



A SPY IN THE HOUSE OF LOVE:

AN ANAÏS NIN LIST

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**A Spy in the House of Love:
An Anaïs Nin List**

Anaïs Nin (1903-1977) is less well known than she deserves to be. A 20th-century feminist icon, she is primarily famous in her connection to the American writer Henry Miller - who first gained notoriety and then later fame with books such as *Tropic of Cancer* - and through her friendships with literary figures, including Lawrence Durrell. But Nin is an excellent writer in her own right, her prose subtle and poetic. Her account of her relationship with Miller in *Henry and June* is perhaps her best-known work other than her collection of erotica, *Delta of Venus*, which was - as Patrick Kearney tells us in *The Private Case* - the result of a commission by Roy M. Johnson, an Oklahoma oil billionaire and erotica collector (who kept his vast collection of books and manuscripts in his office because his wife refused to have them in the house). Johnson had originally asked Miller to write the text, but at the time the author simply couldn't be bothered. It was therefore Nin who ended up writing the stories and giving them the literary flair for which they later became known, although she herself wrote that she was "'the madam of this snobbish literary house of prostitution, from which vulgarity was excluded".

Indeed, here too is sexuality, perception, and the complexity of romantic relationships. Nin always skirted a liminal space between fantasy and insanity, staying - though some of her actions and behaviour may have been underpinned by mental disturbance - mostly on the side of fantasy. Nin would make the perfect case study for a literary-minded psychoanalyst (though she herself wrote that "a writer could baffle any psychiatrist"). Her famous diaries span almost the entirety of her life, and are - most likely - a mix of fact, fiction, imagination, and literature. She is a captivating writer, and certainly a woman devoted to literature. Her first published work was *D. H. Lawrence: an Unprofessional Study* (**items 1 and 2**) in 1932, which Harry T Moore, the noted Lawrence scholar and biographer, considered "one of the most valuable books on Lawrence because of its discussion of the texture of his work."

Nin achieved a certain level of fame late into her life and after her death when the unexpurgated diaries were published, as did Miller and Durrell, but a fame tinged with - if not defined by - notoriety. She carefully constructed and reconstructed her own public image, seeking always to 'control the narrative'. Hence why so many of her books were published by presses she set up and ran: The Siana Press (a collaboration with Lawrence Durrell that published her second book, *House of Incest* in 1936) the Gemor

Press (set up with her then lover Gonzalo Moré in New York during WWII), The Anaïs Nin Press (which she ran from her home in America in the mid-1950s) and so on. She was also one alongside a number of female writers and literary figures in Europe who at the time had started their own presses or publishing companies, including - to name but a few - Virginia Woolf, Laura Riding, Caresse Crosby (whom Nin befriended), Gertrude Stein, Sylvia Beach, and Nancy Cunard. In fact, Nin modelled herself on Nancy Cunard in founding the Gemor Press. The photos of her at her hand press bear an uncanny resemblance to those of Cunard at The Hours Press (which she ran with her lover Henry Crowder). The Gemor Press was named after Nin's lover: pronounced 'g-more', it reflected Gonzalo Moré's name.

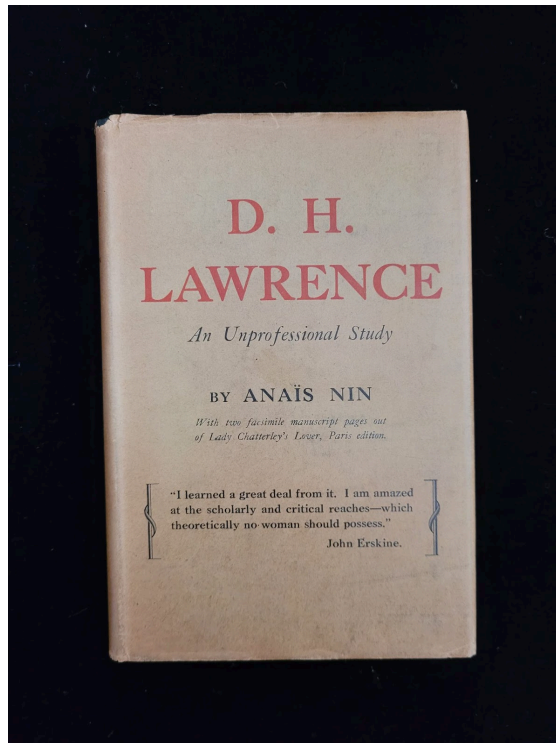
Nin was also published by a number of others, including the famous Obelisk Press in Paris under Jack Kahane, which published Miller's *Tropic of Cancer* as well as Joyce, Cyril Connolly, and Lawrence Durrell; and Alan Swallow (**items 7, 11, and 12**), who took on her catalogue in 1961 and who lived for literature and his writers. Swallow personally oversaw the dissemination of works he realised were unjustly neglected. This formed the beginning of a partnership with his imprint that would last decades, despite Swallow's untimely death in 1966.

In the wake of her partnership with Swallow, Nin became famous and internationally acclaimed. In 1976, she was a finalist for the Neustadt International Prize for Literature and was named the Los Angeles Times Woman of the Year. Always careful to shape and control her own image - and aware, like Frida Kahlo and the modern celebrity, of the importance of appearance and image - she would occasionally allow a friend to issue a special publication, such as Duane Schneider's book of unpublished extracts from her diary in 1968 (**item 14**). Robert Snyder, the Oscar-winning documentarist, made a film about her, with an accompanying book (**item 17**), *Anaïs Nin Observed*, published in parallel with a similar work on Henry Miller. And later, Bradley Smith published *Henry Miller My Life & Times*, in which Nin cameos (**item 18**). She went on to become a fixture of the lecture scene and a mentor to female scholars and writers such as Rochelle Holt (**item 16**).

Anaïs Nin was a seductive woman, an exceptionally gifted and lyrical writer, and above all a celebrity in the modern sense. Throughout a lifetime of writing, partly about her own relationships with men - from her father to her husband Hugh Guiler and lover Henry Miller, as well as her analysts and mentors René Allendy and Otto Rank - she always sought to maintain control and to be in charge of her image. Her life was probably not, in fact, as represented in her diaries (of which there were always multiple versions and variants, depending on the intended readers, and the unexpurgated versions of which appeared only after her death and Hugo's). Indeed, her own inner, personal life, seems to have been a thing of cherished privacy, despite the seemingly intimate nature of the writing she shared. It is hard to get a sense of who Nin really was, inside. But that seems to have been the intention, and as well as her writing, it is the successful creation of her own image in the world that has become her legacy. As Karl Orend, formerly of Shakespeare and Company and the Alyscamps Press (item 19), has said, "her life was the most intricate, mysterious and captivating of dances, and her words were its music weaving across the page".

Enormous thanks in preparing this catalogue are due to Karl Orend, who has been quoted liberally and without attribution throughout, and whose expert knowledge on Nin, Miller, and the world around them has proved invaluable. Likewise, great thanks are due to Patrick von Richthofen, without whose assistance this catalogue could not have come into being.

"It would be hard to come closer to the magic of Lawrence's prose than this."



