realist technique. Instead, images seem to well up from internal sensibility and become projected into scenes and settings.

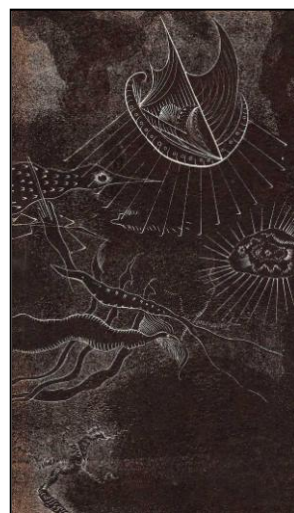
14. REALISM AND REALITY. New York: Alicat, 1946. Limited Edition in wrappers. One of seven hundred and fifty copies, issued as number six of the Outcast series of chapbooks. This is the first issue wrapper printed in purple. In the photograph on the cover Nin is shown portraying the character Lillian from *This Hunger*. She had authorized the use of the head only, and when the three-quarter photograph of her in men's clothing appeared there were distasteful repercussions. Nin asked to have the photograph replaced, and a new white cover was issued bearing a different picture of her. A very good copy.

15. NEW EYES ON THE ART OF ENGRAVING. New York: Alicat Book Shop Press, 1946. Limited Edition in wrappers. By Ian Hugo. With a Foreword by Leo Katz. One of 750 copies issued as Number Seven of the "Outcast" Series of Chapbooks. Illustrated. Wrappers darkened else a near fine copy.

16. A CHILD BORN OUT OF THE FOG. [New York]: Gemor Press, [1947]. First Edition in rust-colored wrappers. A fine copy.

17. CHILDREN OF THE ALBATROSS. New York: Dutton, 1947. First Edition in dust jacket. Lower edge slightly bumped, else a near fine copy in a near fine jacket, which is lightly chipped at the spine.

By 1947, when Dutton published *Children of the Albatross*, Nin had a clearer sense of her intentions. In a brief headnote she writes, “Some of the characters in the book have already appeared in *Ladders to Fire*; and some characters, such as Uncle Philip, make their first appearance here and will reappear in later volumes. The books can therefore be read separately or can be considered as parts of a tapestry.” The tapestry simile suggests the spatial, plastic mode of her design. Whatever one reads next need not be taken as having happened next. As Spencer asserts in her introduction to the 1974 edition of *Cities of the Interior*, “A reader can begin with any of the five novels and move to the other four in any order.” Nonetheless, the order in which they are offered in *Cities of the Interior* – including *Ladders to Fire*, *Children of the Albatross*, *The Four-Chambered Heart* (1950), *A Spy in the House of Love* (1954), and *Solar Barque* (1958; revised as *Seduction of the Minotaur* [1961]) – provides the most accessible path. *Children of the Albatross* is made up of two parts that vaguely mirror their counterparts in the final version of *Ladders to Fire*. “The Sealed Room” depicts claustrophobic, introverted intimacies much like those in “This Hunger,” while “The Café” offers a quasi-satiric social dimension that echoes the party scene in “Bread and the Wafer.” While the ostensible setting remains Paris and its environs, the cast of characters is apparently American, and, besides a few haphazard place-names, the setting, aside from Djuna’s home, barely figures in the first section. Indeed, the fact that the reader is traversing “cities of the interior” receives additional emphasis in this novel. Djuna, with her mysterious interiority, is the focal character of the first section. She is given a background (including time spent in an orphanage), a vocation as a dancer, a tendency to live in dreams, strong memories of sexual threat, and an adolescent emotional nature that is at odds with her penetrating intellect. In “The Sealed Room,” denoting more a psychic than a physical space, she is surrounded by young men who possess homosexual leanings or sexual uncertainty and who find her attractive and unthreatening. A major theme of this section is the threat and stultifying nature of male adulthood. Twenty-seven-year-old Djuna admires the malleability of the adolescent and fears the fixity of adulthood. For Nin fixity is spiritual death. The minor characters Donald, Michael, Lawrence, and Paul all have their roles to play in developing this theme. Though Nin is often accused of not sufficiently individualizing her characters, with this group at least she does so admirably. Most significant is Paul, whom Djuna shelters from the abusive and inhibiting strictures of obtuse parents. Here and throughout Nin’s work Djuna serves as an exemplar of the struggle between wisdom and dogma. She strives to maintain a kind of innocence that does not deny experience. “The Café” reconfigures Nin’s trio of Djuna, Sabina, and Lillian and defines them against each other as partners for Jay. The café itself, Sabina’s haunt, is depicted as the abode of the rootless. Perhaps nowhere else in all of Nin’s fiction is the symbolic evocation of a Parisian setting put to better use. The major and minor characters are placed in brief vignettes that deepen their portraits and highlight their complicated interrelationships. After each vignette the characters make their way to the café, where Nin creates a group scene in which various degrees of contact and withdrawal, surrender and isolation, are portrayed. The two parts of *Children of the Albatross* are connected by Nin’s concern with the uncompleted search for emotional maturity and selfhood. While each section, as Franklin and Schneider have noted, has a firm structure, the bonding of the two lacks inevitability. Moreover, nothing exhibits the unifying centrality that Lillian provides for *Ladders to Fire*. One could argue that *Children of the Albatross* is Djuna’s novel, but the attention given to Lillian and Sabina creates a diffuse, scattered effect, unless the reader begins to consider them less as distinct characters in the traditional sense and more as overlapping phases of a developing type of character whose possibilities are separately incarnated and abstracted under the three names. The two sections operate more effectively as movements in the whole *Cities of the Interior* enterprise than as halves of a self-contained novel.



