

Anais Nin Reader

Anais Nin's *Lost World* is a documentation of the famous diarist's life in France from when she arrived in 1924 until war forced her out in 1939. Photographs and text follow her footsteps and those of her friends, such as Henry Miller, Edward Titus and Conrad Moricand. --

This book of essays is the first to probe Anais Nin's achievements as a literary artist. With an introduction by the editor, Suzanne Nalbantian, the collection examines the literary strategies of Nin in their psychoanalytical and stylistic dimensions. Various contributors scrutinize Nin's artistry, identifying her unique modernist techniques and her poetic vision. Others observe the transfer of her psychoanalytical positions to narrative. The volume also contains fresh views of Nin by her brother Joaquin Nin-Culmell as well as innovative analyses of the reception of her works.

Children of the Albatross is considered by critics to be one of Anaïs Nin's most beautifully written books; it is also a groundbreaker in that it eloquently addresses androgyny and homosexuality, which few literary works dared to do in 1940s America. We are introduced to three of Nin's most significant characters: Djuna, Lillian, and Sabina, all of whom represent different aspects of Nin's character--serenity, earthiness, and the femme fatale, respectively. In the first part of the novel, "The Sealed Room," we witness Djuna's developing perception of sexuality as we follow her from when, as an adolescent, she has learned to fear powerful, masculine, potent men, to her search for love in young, sexually ambivalent men--the "transparent children"--finally fusing with an airy teenage boy to whom she introduces the world of love and sexuality. In the second part, "The Café," Nin reveals the psychological truth of her relationship with her lover and mentor, Henry Miller, via her main characters' interactions with the powerful, omnipotent Jay, whom Nin fashioned after Miller. *Children of the Albatross* offers the reader Anaïs Nin's sense of "inner reality" perhaps more beautifully and effectively than in any other work.

The award-winning, New York Times bestselling literary masterpiece of Shirley Hazzard—the story of two beautiful orphan sisters whose fates are as moving and wonderful, and yet as predestined, as the transits of the planets themselves A Penguin Classic Considered "one of the great English-language novels of the twentieth century" (*The Paris Review*), *The Transit of Venus* follows Caroline and Grace Bell as they leave Australia to begin a new life in post-war England. From Sydney to London, New York, and Stockholm, and from the 1950s to the 1980s, the two sisters experience seduction and abandonment, marriage and widowhood, love and betrayal. With exquisite, breathtaking prose, Australian novelist Shirley Hazzard tells the story of the displacements and absurdities of modern life. The result is at once an intricately plotted Greek tragedy, a sweeping family saga, and a desperate love story.

Nin's importance as a feminist and visionary is finally revealed. Based on a new examination of long-buried letters, papers, and original manuscripts held at UCLA and found in Nin's Los Angeles home, *Spy in the House of Anais Nin* takes a penetrating look at Nin's incredible life and famous diary. Firmly placing Nin in her historical context as a feminist and visionary, this collection of essays lifts the lid on the origins of Nin's secrets and lies, gives voice to her husband via an unpublished letter, reveals Nin's real politics, and discloses the truth of Gore Vidal's feelings for Nin via an unearthed love

letter from Vidal to Nin. With this book, author Kim Krizan serves as the ultimate spy, conducting deep background on Anais Nin -- the notorious, rule-shattering diarist who was the self-proclaimed "spy in the house of love."

Under a Glass Bell is one of Nin's finest collections of stories. First published in 1944, it attracted the attention of Edmond Wilson, who reviewed the collection in *The New Yorker*. It was in these stories that Nin's artistic and emotional vision took shape. This edition includes a highly informative and insightful foreword by Gunther Stuhlmann that places the collection in its historical context as well as illuminates the sequence of events and persons recorded in the diary that served as its inspiration. Although *Under a Glass Bell* is now considered one of Anaïs Nin's finest collections of stories, it was initially deemed unpublishable. Refusing to give up on her vision, in 1944 Nin founded her own press and brought out the first edition, illustrated with striking black-and-white engravings by her husband, Hugh Guiler. Shortly thereafter, it caught the attention of literary critic Edmund Wilson, who reviewed the collection in the *New Yorker*. The first printing sold out in three weeks. This new Swallow Press edition includes an introduction by noted modernist scholar Elizabeth Podnieks, as well as editor Gunther Stuhlmann's erudite but controversial foreword to the 1995 edition. Together, they place the collection in its historical context and sort out the individuals and events recorded in the diary that served as its inspiration. The new Swallow Press edition also restores the thirteen stories to the order Nin specified for the first commercial edition in 1948.