1. NIN, Anaïs.

D. H. Lawrence: An Unprofessional Study

Paris: Edward W. Titus, 1932

£650

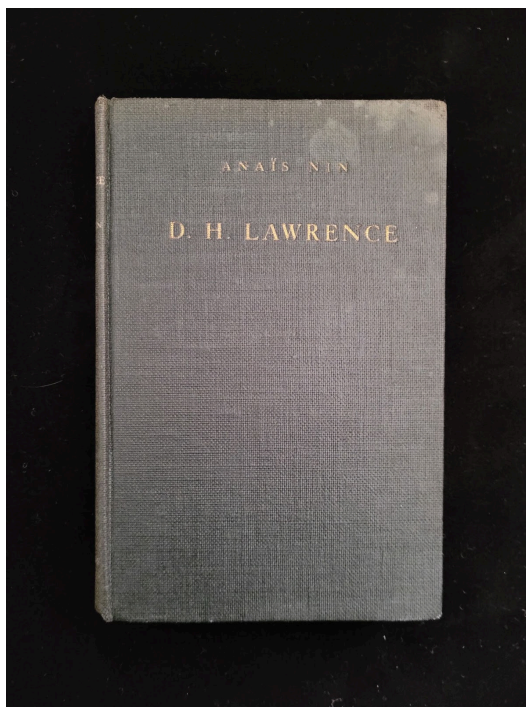
8vo., publisher's black cloth; titles in gilt to upper cover and spine; together in the original green dustwrapper (evenly faded to brown); printed in black and red with a quote by John Erskine to the upper panel; pp. [xii], 146, [ii]; containing two facsimile manuscript pages from *Lady Chatterley's Lover*, a near-fine copy, gilt faded along the spine; almost entirely unopened, with previous bookseller sticker (Kitazawa Bookstore) to the front paste-down; in the very good, and scarce dustwrapper, evenly browned to edges, folds, and upper panel; lightly rubbed and creased to spine and fold tips, with a little nicking to head and foot; slightly larger chip at head; unrestored, and otherwise in lovely condition.

Limited edition, one of 550 copies, of which 1-500 for subscribers, 501-550 for press.

This copy is no. 211.

Anaïs Nin's first published work, with the rare dust jacket and unopened pages. Harry T. Moore, a long-time professor at Southern Illinois University, Lawrence scholar and biographer, considered it "one of the most valuable books on Lawrence because of its discussion of the texture of his work." The importance of this work was that its focus was literary and not biographical, and concerned with his ideas and the power of his writing, unlike many of the books on Lawrence appearing at this time written by women, which were personal memoirs, including by his wife Frieda (née von Richthofen), but also Jessie Chambers, Dorothy Brett, and Mabel Dodge Luhan. Lawrence, at the time, was a topic of much discussion between Nin and Henry Miller, who wrote *The World of Lawrence* for his publisher Jack Kahane. Nin's book was apparently written in sixteen days and published by Edward W. Titus (1870-1950) of The Black Manikin bookshop in Paris. Wilson was a Polish-American emigré and husband of the cosmetics magnate Helena Rubinstein, who bankrolled his publishing and bookselling. He was, among others, the publisher of the first widely available edition of *Lady Chatterley*, as well as Alastair Crowley's translations of Baudelaire and the *Mémoires* of the noted Surrealist model Kiki de Montparnasse (with photographs by her lover Man Ray and an introduction by Hemingway), as well as Djuna Barnes. Nin and her cousin Eduardo visited Titus' bookshop regularly, which also had rare and expensive books. This was the last title Titus published at the Sign of the Black Manikin, and Nin once claimed that she personally bankrupted Titus' press.

Scarce.



2. NIN, Anaïs.

D. H. Lawrence: An Unprofessional Study

Paris: Edward W. Titus, 1932

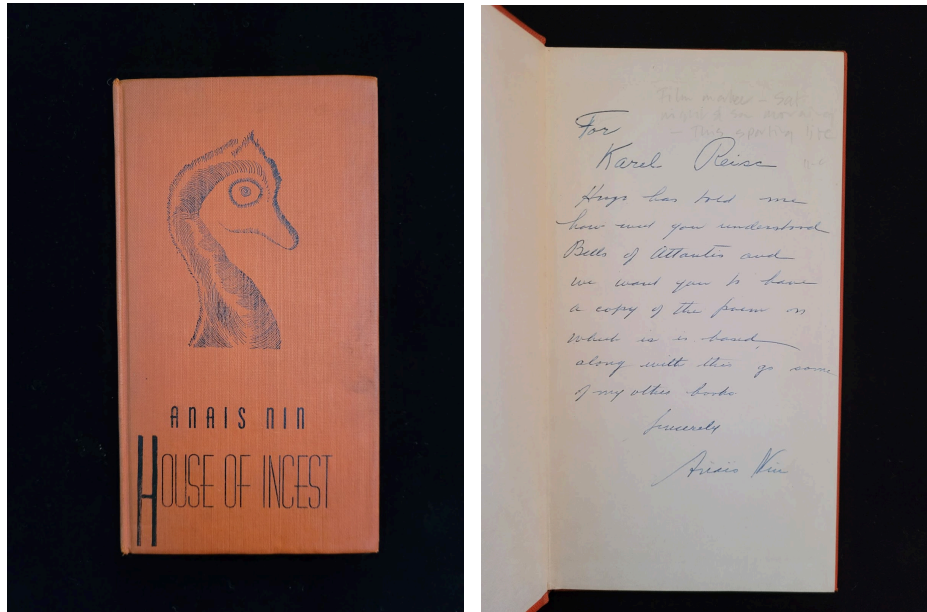
£350

8vo., publisher's black cloth; titles in gilt to upper cover and spine; lacking the scarce dustwrapper; pp. [xii], 146, [ii]; containing two facsimile manuscript pages from *Lady Chatterley's Lover*, a very good copy, light mottling stains to upper board; a couple of spots extending to the lower; faded to spine, as is common, with light compression to spine ends; a clean, bright copy, internally.

Limited edition, one of 550 copies, of which 1-500 for subscribers, 501-550 for press.

This copy no. 81.

Another copy.



3. NIN, Anaïs.

House of Incest

New York: Gemor Press, [1947]

£800

Tall thin 8vo., publisher's red cloth lettered in and illustrated in black to upper cover; pp. [x], 11-52, [iv]; decorative chapter headings, and publisher's device to title; a near-fine copy, light sunning and pushing to the backstrip; endpapers and edges marginally toned, with the odd finger mark; a fresh example.

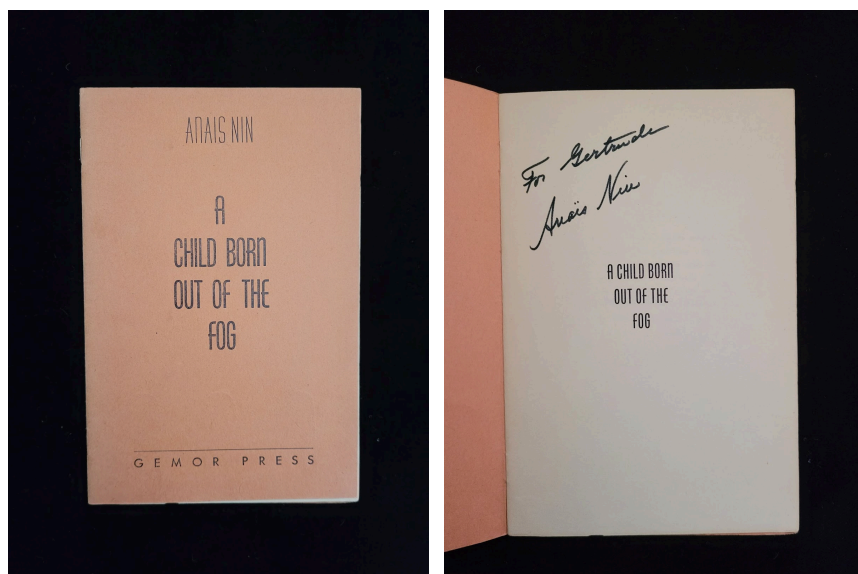
First American edition, a signed presentation copy to film director Karel Reisz. Nin founded the Gemor Press in the United States during WWII with her then lover, Gonzalo Moré with the aim of publishing her own work. The press issued, among other things, her short story *A Child Born Out of the Fog* (item 4) and her *Preface to Henry Miller's Tropic of Cancer*, as well as *On Writing* (item 5), making Nin's writing available to an American audience for the first time.