18. ON WRITING. Hanover: Dartmouth College, 1947. Limited Edition in wrappers. One of 100 copies from a total edition of 150. Prints the text of a lecture given by Nin at Dartmouth College. A fine copy.

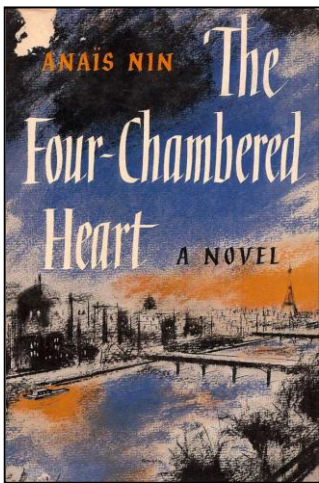
19. ON WRITING. Yonkers: Alicat Bookshop, 1947. Limited Edition in wrappers. One of 1000 copies, 750 of which were for sale. Number eleven in The Outcast Bookshop series. With an essay by William Burford entitled “The Art of Anaïs Nin.” A near fine copy.

20. PREFACE TO HENRY MILLER'S TROPIC OF CANCER. [N.p.: Gemor Press, 1947]. First Separate Edition in wrappers of the preface that originally appeared in the first edition of Henry Miller's famous book, published in 1934 by The Obelisk Press in Paris. This is the variant edition, with a photograph of Nin tipped-in to page 2. A near fine copy.

Nin's lifelong friendship with Henry Miller began in Paris in the early 1930s. By 1930 Nin was a published author, but she apparently had no contact with other writers. When they met, Miller, a dozen years her senior, was a penurious would-be novelist, but she saw in his work qualities others did not, assisted him in publishing his first novel, and wrote a preface to it. That book was the great and infamous *Tropic of Cancer* (1934). The two were seeming opposites: Nin was personally elegant, Miller was not; she was selective, Miller voracious; in their writings Nin was implicit, Miller explicit; she was sensual, he sexual. But despite these and other differences Nin and Miller inspired each other, and each performed as a sounding board for the other's ideas: Miller worked on Nin's *House of Incest*, and her influence is obvious in *Black Spring*, a novel he dedicated to her. Through their long friendship – the true nature of which remains unknown – their correspondence, and their interest in each other's work, this unlikely pair nourished each other for over three decades.

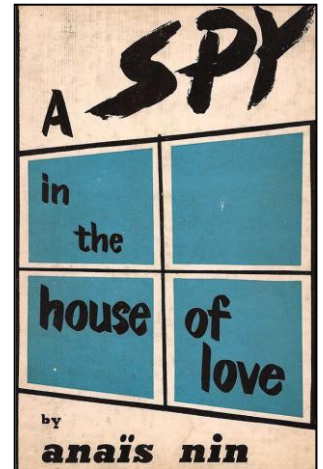
21. THE FOUR-CHAMBERED HEART. New York: Duell, Sloan and Pearce, 1950. First Edition in dust jacket. Creased at the head of the spine, else a near fine copy in a very good jacket, which is chipped and torn at the upper edges.