The renowned diarist continues the story begun in *Henry and June* and *Incest*. Drawing from the author's original, uncensored journals, *Fire* follows Anaïs Nin's journey as she attempts to liberate herself sexually, artistically, and emotionally. While referring to her relationships with psychoanalyst Otto Rank and author Henry Miller, as well as a new lover, the Peruvian Gonzalo Moré, she also reveals that her most passionate and enduring affair is with writing itself.

Mirages opens at the dawn of World War II, when Anaïs Nin fled Paris, where she lived for fifteen years with her husband, banker Hugh Guiler, and ends in 1947 when she meets the man who would be "the One," the lover who would satisfy her insatiable hunger for connection. In the middle looms a period Nin describes as "hell," during which she experiences a kind of erotic madness, a delirium that fuels her search for love. As a child suffering abandonment by her father, Anaïs wrote, "Close your eyes to the ugly things," and, against a horrifying backdrop of war and death, Nin combats the world's darkness with her own search for light. *Mirages* collects, for the first time, the story that was cut from all of Nin's other published diaries, particularly volumes 3 and 4 of *The Diary of Anaïs Nin*, which cover the same time period. It is the long-awaited successor to the previous unexpurgated diaries *Henry and June*, *Incest*, *Fire*, and *Nearer the Moon*. *Mirages* answers the questions Nin readers have been asking for decades: What led to the demise of Nin's love affair with Henry Miller? Just how troubled was her marriage to Hugh Guiler? What is the story behind Nin's "children," the effeminate young men she seemed to collect at will? *Mirages* is a deeply personal story of heartbreak, despair, desperation, carnage, and deep mourning, but it is also one of courage, persistence, evolution, and redemption that reaches beyond the personal to the universal.

"For readers unfamiliar with her subject, Maryanne Raphael's biography, *Anais Nin, The Voyage Within*, is a sensitive, uncomplicated introduction to the life and work of one of the 20th century's most quintessentially feminine artists. For Nin devotees, the biography is a refresher course taking us back through the vast material of the Diaries and novels that enchanted and inspired our love. Raphael accepts Nin entirely on her own terms. Thanks to a warm, personal relationship with Rupert Pole, Nin's surviving husband and executor of her estate, Raphael opens up some of the mystery that has hitherto surrounded Nin's relationship with her husbands—an aspect of Nin's life that was never explicitly described in the original Diaries. The result is a multi-dimensional portrait in which Nin's two selves, artist and woman are fully integrated. Nin the woman consciously chooses to realize female desire, give form to female imagination, always loving as she remains completely focused on birthing a new unabashedly feminine literature. Thank you, Maryanne!" -Dolores Brandon, Author of *IN THE SHADOW OF MADNESS, A Memoir*

A year in the life (1931-1932) of writer Anais Nin when she met Henry Miller and his wife June.

The trailblazing memoirist and author of *Henry & June* recounts her relationships with Henry Miller and others—including her own father. Anaïs Nin wrote in her uncensored diaries like they were a broad-minded confidante with whom she shared the liberating psychosexual dramas of her life. In this continuation of her notorious *Henry & June*, she recounts a particularly turbulent period between 1932 and 1934, and the men who dominated it: her protective husband, her therapist, and the poet Antonin Artaud. However, most consuming of all is novelist Henry Miller—a man whose genius, said Anaïs, was so demonic it could drive people insane. Here too, recounted in extraordinary detail, is the sexual affair she had with her father. At once loving, exciting, and vengeful, it was the ultimate social transgression for which Anaïs would eventually seek absolution from her analysts. “Before Lena Dunham there was Anaïs Nin. Like Dunham, she’s been accused of narcissism, sociopathy, and sexual perversion time and again. Yet even that comparison undercuts the strangeness and bravery of her work, for Nin was the first of her kind. And, like all truly unique talents, she was worshipped by some, hated by many, and misunderstood by most . . . A woman who’d spent decades on the bleeding edge of American intellectual life, a woman who had been a respected colleague of male writers who pushed the boundaries of acceptable sex writing. Like many great . . . experimentalists, she wrote for a world that did not yet exist, and so helped to bring it into being.” —The Guardian Includes an introduction by Rupert Pole

Recollections of Anaïs Nin presents Nin through the eyes of twenty-six people who knew her. She is the unconventional, distant aunt; the thoughtful friend; the owner of a strangely disarming voice; the author eager for attention yet hypersensitive to criticism; the generous advisor to a literary magazine; the adulteress; the beautiful septuagenarian; the recommender of books -- the

contributors elaborate on these and many other perceptions of Nin. Readers of this book will meet one of the most enigmatic literary women of the twentieth century.