Incest was a prominent literary and public topic at the time and was to be prominent in Nin's writing also, who claimed an incestuous relationship with her father Joaquin Nin in her diary later published as *Incest*. It was also an important theme in *Ulysses*, and had become more publicly visible in Surrealism and the recent resurgence of de Sade. Nin

was to have psychoanalysis with the Austrian-born analyst Otto Rank, one of whose major works was *The Incest Theme in Literature and Legend*. In both *House of Incest* and *Winter of Artifice*, written in parallel, the love object is worshipped not for themselves; instead, the writer/main character is in love with a part of themselves mirrored through the love object - a form of narcissism and incest.

Reisz (1926-2002) was a Czech-born British filmmaker, director of such important films as *Saturday Night and Sunday Morning* (1960), a defining kitchen-sink drama and later, *The French Lieutenant's Woman* with Jeremy Irons and Meryl Streep. Here, Nin praises how well Reisz has understood *Bells of Atlantis*, a 1952 experimental film by her husband Hugh Guiler (as Ian Hugo) and starring Nin. In sending him the book, she wants Reisz to have a "copy of the poem on which it is based".

A nice association copy of an early product of Nin's Gemor Press.



4. NIN, Anaïs

A Child Born out of the Fog

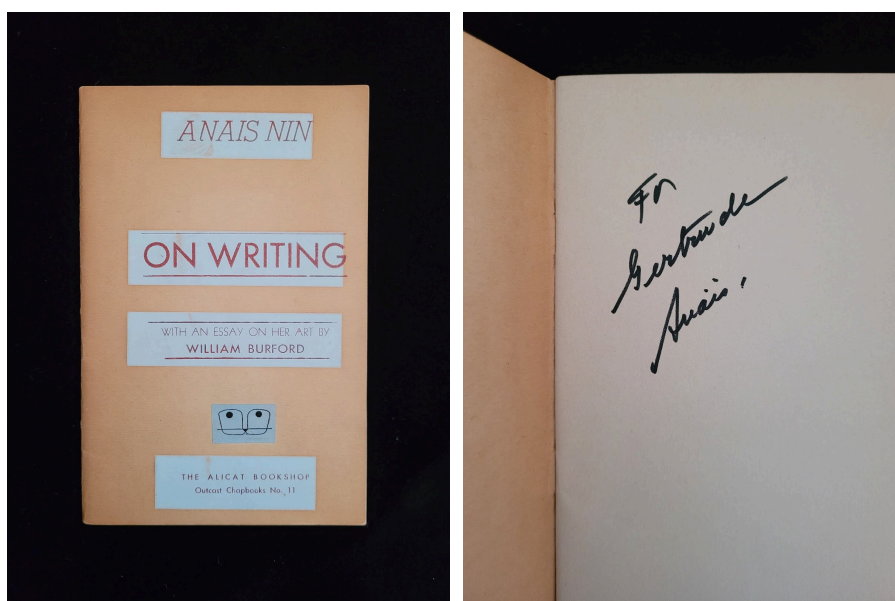
New York: Gemor Press, [n.d. but 1947]

£350

8vo., salmon pink stapled card wraps, printed in black; advertisement for Ian Hugo's 'Ladders to Fire' to the lower cover; pp. [iv], 6, [ii, ads]; light toning, sunning to spine; very good.

Inscribed by Nin 'for Gertrude' to title, with ownership label of Miss Gertrude Odell pasted to the gutter of the copyright page.

First edition of this short story issued by Nin's Gemor Press, which would later appear in E. P. Dutton's edition of *Under a Glass Bell & Other Stories* in 1948 (see also item 8) inscribed by Nin "to Gertrude," most likely the Gertrude Odell who was formerly City Librarian of San Bernardino in California.



5. NIN, Anaïs

On Writing. With an essay on her art by William Burford.

New York: Gemor Press, 1947

£400

8vo., cream wraps with printed blue and red title labels to upper cover, pasted label with publisher's device to lower portion; printed with advertisements in red to lower cover (showing 'Outcast' Chapbooks by the Alicat Bookshop Press); pp. [iv], 5-29, [i]; very good, light overall toning to pages, some marks to covers and darkening along the spine, which is a little rubbed and creased, otherwise an uptogether example.

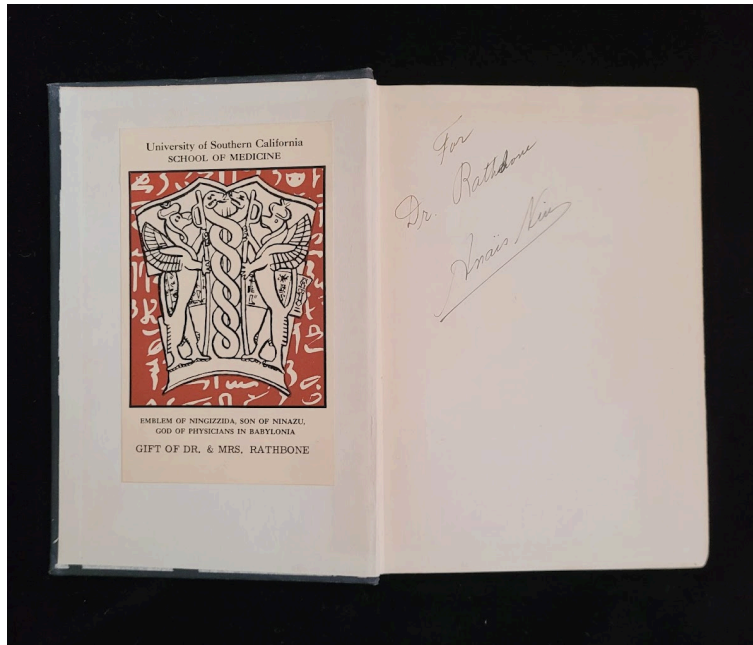
One of 1000 copies, of which just 750 were for sale, printed in August 1947 by the Gemor Press in New York. No 11 of the 'Outcast Chapbooks' series, priced at \$1 per volume. This

copy **inscribed by Nin** 'for Gertrude', with Gertrude Odell's California address label pasted to the title page.

First edition, INSCRIBED. Nin's Gemor Press issued her essay *On Writing* in August 1947 accompanied by William Burford's *The Art of Anaïs Nin* for the Alicat Bookshop in Yonkers, New York. The 'Outcast Chapbooks' were a series produced by Oscar Baradinsky of Alicat from 1945 to 1950, and included Nin's *Realism & Reality* (1946), *Obscenity and the law of reflection* (1945) and *The amazing and invariable Beauford DeLaney* (c. 1945) by Henry Miller, as well as Hugo Guiler's *New Eyes on the Art of Engraving* (1946).