As she explains in her preface to the 1974 edition of *Cities of the Interior*, Nin had hoped that Dutton would publish her third novel, *The Four-Chambered Heart*, soon after *Children of the Albatross* so that readers and reviewers could appreciate the continuity and interrelatedness of these efforts. However, when Dutton planned a four-year interval between books, she looked elsewhere for a publisher. Nonetheless, three years elapsed before Duell, Sloan & Pierce published *The Four-Chambered Heart*. In the interim Dutton published the first commercial edition of Nin's earlier fiction. This 1948 *Under a Glass Bell and Other Stories* includes thirteen short stories plus "Winter of Artifice," billed as a novelette with two parts separately titled "Djuna" and "The Voice." At age forty-five Nin had reached a momentary peak in her career, a prestigious fiction writer with three titles in print from a respected trade publisher. By this time Nin had wearied of New York and began a process of reorientation, finally settling in California. A 1947 trip through the American Southwest and Mexico put a psychic and aesthetic distance between what she came to see as New York's frenzied tawdriness and these warmer, sunnier, friendlier, and less confining environments. These new settings figure importantly in her last two novels, but she had not yet finished writing about Paris and New York. *The Four-Chambered Heart* can be considered as an exploration of the limits of union between human beings. Zora, the manipulative hypochondriac, represents the destructive side of the rebellious, earthy, and fatalistic Rango. Rango, who has taken up the role of gypsy musician, is depicted as endlessly torn by his conflicting creative and destructive urges. Djuna naturally identifies with and tries to nourish Rango's creative side. For her, Rango's bearlike manner and his easy physicality are a desired antidote to her cerebral mechanisms of judgment and delay. Through him and through absorbing the barge-home's communion with the river's flow she moves toward a greater sense of wholeness and spontaneity. Rango, through his growing commitment to political causes, finds a means to self-realization that is at odds with Djuna's concern with individual, inner revolutions. Zora remains a lost soul. This novel shows a marked increase in Nin's concern for surface texture and dramatized event. It is thus more conventional and seems more polished than her first novels. Furthermore, the material is more tightly integrated. Djuna is not rivaled as the central character, and the two secondary characters, Rango and Zora, are drawn with care. The reader's interest stays with this triangular relationship from beginning to end, and the dominant setting of the barge-houseboat works well in both its literal and symbolic dimensions. As her first three novels reappeared, Nin received a handful of accolades that were almost swamped by voices of disapproval. Her writing was called tedious, abstract, and obscure. Her characters were considered unattractive and self-absorbed. She was faulted for intrusive, editorializing narration. Her admirers – including Violet R. Lang, Hayden Carruth, and Charles Rolo – appreciated the fineness of her poetic style and her vivid rendering of sophisticated psychological insights. However, her career as a commercial novelist was not sustained by sales or critical acclaim. For her next novel she returned to what amounted to self-publication. In a 1965 essay James Korges called *The Four-Chambered Heart* the best of her work, "a fine achievement by a minor, flawed novelist." Although his commentary is largely negative, he finds here Nin's best "balance of intensity and control, of insight and art."

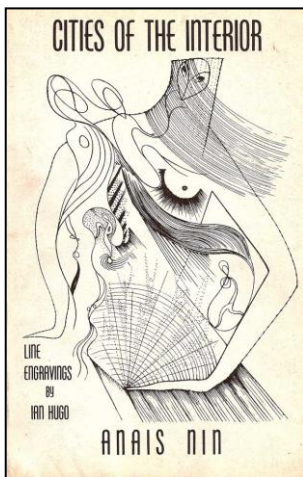


22. *A SPY IN THE HOUSE OF LOVE*. Paris & New York: British Book Centre, [1954]. First Edition in dust jacket. This copy has been inscribed by Nin to fellow author Leo Lerman on the front free endpaper: “For Leo – / I would so much like / to have a fragment of / your Diary for Two Cities – / Anaïs.” A fine copy in a soiled and lightly chipped, very good jacket.