The Portable Anais Nin is the first comprehensive collection of the author's work in nearly 40 years, during which time her catalogue has doubled with the release of the erotica and unexpurgated diaries. A handy source book of Nin's most important writings, arranged chronologically and annotated by prominent Nin scholar Benjamin Franklin V. Included are complete diary excerpts, entire fictional works, such as *The House of Incest*, erotica, interviews, selections from her unpublished diary, and her critical writings.

We have all surrendered ourselves to the world that writing creates. Eudora Welty once observed that her mother read the works of Charles Dickens in the same spirit with which she would have eloped with him. Some of us remember our first novel with more pleasurable vividness than our first kiss. Many of us go to on-line chat rooms, looking for love with our keyboard. And most of us have tried to seduce with words--reciting that Shakespeare sonnet or composing that Valentine's Day poem with tremulous hope. All writing seeks to ensnare the reader in its embrace. As Frances Wilson also proves in this engaging, enlightening, and provocative new book, writing can also ensnare the writers themselves. Highlighting the lives and loves of celebrated literary couples, *Literary Seductions* reveals the depth of their passion for language--their own as well as their partner's. Taking as a point of departure the legendary courtship of Robert Browning and Elizabeth Barrett, a courtship conceived on the printed page, Wilson explores how easily, how seductively, literary desire becomes sexual desire and vice versa. "Literary seductions," she writes, are "violent, extreme, and irreversible." Not all reading seduces, not all writing inflames. But when they do, what is written ceases to be merely an arrangement of symbols on a page. The word has been made flesh. Lady Caroline Lamb and Lord Byron, Anaïs Nin and Henry Miller, Laura Riding and Robert Graves, Osip and Nadzheda Mandelstam, W. B. and Georgie Yeats were all in the grip of a compulsion for writing and reading, enmeshed in words. Miller called his relationship with Nin, a "literary fuck-fest"; for Riding and Graves, it took on the self-destructive (and self-conscious) melodrama of a Russian novel; for the Mandelstams, it was a life-giving (if self-sacrificing) bond in a precarious world; for George and W. B. Yeats, it offered sexual stimulus. The couplings of verbs and nouns do more than precede coupling; they comprise it. *Literary Seductions* is itself a seductive book. The elegant power of Wilson's arguments, the rigor of her research, and the delights of her prose enthrall the reader. Here is intellectual engagement and readerly pleasure rolled into one.

Paris, 1933. In the aftermath of her love triangle with novelist Henry Miller and his dancer wife June, thirty-year-old Anaïs Nin is left reeling. Stifled by her bourgeois marriage, she retreats into the midnight world of the Grand Guignol, the legendary theatre of horror and fear whose devoted patrons thrill at the macabre

spectacles depicted on the black box stage. It is there that she falls under the spell of the actress Paula Maxa, known as The Maddest Woman of All Time, who awakens Anaïs to a secret realm of bewitchment and vice, of pleasure and pain. Only Maxa already belongs to Monsieur Guillard, the lustful night creature that haunts the dark streets of Pigalle. As the demon lover's insatiable hunger grows stronger by the hour, Anaïs finds herself trapped in a far more dangerous triangle, a cat-and-mouse game with Maxa's very soul as the ultimate prize. Anaïs Nin's *Delta of Venus* is a stunning collection of sexual encounters from the queen of literary erotica. From Mathilde's lust-filled Peruvian opium den to the Hungarian baron driven insane by his insatiable desire, the passions and obsessions of this dazzling cast of characters are vivid and unforgettable. *Delta of Venus* is a deep and sensual world that evokes the very essence of sexuality. Anaïs Nin Reader

'What did she expect of him? What was her quest? Did she have an unfulfilled desire?' Transgressive desires and sexual encounters are recounted in these four pieces from one of the greatest writers of erotic fiction. Penguin Modern: fifty new books celebrating the pioneering spirit of the iconic Penguin Modern Classics series, with each one offering a concentrated hit of its contemporary, international flavour. Here are authors ranging from Kathy Acker to James Baldwin, Truman Capote to Stanislaw Lem and George Orwell to Shirley Jackson; essays radical and inspiring; poems moving and disturbing; stories surreal and fabulous; taking us from the deep South to modern Japan, New York's underground scene to the farthest reaches of outer space.