William Skelly Burford (1927-2004) was a poet and professor at the University of Texas, Austin and Fulbright scholar to the Sorbonne. He was the winner of the inaugural Walt Whitman Poetry Award in 1963, and his papers are now at the Harry Ransom Center in Austin, Texas, which include letters from Nin, among others.

The 'Gertrude' of the inscription is most likely Gertrude Odell, the former City Librarian of San Bernardino, California.



6. NIN, Anaïs

Children of the Albatross

New York: E. P. Dutton & Company, Inc., 1947

£75

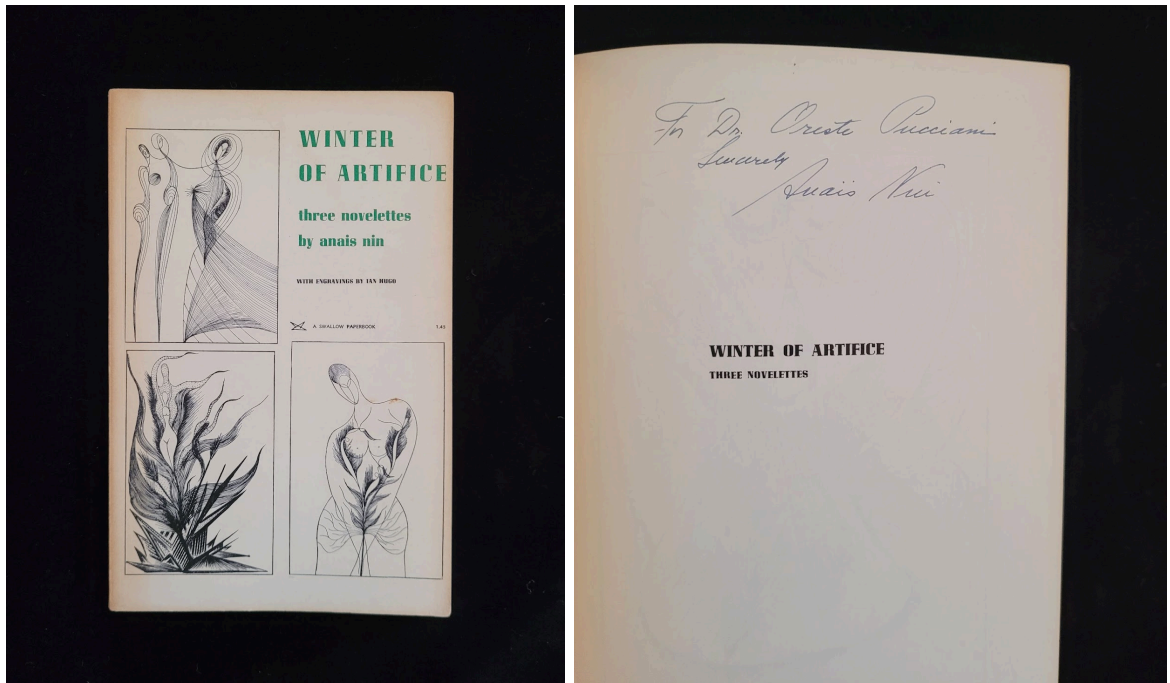
8vo., black cloth lettered in gilt to spine, with publisher's device embossed to lower corner; pp. [xiv], 15-181, [iii]; ex-library copy, with shelf markings in white to spine, with protective residue painted on top, extending to upper board; number stamp to dedication page; previous owner's ex libris to the rear paste-down, along with evidence of another being removed, causing some damage to the paste-down paper; one or two passages underlined or highlighted in red pen throughout. Lacking the original dustwrapper. *Provenance*: Printed label from the University of Southern California School of Medicine to the front paste-down, gift of Dr. & Mrs Rathbone.

First edition, inscribed by Nin.

Children of the Albatross was the second in Nin's *Cities of the Interior* series, and is divided into two parts, the first ("The Sealed Room") being the story of Djuna, a dancer,

and the mostly male characters who surround her, while the second, "The Café" is more focussed on the place of the characters' meeting.

Nin met Gore Vidal in the fall of 1945, and it was he that got her taken up by Dutton, her first major publisher.



7. NIN, Anaïs; Ian HUGO [Illus.]

Winter of Artifice. Three novelettes

Denver: Alan Swallow, 1948

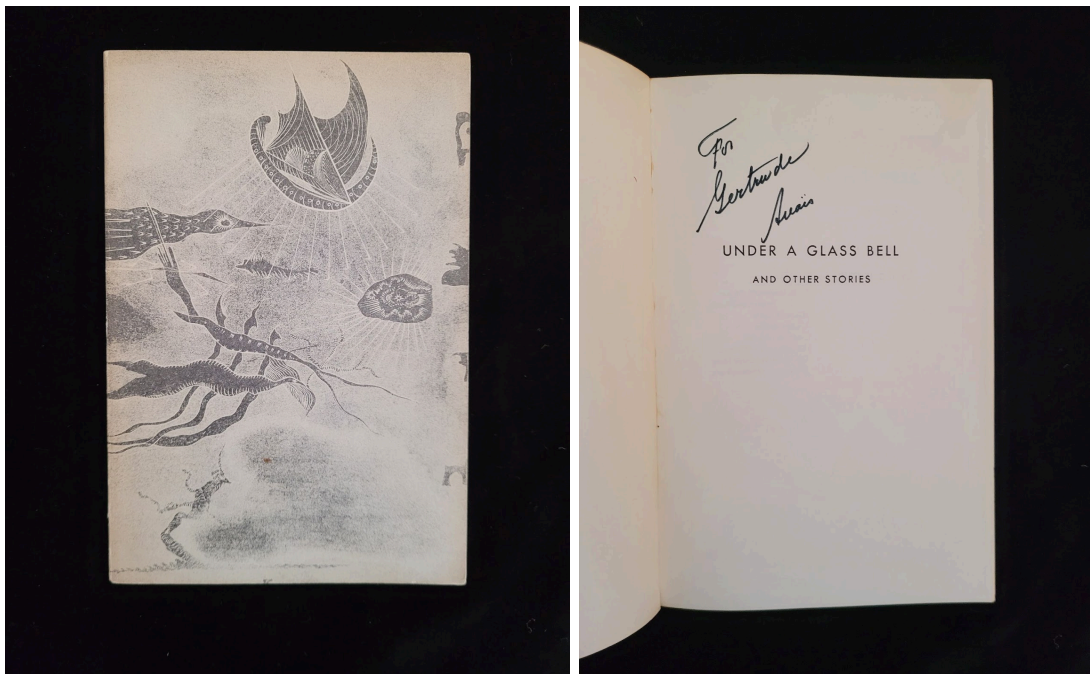
£250

8vo., decorative cream wraps with text printed in green and black; featuring three Surrealist illustrations in line by Ian Hugo [i.e. Hugo Guiler, Nin's husband]; pp. [vi], 7-175, [i]; with frontis and one further in-text drawing by Hugo; a couple of light marks to covers; browned to edges and backstrip, with some light rubbing and creasing to extremities; internally clean and near-fine.

Inscribed by Nin to the ffep "For Dr Oreste Pucciani/Sincerely/Anaïs Nin". *Winter of Artifice* was first published by Jack Kahane, Henry Miller's first publisher, under the Obelisk imprint in 1939.