A Spy in the House of Love was published by the British Book Centre but with expenses underwritten by Nin. Aside from the diary volumes and her posthumous collections of erotica, the novel, perhaps her most experimental, became her greatest commercial success, with mass paperback editions by Avon (1958), Bantam (1968), Penguin (1973), and Pocket Books (1994). Its stylistic features are well-summarized by Knapp: “an attempt at further depersonalization of the main character; greater emphasis on cyclical time, thus delimiting the protagonist’s vision and actions; repetitions of entire scenes, each time played out in a slightly different manner, thus heightening the ambiguity and multifaceted nature of life in general.” For *A Spy in the House of Love* Nin shifted the scene to New York and selected Sabina as her major character. An actress professionally and personally, Sabina is panicked by a fear of exposure of the intricate web of lies she has devised to cover her infidelities. Her fear and insecurity are projected into the device of the Lie Detector, a character who Sabina believes is scrutinizing her actions. Unfulfilled in her marriage to the tender and protective Alan, she is drawn into a series of relationships with a variety of men, each of whom satisfies, at least for a while, one aspect of her fluid, unstable personality. Constantly remorseful yet always ready for the next adventure, she serves to heighten an important theme of *Cities of the Interior* concerning the tension in each individual between psychic unity and multiplicity, integrity and dispersion. Nin asks if the psychological realities of modern life are susceptible to traditional moral judgments. Perhaps more than Nin’s other novels, *A Spy in the House of Love* depends on suggestive images that reinforce both theme and structure. One cluster of images – parasol, umbrella, and parachute – emphasizes the cyclical pattern of Sabina’s behavior and thus of the novel’s path. These images, with shapes at once rounded and segmented, also underscore the theme of unity versus multiplicity while suggesting by their functions the wish for protection and support, however fragile the instrument. Noteworthy also is the structure of allusions creating a musical motif.



23. *SOLAR BARQUE*. [N.p.]: Edwards Brothers, 1958. First Edition in wrappers. Illustrated by Peter Loomer. Darkened at the spine with some soiling to the covers, else a very good or better copy.



24. *CITIES OF THE INTERIOR*. [Denver: Alan Swallow], 1959. First Edition in wrappers. Illustrated by Ian Hugo. A combined edition featuring *Ladders To Fire*; *Children of the Albatross*; *Four Chambered Heart*; *Spy In The House Of Love*; and *Solar Barque*. Soiled and creased at the spine, else a very good copy.

Although it received enthusiastic attention from a few critics – notably Maxwell Geismar and Jean Fanchette – the immediate reactions to *A Spy in the House of Love* were generally hostile or indifferent, leaving Nin once again to rely on her own resources for bringing her work to the public. *Solar Barque*, the title that temporarily served as the final installment of *Cities of the Interior*, was self-published by Nin and later absorbed into the one-volume *Cities of the Interior*. Though a culmination of sorts, this publication also marked a decade of private publication following her limited commercial success of the mid-to-late 1940s. However, her publishing fortunes took a turn for the better two years later in 1961 when Alan Swallow, then a small but noteworthy publisher based in Denver, added *Cities of the Interior* and other Nin titles to his list. Also that year Swallow published her *Seduction of the Minotaur*, which included an augmented

Solar Barque and completed *Cities of the Interior*, though no complete single-volume edition existed until 1974.

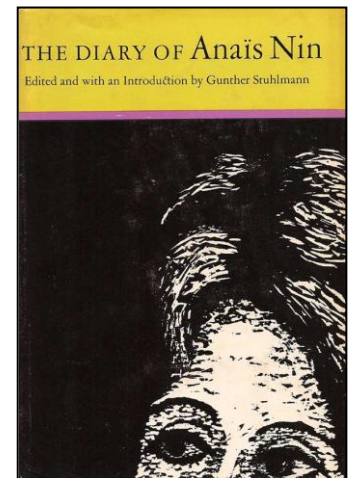
25. *SEDUCTION OF THE MINOTAUR*. Denver: Swallow Press, 1961. First Edition in dust jacket. Slightly rubbed, else a near fine copy in a near fine jacket, which is lightly soiled with a single tear.

Seduction of the Minotaur returns to Lillian, who has accepted an engagement as jazz pianist in a Mexican resort town. Nowhere does Nin handle setting more evocatively than here, making the luxuriant natural scene as well as its social and cultural dimension an important force in the novel. The setting is a restorative force, an environment whose vivid colorations

and natural rhythms help Lillian reach a high measure of self-understanding and inner peace. Though she meets a series of men, no passionate relationships develop. Each man provides a means for her to explore some aspect of her past and of her own psyche. As Spencer notes in *Collage of Dreams: The Writings of Anaïs Nin* (1981), a more mature Lillian “is now able both to experience and to control her emotions.” Accepting and implementing the advice of Dr. Hernandez, she unravels the repetition impulse in her life as she prepares to give her marriage to Larry a second chance. The last third of the novel, cast as a series of memories and observations during Lillian’s plane trip home, brings both the novel and the sequence of novels to completion. To this end the narrator allows her to collect thoughts and judgments about the other main characters of *Cities of the Interior*, including Djuna, Sabina, and Jay. Nin signals Lillian’s importance by having her open and close the cycle. The closing most clearly positions her between the remote, shy, introspective, and analytical Djuna and the hedonistic, spontaneous, sexually explosive Sabina. Knapp considers these other women to be aspects of Lillian, “satellite personalities” who live “as her mirror reflections.” Lillian’s movement toward balance is defined, here and throughout *Cities of the Interior*, as a narrowing oscillation between the extremes they represent, though each of the other women is portrayed as undergoing similar internal oscillations.