Anaïs Nin made her reputation through publication of her edited diaries and the carefully constructed persona they presented. It was not until decades later, when the diaries were published in their unexpurgated form, that the world began to learn the full details of Nin's fascinating life and the emotional and literary high-wire acts she committed both in documenting it and in defying the mores of 1950s America. *Trapeze* begins where the previous volume, *Mirages*, left off: when Nin met Rupert Pole, the young man who became not only her lover but later her husband in a bigamous marriage. It marks the start of what Nin came to call her "trapeze life," swinging between her longtime husband, Hugh Guiler, in New York and her lover, Pole, in California, a perilous lifestyle she continued until her death in 1977. Today what Nin did seems impossible, and what she sought perhaps was impossible: to find harmony and completeness within a split existence. It is a story of daring and genius, love and pain, largely unknown until now.

A novella, short stories, a critical study, a preface, and reviews.

In an uncensored journal, named her "ultimate confidante," the author of *Henry and June* and *Incest* reveals her private self, her doubts and weaknesses, and the intimate details of her physical relationships.

This celebrated volume begins when Nin is about to publish her first book and ends when she leaves Paris for New York. Edited and with a Introduction by

Gunther Stuhlmann.

A Spy in the House of Love, whose heroine Sabina is deeply divided between her drive for artistic and sexual expression and social restrictions and self-created inhibitions, echoes Anaïs Nin's personal struggle with sex, love, and emotional fragmentation.

A Revealing Look at the Mentorship—and Manipulation—of Anaïs Nin In 1962, eighteen-year-old Tristine Rainer was sent on an errand to Anaïs Nin's West Village apartment. The chance meeting would change the course of her life and begin her years as Anaïs's accomplice, keeping her mentor's confidences—including that of her bigamy—even after Anaïs Nin's death and the passing of her husbands, until now. Set in the underground literary worlds of Manhattan and Los Angeles during the sixties and seventies, Tristine charts her coming of age under the guidance of the infamous Anaïs Nin: author of the erotic bestseller *Delta of Venus*, lover to Henry Miller, Parisian diarist, and feminist icon of the sexual revolution. As an inexperienced college-bound girl from the San Fernando Valley, Tristine was dazzled by the sophisticated bohemian author and sought her instruction in becoming a woman. Tristine became a fixture of Anaïs's inner circle, implicated in the mysterious author's daring intrigues—while simultaneously finding her own path through love, lust, and loss. In what Kirkus calls a “spicy and saucy hybrid of memoir and novel,” *Apprenticed to Venus* brings to life a seductive and entertaining character—the pioneer whose mantra was, “A woman has as much right to pleasure as a man!” An intimate look at the intricacies—and risks—of the female mentor-protégé relationship, Tristine Rainer's *Apprenticed to Venus* stories her deep friendship, for good or ill, with a pivotal historical figure.

Vidal on Vidal—a great and supremely entertaining writer on a great and endlessly fascinating subject. A *New York Times* best American memoir “In the hands of Gore Vidal, a pen is a sword. And he points it at the high and mighty who have crossed his path.” —*Los Angeles Times* Palimpsest is Gore Vidal's account of the first thirty-nine years of his life as a novelist, dramatist, critic, political activist and candidate, screenwriter, television commentator, controversialist, and a man who knew pretty much everybody worth knowing (from Amelia Earhart to Eleanor Roosevelt, the Duke and the Duchess of Windsor, Jack Kennedy, Jacqueline Kennedy, Jack Kerouac, Truman Capote, Andre Gide, and Tennessee Williams, and on and on). Here, recalled with the charm and razor wit of one of the great raconteurs of our time, are his birth into a DC political clan; his school days; his service in World War II; his emergence as a literary wunderkind in New York; his time in Hollywood, London, Paris and Rome; his campaign for Congress (outpolling JFK in his district); and his legendary feuds with, among many others, Truman Capote and William F. Buckley. At the emotional heart of this book is his evocation of his first and greatest love, boyhood friend Jimmy Trimble, killed in battle on Iwo Jima.