The Winter of Artifice, Nin's expressly Rankian exploration of the figure of her father, was heavily influenced by Henry Miller's editing; this, however, is not the same text, having been reworked by Nin for publication by the Gemor Press in 1942. Nin altered the previous version to reduce Miller's input and changed the title to simply *Winter of Artifice* in May 1942. This edition, like the 1942 edition, was illustrated by Nin's husband Hugo Guiler under his *nom d'artiste* Ian Hugo (to disguise his artistic activities from his banking colleagues). Guiler had studied with the engraver S.W. Hayter and went on to become a significant figure in engraving himself, before later turning to experimental film. Here, he uses a technique invented by William Blake and known as 'revealed' engraving, because it was revealed to him in a dream. This was a rare use of this technique, as developed by Hayter.

The inscription is to Dr. Oreste Pucciani (1916-1999), a pioneering professor of Sartre at UCLA and chairman of the French department.



8. NIN, Anaïs

Under a Glass Bell and Other Stories
Michigan: Edwards Brothers, Inc., 1948

£250

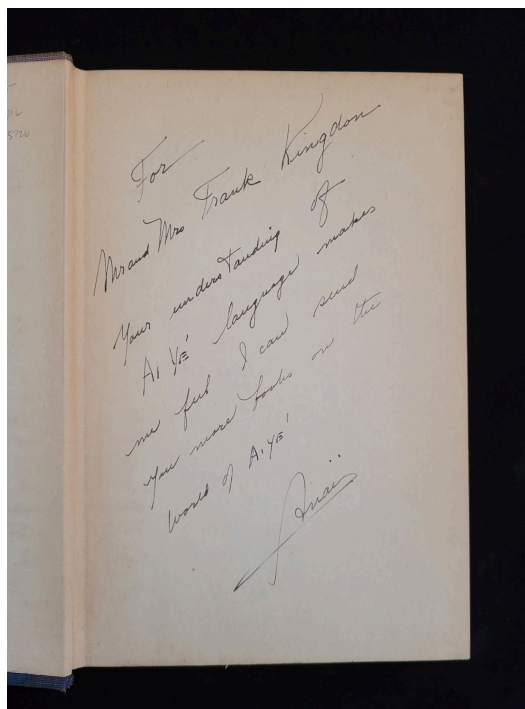
8vo; black and white printed wraps featuring a Surrealist wraparound design; pp. [x], 11-101, [iii]; a near-fine copy, the covers lightly browned at edges with some rubbing along the backstrip.

First edition, stated. **Inscribed by Nin 'For Gertrude'** in black marker pen to the half title. The recipient is most likely Gertrude Odell, City Librarian of San Bernardino, California.

INSCRIBED BY NIN. *Under a Glass Bell* originally appeared in February of 1944 under the Gemor Press imprint. A collection of short stories, it includes writings on her diary keeping ("The Labyrinth"), life in Paris ("Houseboat"), and a late-term abortion ("The Birth"). The first edition was a beautiful fine press production to which Hugo Guiler,

Nin's husband, (as Ian Hugo) contributed seventeen engravings. The book raised Nin's profile and got her first mainstream acclaim in America thanks to a warm review by Edmund Wilson in the *New Yorker*. A reprint of the book a few months later changed the content and halved Hugo's artwork. The first edition of the book contained 8 short stories and a foreword, written in the late 1930s and early 1940s. For republication in 1947, Nin added two more novellas, a prose poem and another story. The 1948 edition by Dutton, this time as *Under a Glass Bell & Other Stories* (as here), removes the prose poem and foreword, but adds four more short stories, including *A Child Born Out of the Fog*, originally published by Gemor.

The 'Gertrude' of the inscription is almost certainly Gertrude Odell, the former City Librarian of San Bernardino, California.



9. NIN, Anais

The Four-Chambered Heart

New York: Duell, Sloan and Pearce, 1950

£200

8vo., publisher's purple cloth, lettered in gilt with title and author's name to upper board; backstrip sometime lettered in gilt (now faded); pp. [viii], 7-187, [iii]; bumped at

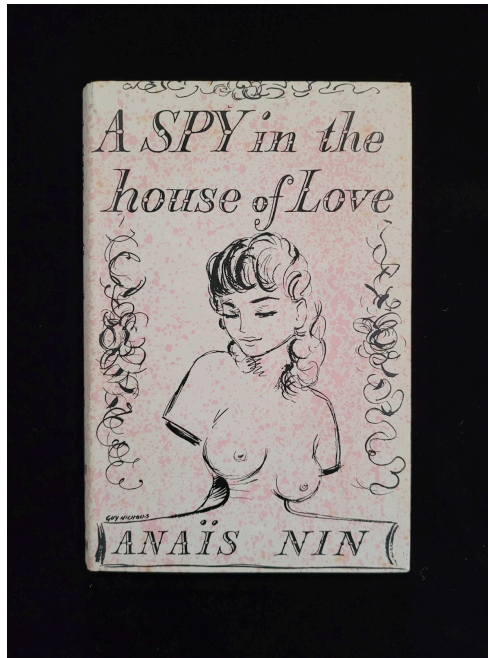
corners; spine and edges sunned, with strip of fading to upper edge of lower board; pushed and scuffed at spine tips, with a little loss of cloth; pages lightly and evenly toned, with some corner creases and a few dirt marks to the endpapers; a good to very good copy, lacking the pictorial dust jacket.

True American first edition, with 'T' to the copyright page. **Presentation copy, inscribed** by Nin to the ffep: For /Mr and Mrs Frank Kingdom/Your understanding of AI YE language makes me feel I can send you more books on the world of 'AI YE!'/ Anaïs"

The Four-Chambered Heart is an autobiographical novel, continuing the *Cities of the Interior* series, and is fundamentally the story of Nin's ten year-long, passionate but troubled, relationship with her lover, Gonzalo Moré. Moré, a Communist and bohemian, came from a wealthy Peruvian family, but had a troubled and complicated previous life, together with his wife the former exotic dancer Helba Huara.

While Nin essentially tried to rescue the impoverished Moré, initially renting a houseboat on the Seine and then taking him to New York during WWII and setting up the Gemor Press with him in order to get him interested in a trade, Moré proved ultimately beyond her redemption and by 1948 the relationship had fallen apart. Nin wrote: "The Gonzalo I loved is dead. The one I knew at the end, without illusion, I did not love. People create an illusion together and then it is disintegrated by reality."

The Mr Kingdon of the inscription is probably the English-born American journalist, activist, and academic Frank Kingdon, first chairman of the Emergency Rescue Committee - which worked to rescue people from the Holocaust - and later President of what is now Rutgers university.