26. **COLLAGES.** Denver: Alan Swallow, 1964. First Edition in wrappers. Spine faded, else a near fine copy.

Once the majority of Nin’s canon was in print, serious critical discussion began to grow. Between them Frank Baldanza’s “Anaïs Nin” (1962) and Oliver Evans’s “Anaïs Nin and the Discovery of Inner Space” (1962) established the poles of debate in Nin criticism. Baldanza accuses Nin of offering only a series of “pointless, rambling explorations of erotic entanglements and neurotic fears,” while Evans champions her rhythmic language and her illuminating and luminous use of psychoanalytic insight. With Swallow’s 1964 publication of Nin’s self-proclaimed final novel, *Collages*, the opportunity for extended critical discussion that considered her fiction as a whole was at hand. Thus, Evans’s *Anaïs Nin* (1968) became the first book-length study attempting to treat her work comprehensively. Evans deals with her fiction only; later criticism gradually shifted its focus, as did Nin, to her multi-volume diary. *Collages* was a departure for Nin in many ways. In it she abandoned the characters that had obsessed her for decades and took a lighter tone. While most of the stories involve Renate, an Austrian-born painter living in California, a few do not. Nonetheless, she is the binding force for a series of vignettes that touch upon Nin’s theme of creativity and transformation while allowing wry glances at the culture of the western United States. There is even a note of self-mockery that provides a pleasant contrast from the somber mood of so much of her work. Most critics agree that while *Collages* has highly effective interludes and a buoyant spirit, its unity is weak. Many of the episodes are detachable and interchangeable, though by the analogy announced in the title and developed elsewhere one can consider this the most programmatically spatial of her fictional assemblages. On the issue of how Nin’s literary structures parallel the art of the collage and the mobile, Spencer’s observations are most useful. While she considers Renate to be “the most fully developed example of Nin’s concept of femininity and art,” Nin’s harshest critic, Scholar, finds Renate insufficiently developed. Evans believes that the many positive reviews of *Collages* attest to Nin’s delayed recognition as an important writer rather than to the actual merits of this book. *Collages* is her most admittedly autobiographical fiction. The prototypes for Renate and other characters are not disguised; historical characters are mixed with fictional ones; and the diary sources are allowed to rise to the reader’s consciousness, thus preparing the way for the publication of the actual diary volumes that began two years later.



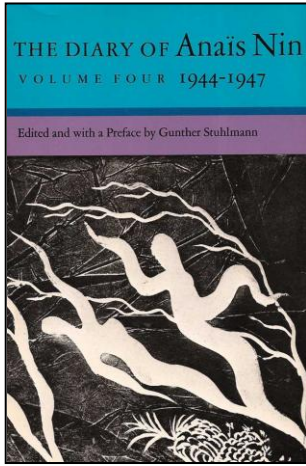
27. **THE DIARY OF ANAÏS NIN 1931-1934.** New York: Swallow Press / Harcourt, Brace & World, 1966. First Edition in dust jacket. Edited and with an Introduction by Gunther Stuhlmann. With 16 pages of illustrations. This copy has been signed by Nin on the front preliminary page. Lightly stained at the spine, else a near fine copy in a very good jacket, which is chipped at the head of the spine.

28. **THE DIARY OF ANAÏS NIN: VOLUME TWO 1934-1939.** New York: Swallow Press / Harcourt Brace Jovanovich, 1967. First Edition in dust jacket. A fine copy in a near fine jacket.

29. **THE DIARY OF ANAÏS NIN: VOLUME THREE 1939-1944.** New York: Harcourt Brace Jovanovich, 1969. First Edition in dust jacket. Edited and with a Preface by Gunther Stuhlmann. With 8 pages of illustrations. A near fine copy in a very good jacket, which is rubbed and lightly chipped at the spine.

30. THE DIARY OF ANAÏS NIN: VOLUME FOUR 1944-1947. New York: Harcourt Brace Jovanovich, 1971. First Edition in dust jacket. Edited and with a Preface by Gunther Stuhlmann. With 8 pages of photographs. A fine copy in a fine jacket.