Largely ignored by mainstream audiences for the first thirty years of her career,

Anais Nin (1903-1977) finally came into her own with the publication of the first part of her diary in 1966. Thereafter she was catapulted into fame. Throughout the late sixties and the seventies she attracted a host of devoted and admiring readers in the counter culture, who were magnetized by her personal liberation and openness. For a woman to make such probing exploration of the intimate recesses of her psyche made her a cult figure with a large and lasting readership. Born in France, Anais Nin lived much of her life in America. Her liaison with Henry Miller and his wife June, documented in her explicitly detailed diaries, became the subject of a major film of the nineties. Her forthright books, her diaries that continue to be published in a steady flow, and her charismatic charm made her the subject of many candid interviews, such as those collected here. Eight included in this volume are printed for the first time. Many others were originally published in magazines that are now defunct. Nin elaborates on subjects only touched upon in the diaries, and she speaks also of her role in the women's movement and of her philosophies on art, writing, and individual growth. These 13 erotic short stories by the acclaimed author of *Henry and June* explore the nature of desire, taboo, and female sensuality. Following her first book of erotic short fiction, *Delta of Venus*, Anais Nin continues to illuminate the many guises of human sexuality in *Little Birds*. From the beach towns of Normandy to the streets of New Orleans, these thirteen vignettes introduce us to a covetous French painter, a sleepless wanderer of the night, a guitar-playing gypsy, and a host of others who yearn for and dive into the turbulent depths of romantic experience. "[It is] so distinct an advance in the depiction of female sensuality that I felt, on reading it, enormous gratitude."-Alice Walker "One of contemporary literature's most important writers."-Newsweek

A magical canal boat on the Seine becomes the ideal, secluded "cell" in which Djuna and Rango, a cafe guitarist, conduct their passionate affair. But in the background is Rango's invalid wife, who gradually encroaches on their passion. Can their relationship survive her manipulations?

Shocking, banned and the subject of obscenity trials, Henry Miller's first novel *Tropic of Cancer* is one of the most scandalous and influential books of the twentieth century. *Tropic of Cancer* redefined the novel. Set in Paris in the 1930s, it features a starving American writer who lives a bohemian life among prostitutes, pimps, and artists. Banned in the US and the UK for more than thirty years because it was considered pornographic, *Tropic of Cancer* continued to be distributed in France and smuggled into other countries. When it was first published in the US in 1961, it led to more than 60 obscenity trials until a historic ruling by the Supreme Court defined it as a work of literature. Long hailed as a truly liberating book, daring and uncompromising, *Tropic of Cancer* is a cornerstone of modern literature that asks us to reconsider everything we know about art, freedom, and morality. 'At last an unprintable book that is fit to read' Ezra Pound 'A momentous event in the history of modern writing' Samuel Beckett 'The book that forever changed the way American literature would be written' Erica Jong Henry Miller (1891-1980) is one of the most important American writers of the 20th century. His best-known novels include *Tropic of Cancer* (1934), *Tropic of Capricorn* (1939), and the *Rosy Crucifixion* trilogy (*Sexus*, 1949, *Plexus*, 1953, and *Nexus*, 1959), all published in France and banned in the US and the UK until 1964. He is widely recognised as an irreverent,

risk-taking writer who redefined the novel and made the link between the European avant-garde and the American Beat generation.

The House of Incest, Anais Nin's famous prose poem, was first published in Paris in 1936 and immediately drew attention from the era's prominent writers, including Henry Miller and Lawrence Durrell. While written in English, it is considered a landmark work in the French surrealist tradition and one of the most unique books in 20th century literature.

A “lyrical, impassioned” document of the intimate relationship between the two authors that was first disclosed in Henry and June (Booklist). This exchange of letters between the two controversial writers—Anaïs Nin, renowned for her candid and personal diaries, and Henry Miller, author of Tropic of Cancer—paints a portrait of more than two decades in their complex relationship as it moves through periods of passion, friendship, estrangement, and reconciliation. “The letters may disturb some with their intimacy, but they will impress others with their fragrant expression of devotion to art.” —Booklist “A portrait of Miller and Nin more rounded than any previously provided by critics, friends, and biographers.” —Chicago Tribune Edited and with an introduction by Gunther Stuhlmann

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