10. NIN, Anaïs

A Spy in the house of Love

London: Neville Spearman, 1955

£150

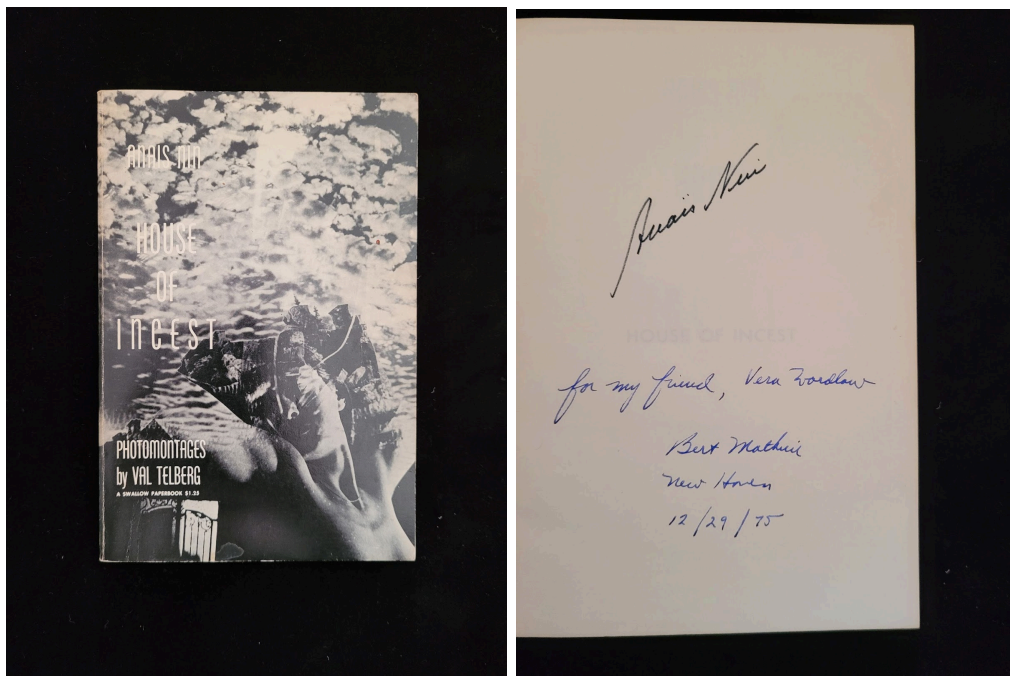
8vo., bright red publisher's boards lettered in gilt to backstrip; housed in the illustrative dust wrapper featuring a design of a female bust by Guy Nichols (unclipped, 10s. 6d. net.); pp. [iv], 5-136, text block with mild shelf-lean, pushed at spine tips; very good, otherwise, in like dust wrapper, slightly faded in places with a few spots and some minor shelf wear to the lower panel; two small closed tears to spine ends; a fresh example.

First UK edition thus, published the year before in the US by the British Book Centre, New York.

Part of the *Cities of the Interior* series, the novel follows a woman, Sabina, as she pursues her desires in a "male" sexual life of pleasure without real attachment. By the mid-50s, Nin's works were not doing so well. In America, Dutton had put out three of her books, but *A Spy in the House of Love* was rejected by several publishers and only issued by the British Book Center press in New York in 1954 when Hugh Guiler paid the

printing costs. Similarly, Guiler had to pay part of the printing costs for issues of her books by Peter Owen in London, and even grant him a share of American royalties. By 1957 almost everything she had written was out of print. She established Anaïs Nin Press around 1955 to make her own work available, which formed a bridge until finally Alan Swallow asked to take on her catalogue in 1961. Initially the press was selling remainders and overstock of books issued by her previous publishers, such as Gemor and Dutton. Nin said she established it “to save face” and “not let them know I have been defeated.”

Surprisingly rare in the Guy Nichols dustjacket.



11. NIN, Anaïs

House of Incest

Chicago: The Swallow Press Inc., 1958

£250

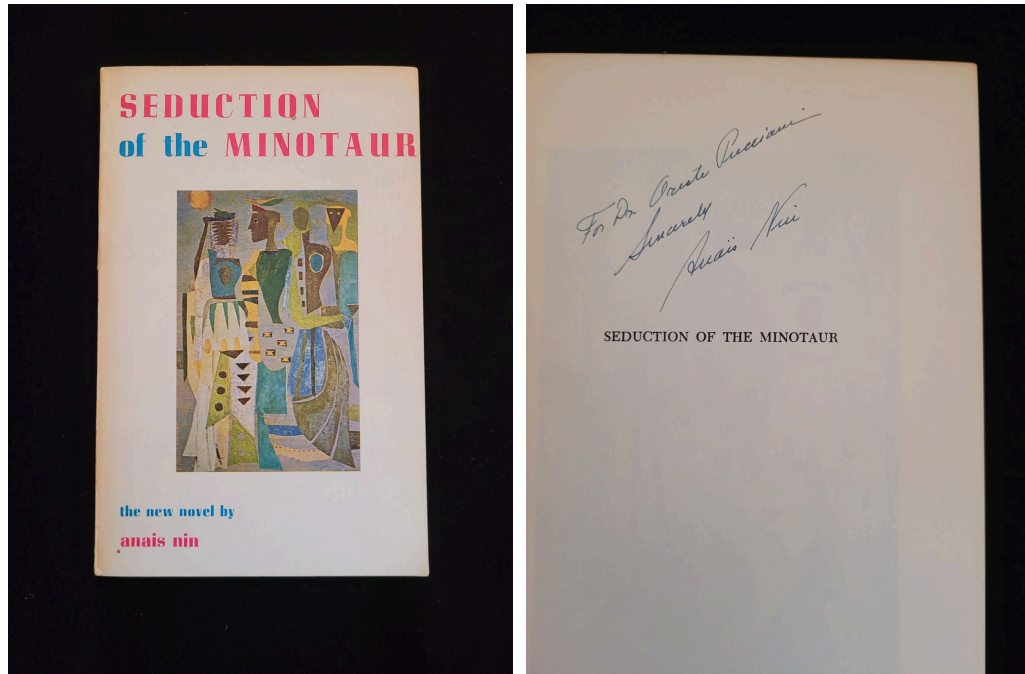
8vo., black and white printed wraps by the Swallow Press; with ads for other Nin titles to the lower cover; pp. [xii], 15-72, [ii]; with 9 black and white photographic illustrations (including one double page); a little rubbed at edges; binding string visible at inside rear cover; small white paint mark to lower cover; pages evenly toned. Provenance: Early 21st century ex libris to inside front cover.

First trade paperback edition signed by Nin to the ffep and further **inscribed** to Vera Woodlow and dated 29th December 1975.

House of Incest first appeared in 1936 in Paris, under Nin's own Siana imprint, and was re-published in 1947 by her Gemor Press in New York. Nin's second published book, it was a work of poetic prose akin to chamber music in three parts, which her analyst and lover Otto Rank helped her edit. The first 1936 edition was published using money provided by Michael Fraenkel. It was one of a series of smaller publications issued by her circle around this time, including Henry Miller's *Scenario* (based on Nin's work), and *What Are You Going to do About Alf?* Modern readers will jump to the conclusion that the book has something to do with an incestuous relationship with her father Joaquin, but the incest is not physical or sexual and has nothing directly to do with her father. The incest refers to a form of narcissism explored by Otto Rank in which one can only love in another what reflects or completes oneself. It is summed up in Nin's phrase: "If only we could all escape from this house of incest, where we only love ourselves in the other." Although there are echoes of her father and June Mansfield (Henry Miller's wife, the subject of *Henry and June*) in this work, there is, again, no suggestion of sexual incest, but rather the realisation of the fact that she can only love, accept and identify in the other that which reflects herself and answers her own needs.

Nin's father, the musician Joaquin Nin, may be symbolised in this book by Lot, named after the Biblical father. The description is part of a fantasy, not an echo of a real-life event. "Stumbling from room to room I came into the room of paintings, and there sat Lot with his hand upon his daughter's breast while the city burned behind them, cracking open and falling into the sea."

Various passages in the book echo Nin's own feelings: "I am enmeshed in my lies, and I want absolution...the truth would be death-dealing, and I prefer fairytales. I am wrapped in lies which do not penetrate my soul. All the lies I told were like costumes."