31. THE DIARY OF ANAÏS NIN: VOLUME FIVE 1947-1955. New York: Harcourt Brace Jovanovich, 1974. First Edition in dust jacket. A near fine copy in a near fine jacket.



32. THE DIARY OF ANAÏS NIN: VOLUME SIX 1955-1966. New York: Harcourt Brace Jovanovich, 1976. First Edition in dust jacket. Edited and with a Preface by Gunther Stuhlmann. Illustrated with 16 pages of photographs. This is fellow author John Lee Weldon's copy, with his ownership signature on the front preliminary page and occasional underlining in ink to the text. A very good copy in a very good jacket.

33. THE DIARY OF ANAÏS NIN: VOLUME SEVEN 1966-1974. New York: Harcourt Brace Jovanovich, 1980. First Edition in dust jacket. Edited and with a Preface by Gunther Stuhlmann. Illustrated with 16 pages of photographs. This is fellow author John Lee Weldon's copy, with his ownership signature on the half-title page and occasional underlining in ink to the text. A very good copy in a very good jacket.

34. THE NOVEL OF THE FUTURE. New York: Macmillan, 1968. First Edition in dust jacket. Nin's study of the development and techniques of the poetic novel. A fine copy in a fine jacket.

35. UNPUBLISHED SELECTIONS FROM THE DIARY. Athens: Duane Schneider Press, 1968. Limited Edition in black cloth over yellow wrappers. One of 140 numbered copies signed by Nin. A fine copy.

36. AN INTERVIEW WITH ANAIS NIN. Athens: Duane Schneider, 1970. Limited Edition in wrappers. One of 176 copies numbered signed by Nin. A near fine copy.

37. NUANCES. [Cambridge]: Sans Souci Press, 1970. Limited Edition hand-bound in Indian raw silk. One of 99 numbered copies [#38] signed by Nin on the colophon. A fine copy.

38. PARIS REVISITED. Santa Barbara: Capra Press, 1972. Limited Edition in decorated boards. One of 250 numbered copies signed by Nin. A fine copy

39. CELEBRATION WITH ANAIS NIN. Riverside: Circle Line Press, 1973. First Trade Edition in wrappers. Edited by Valerie Harms. The record of an intimate weekend dialogue among thirty diverse strangers who came to meet Nin and some important persons from her life and work. A near fine copy.

40. ANAÏS NIN READER. Chicago: Swallow Press, [1973]. First Edition in dust jacket. Edited by Philip K. Jason and with an Introduction by Anna Balakian. A near fine copy in a near fine jacket, with a small tear to the lower rear panel edge.

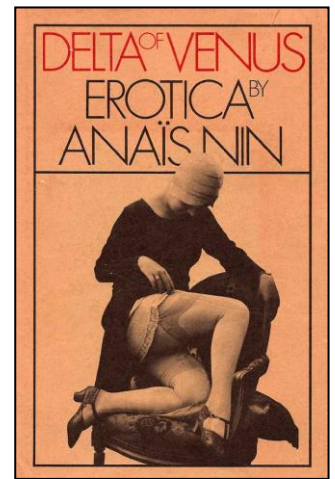
41. A WOMAN SPEAKS: THE LECTURES, SEMINARS AND INTERVIEWS OF ANAÏS NIN. Chicago: Swallow Press, 1975. First Edition in dust jacket. Edited by Evelyn J. Hinz. A near fine copy in a near fine jacket.

42. IN FAVOR OF THE SENSITIVE MAN AND OTHER ESSAYS. New York: Harvest Books / Harcourt Brace Jovanovich, 1976. First Harvest Edition in wrappers, a paperback original. Ownership signature on the front free endpaper, else a very good copy.

43. WASTE OF TIMELESSNESS AND OTHER EARLY STORIES. Weston: Magic Circle Press, 1977. First Edition in dust jacket. Sixteen of Nin's earliest stories, written when she was in her twenties and living in Louveciennes, France. A near fine copy in a near fine jacket.

44. DELTA OF VENUS: EROTICA. New York: Harcourt Brace Jovanovich, 1977. First Edition in dust jacket. A fine copy in a near fine jacket, with a short tear at the upper front panel edge.