12. NIN, Anaïs

Seduction of the Minotaur

Denver: Alan Swallow, 1961

£500

8vo., white wraps printed with text in blue and pink; central cover image reproducing a painting by Jean Varda; replicated in black and white as frontis; pp. [iv], 5-136; browned to edges and along spine; a couple of tiny marks to covers; else a very good copy, internally clean and bright; inside cover just beginning to split at gutter.

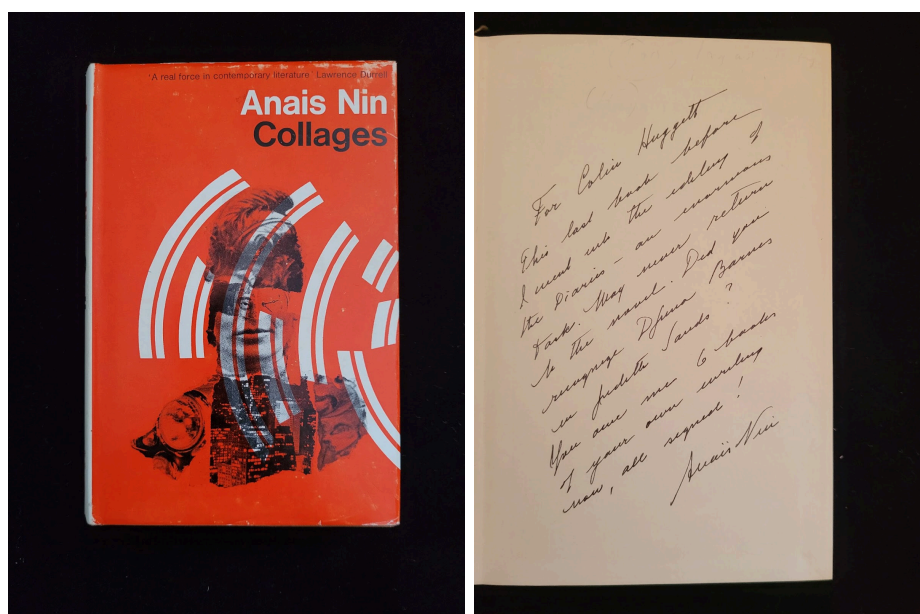
Second printing, stated. **Inscribed by Nin** "For Dr Oreste Pucciani/ Sincerely/ Anaïs Nin"

The last part of the *Cities of the Interior* cycle, *Seduction of the Minotaur* is once again autobiographical, and follows the protagonist through her process of self-psychoanalysis. The title here refers to Freud's idea of a 'monster' confined in the labyrinth of the unconscious. The repressed feelings represented by this monster should not be killed, as this would be doing injury to the mind, instead they must be seduced by developing conscious insight.

An earlier version of the novel was published in 1958 under the title *Solar Barque*. 1961 was the year in which the publisher Alan Swallow took on Nin's back catalogue, thus putting an effective end to the Anaïs Nin Press, which was no longer needed.

Orieste Pucciani (1916-1999) was a pioneering professor of Sartre at UCLA and chairman of the French department.

"MAY NEVER RETURN TO THE NOVEL"



13. NIN, Anaïs

Collages

London: Peter Owen, 1964

£300

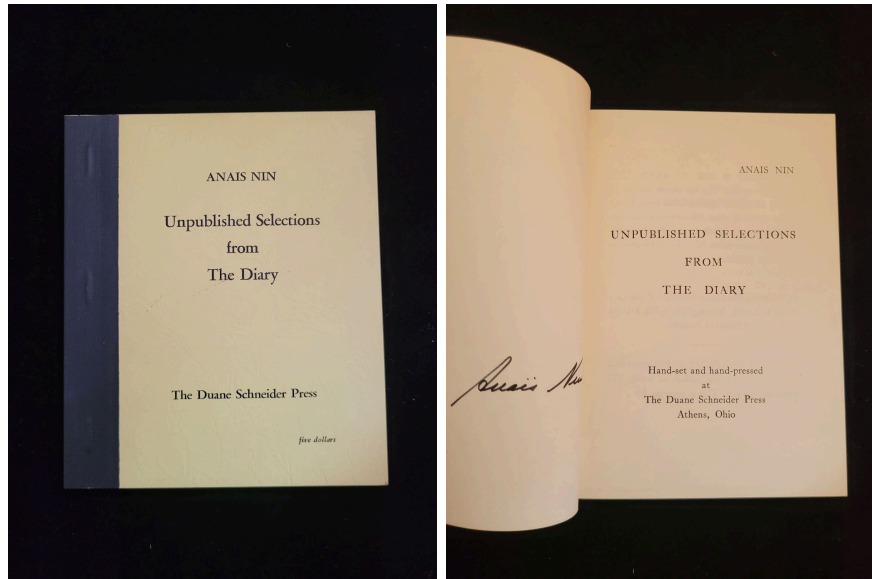
8vo., brown publisher's boards gilt to spine; pictorial dust wrapper by Keith Cunningham, with overlaid publisher's price label 25s net/£1.25; pp. [iv], 5-170, [ii]; a near-fine example, with light compression to foot of spine and Foyles bookseller label to the front paste-down; a couple of minor pencil annotations to flyleaves; together in the near-fine jacket, lightly shelf worn to the lower panel; the odd nick to edge; lightly rubbed to the upper panel and along front flap fold.

First UK edition, considerably **scarcer** than the US counterpart. This example together with a **lengthy inscription from Nin** to Colin Huggeth on the ffep: "This last book before I went into the editing of the Diaries - an enormous task. May never return to the novel. Did you recognize Djuna Barnes in Juliette Sands? You owe me 6 books of your own writing now, all signed! Anaïs Nin".

A FINE INSCRIPTION FROM NIN as she embarks on the editing of her diaries for publication (which began in 1966). Published in the same year as the first American edition (Alan Swallow in America), this is the first UK edition of Nin's final novel - although it may also be called, more loosely, a collection of vignettes held together by the central character, Renate, who encounters a number of different characters while working at a restaurant in Malibu.

Peter Owen was established in London 1951, and functions to this day - with a primary interest in fiction, especially in translation. As well as Nin, their authors included André Gide, Jean Cocteau, Collette, and Gertrude Stein (among others). Owen published Nin on the basis of her husband's financial support for the printing costs; Hugo Guiler had to pay part of the costs for issues of her books by Peter Owen, and even grant him a share of American royalties.

A lovely association copy.



14. NIN, Anaïs

Unpublished Selections from The Diary

Athens, Ohio: The Duane Schneider Press, 1968

£225

4to., black cloth-backed yellow card wraps; printed in black to the upper cover; pp. [x], 3-43, [v]; a near-fine copy, a couple of very light red dots to the upper cover; an excellent example. *Provenance*: Embossed library stamp of 'B. J. T./ Bernie Taupin' to the second fly-leaf.

Limited edition, **one of just 140 copies**, of which 125 for sale, boldly **signed** by Nin facing the title. This copy no. 66. Hand set and pressed at the Duane Schneider Press Athens, Ohio, over a fourteen-month period between September 1967 to October 1968. The last page, it is noted in the colophon, went to press on Sunday, October 27, 1968. The collector's blindstamp is presumably that of Bernard John Taupin, CBE, one half of the Elton John songwriting partnership.