One final volume of Nin's fiction appeared shortly after her death. *Delta of Venus* (1977) includes selections from erotica she wrote for a dollar a page in the 1940s for a patron who encouraged her to delete poetry and write sexually explicit material. Despite such desires Nin wrote in her usual manner, and what emerged was an erotica that while explicit is also elegant. She struggled for four decades to gain a wide readership; it is ironic that her erotica, written with no thought of publication, was on the bestseller list for over six months. Before *Delta of Venus* Nin's most popular work was her *Diary*, published in six volumes between 1966 and 1976, that details highly selective aspects of her life from 1931 to 1966. These volumes, that diminish gradually yet consistently in quality as they progress, were expertly excerpted from a much larger manuscript version by Nin and her co-editor Gunther Stuhlmann, but because a hand other than the author's was present in their preparation, certain critical questions are raised that have never been answered adequately. These have to do largely with verisimilitude, honesty, hindsight, and structure. Aside from the author herself, the greatest figure therein is certainly Henry Miller, but as he and others from her early years in Paris recede, so too does the force of her writing and the magnitude of the persona, despite the fact that, in her own eyes, she grew progressively as an individual from volume to volume. The *Diary* may not, as Miller thought it would, "take its place beside the revelations of St. Augustine, Petronius, Abelard, Rousseau, Proust, and others," but it is, especially in the first two volumes, a magnificent picture of a woman and of an age. Anaïs Nin's art is indebted most obviously to the surrealists, to psychoanalysis, and to Lawrence, and while her fiction may at first seem impenetrable because of its lack of surface reality, an attentive reading reveals a powerful psychological reality that is the hallmark of her writing. Her female characters are consistently ill at ease with themselves; they attempt haphazardly to find contentment in lovers, analysis, art, or some other surrogate for their inner selves. They are not presented glamorously (although their physical trappings might well be attractive); instead, they are tormented until the last pages of *Seduction of the Minotaur* when Lillian discovers her own wholeness, and with that the continuous novel necessarily ends. The fictional women reflect many of the problems faced by the persona named Anaïs Nin in the *Diary* as she eliminates her insecurities and moves toward completeness with time. Despite this similarity between the main women in the different genres, and despite the fact that her fiction is presented as fiction and her *Diary* as nonfiction, the author was more open and honest in her fiction than in the *Diary*. In the former she was able to deal openly with the sometimes ugly and always difficult problems confronting her women, in part because she *qua* individual was protected behind the narrator's voice, but in the *Diary* the narrator bears the author's own name; and, in order to protect the real Anaïs Nin who created it, she shaped the persona into an outsized extension of herself who, while having obstacles such as the demented Artaud and Gonzalo, will, the reader knows, overcome them ultimately. There is much truth in the fiction, and there is as much fiction as truth in the impressive *Diary*.

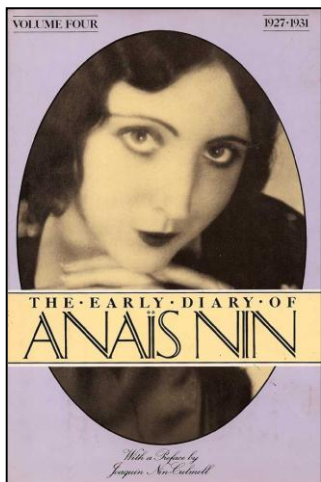


45. LINOTTE: THE EARLY DIARY OF ANAÏS NIN 1914-1920. New York: Harcourt Brace Jovanovich, 1978. First Edition in dust jacket. Translated from the French by Jean L. Sherman, with a Preface by Joaquin Nin-Culmell. With 60 illustrations. Sunned along the upper edges, else a near fine copy in a near fine jacket.

46. THE EARLY DIARY OF ANAÏS NIN: VOLUME TWO 1920-1923. San Diego: Harcourt Brace Jovanovich, 1982. First Edition in dust jacket. Slightly faded else a near fine copy in a near fine jacket.

47. THE EARLY DIARY OF ANAÏS NIN: VOLUME THREE 1923-1927. San Diego: Harcourt Brace Jovanovich, 1983. First Edition in dust jacket. With a Preface by Joaquin Nin-Culmell. Illustrated with photographs. A fine copy in a near fine jacket.

48. THE EARLY DIARY OF ANAÏS NIN: VOLUME FOUR 1927-1931. San Diego: Harcourt Brace Jovanovich, 1985. First Edition in dust jacket. With a Preface by Joaquin Nin-Culmell. A fine copy in a near fine jacket.



49. PORTRAIT IN THREE DIMENSIONS. [N.p.]: Concentric Circle Press, 1979. First Trade Edition in wrappers. Illustrated with nine tipped-in color plates of paintings by Renata Druks. A very good or better copy.

50. LITTLE BIRDS: EROTICA. New York: Harcourt Brace Jovanovich, 1979. First Edition in dust jacket. A fine copy in a near fine jacket.

51. THE WHITE BLACKBIRD AND OTHER WRITINGS. Santa Barbara: Capra Press, 1985. First Edition in wrappers. Bound *dos-a-dos* with Kanoko Okamoto's *The Tale of an Old Geisha and Other Stories*. A fine copy.

52. HENRY AND JUNE. San Diego: Harcourt Brace Jovanovich, 1986. First Edition in dust jacket. Edited and with a Preface by Rupert Pole. A fine copy in a fine jacket.

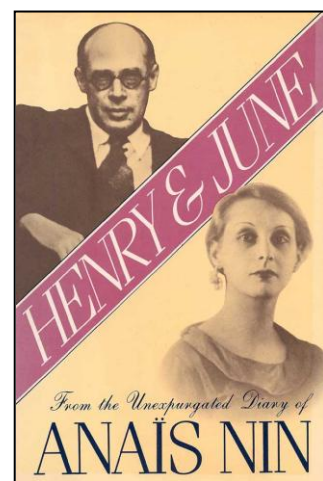
53. A LITERATE PASSION: LETTERS OF ANAÏS NIN & HENRY MILLER 1932-1953. San Diego: Harcourt Brace Jovanovich, 1987. First Edition in dust jacket. Edited and with an introduction by Gunther Stuhlmann. A near fine copy in a near fine jacket.

54. INCEST: FROM "A JOURNAL OF LOVE"; THE UNEXPURGATED DIARY OF ANAÏS NIN: 1932-1934. New York: Harcourt Brace Jovanovich, 1992. First Edition in dust jacket. With an Introduction by Rupert Pole and Biographical Notes by Gunther Stuhlmann. Illustrated with photographs. A near fine copy in a very good jacket, which is torn at the edge of the upper front panel.

55. FIRE: FROM A JOURNAL OF LOVE; THE UNEXPURGATED DIARY OF ANAÏS NIN: 1934-1937. New York: Harcourt Brace, 1995. First Edition in dust jacket. With a Preface by Rupert Pole and Biographical Notes and Annotations by Gunther Stuhlmann. A fine copy in a fine jacket.

56. ANAÏS: THE EROTIC LIFE OF ANAÏS NIN. Boston: Little, Brown, 1993. First Edition in dust jacket. A biography by Noel Riley Fitch. Illustrated with photographs. A fine copy in a fine jacket.

57. THE DIARY OF ANAÏS NIN – VOLUME ONE: 1931:1933. New Rochelle: Spoken Arts, [n.d.]. 33 & 1/3 RPM Long-Playing Record in a sleeve. Nin reads from her diary, directed by Arthur Luce Klein. A fine copy (shrinkwrapped).



58. THE DIARY OF ANAÏS NIN – VOLUME TWO: 1934:1936. New Rochelle: Spoken Arts, [n.d.]. 33 & 1/3 RPM Long-Playing Record in a sleeve. Nin reads from her diary, directed by Arthur Luce Klein. A fine copy (shrinkwrapped).

Once the publication of Nin's diary was initiated, critical attention turned increasingly to this life project and away from her accomplishment as an inventive writer of fiction. Aside from the popular attention elicited by her erotica, nothing has sustained

interest in Nin as much as the personal journey recorded in the diary. The seven-volume *Diary of Anaïs Nin*, the four-volume *Early Diary of Anaïs Nin*, and the several volumes of “unexpurgated” re-editions – including *Henry and June*, *Incest*, and *Fire* – have dwarfed, somewhat unfairly, her achievement as an innovator in fiction. Though properly seen as an appendage to the diary, Nin’s fiction is nonetheless a significant achievement, remarkable for its lyric intensity, its probing of previously taboo themes, its psychoanalytic orientation, its questioning of assumptions about gender, and its nonlinear structure. Indeed, some of the more provocative recent studies challenge the distinction between diary and fiction, viewing the Nin canon holistically from the perspectives of psychoanalytic and gender criticism. Taken together, the fiction and diary provide readers with an unparalleled example of the creative process and of the inadequacy of traditional genre studies to comprehend a truly unique artist. Nin died of cancer in Los Angeles on 14 January 1977 at the height of her popularity. (Benjamin Franklin V, *Dictionary of Literary Biography, Volume 2: American Novelists Since World War II, First Series*, pp. 364-371; Philip K. Jason, *Dictionary of Literary Biography, Volume 152: American Novelists Since World War II, Fourth Series*, pp. 128-139).

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