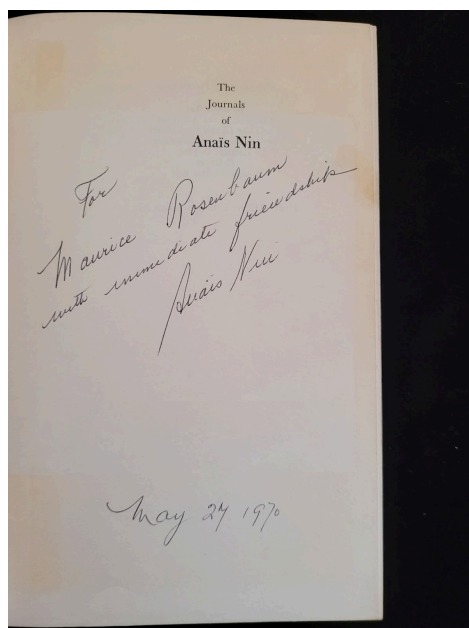
SIGNED BY NIN and with an interesting provenance. Nin's diaries, in various versions, started appearing in the 1960s. Harry T Moore said they would 'probably be one of the most exciting literary achievements of the century'.

Alan Swallow published the first volume jointly with Harcourt Brace, which was a huge success, and Durrett Wagner continued his legacy with assistance from Ohio University Press (which Duane Schneider would later run). It was primarily Nin's diaries which would lead her to become famous and acclaimed internationally. Occasionally she would allow a friend to issue a special publication, such as this book of unpublished extracts.

Duane Schneider (1937-2012) was a Professor at Ohio University, and chair of the English department. He maintained a close friendship with Nin, which grew out of an appreciative book he wrote on her work together with Benjamin Franklin V. Schneider set up a publishing concern, Croissant & Co, in the 1970s, printing on a hand press short works by Nin, Joyce Carol Oates, and Ray Bradbury.

Schneider hand printed extracts that were left out of volume one of the published Diary at Hiram Haydn's (a senior editor at Harcourt Brace and Random House) request. He wrote perceptively about Nin's work, sometimes with Benjamin Franklin V., Nin's official bibliographer.

This copy with the collector's blindstamp of Bernie Taupin ('BJT'), almost certainly the Oscar-winning lyricist for Elton John, Bernard John Taupin CBE. Taupin has had a longstanding collaboration with Elton John as a lyricist (from 1967 to the present day), and was inducted into the Rock and Roll Hall of Fame in 2023, as well as being the winner of the Ivor Novello Award in 2024.



15. [NIN, Anaïs]; Gunther Stuhlmann [Ed.]

The Journals of Anaïs Nin. Vol 3: 1939-1944

London: Peter Owen, 1970

£200

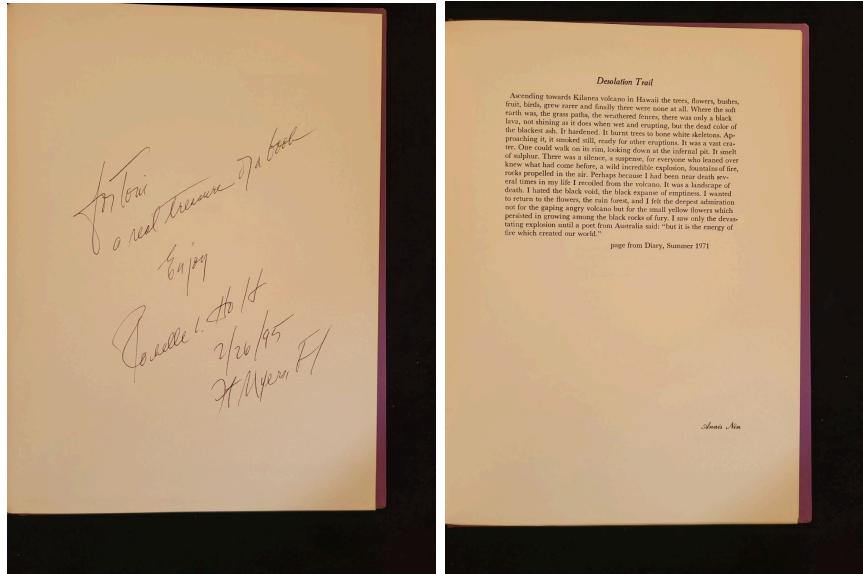
8vo., beige publisher's boards, spine lettered and lined in gilt with publisher's device to foot; decorative grey and white endpapers; in the dust jacket designed by Keith Cunningham (55s net/£2.75 net); pp. [iv], v-xiv, [ii], 3-327, [i]; with black and white frontis photograph of Nin; a very good copy, with one or two small stains to the fore-edge; half title lightly browned and offset from bookplate; a little bumped and bruised at corners and spine tips; the good jacket rubbed, particularly along folds; shelf darkening to the lower panel; and nicked/chipped to lower edge; with more extensive chipping, creasing, and tears to the upper edge and along spine (2.5cm max), resulting in some loss of lettering; 4cm split along the front flap; retaining much of its brightness, unrestored. *Provenance*: ex libris of Maurice Rosenbaum to upper pastedown.

The First British Commonwealth edition, **inscribed by Nin** for Maurice Rosenbaum facing his bookplate: "With immediate friendship".

Stuhlmann (1927-2002) was Nin's literary agent and co-editor of the first seven volumes of her diaries. The diaries began to appear in 1966 in so-called 'expurgated' versions. The unexpurgated diaries, which are more sexually overt and frank, only appeared from 1986 on, after Hugh Guiler's death, under the management of her literary executor, Rupert Pole.

Although she started writing her diaries at an early age, and although she wrote many versions of them over the years, the first published volume covers the years 1931-1934, when she was living with Guiler in Louveciennes. This volume covers the period 1939-1944, when Nin and Guiler left Paris for America, where she spent more or less the rest of her life.

Stuhlmann took over the management of Nin's contracts in 1957, when she was still struggling to get consistent sales and publication in America. Towards the end of her life, however, Nin's spoke of needing to 'escape his domination', making Rupert Pole - and not Stuhlmann - her literary executor.



16. NIN, Anaïs; Et. Al. [Rochelle HOLT, Ed.]

Eidólons

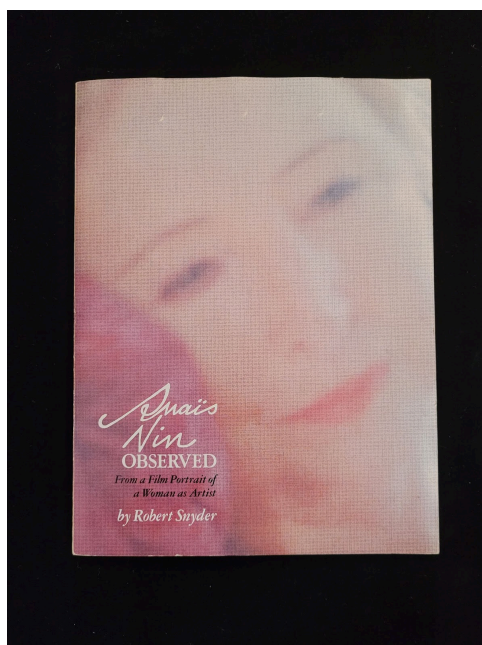
Iowa: Ragnarok Press, 1972

£75

Small folio., purple cloth gilt to spine; hand printed in Baskerville type; title page printed in blue with publisher's device to foot; unpaginated [pp.xlii]; with one full-page linocut illustration 'Sweeping the Present' by Iowa artist Stan Nelson; a fine copy, just one small tear to final page causing slight chip at lower edge; a tad bumped at corners and spine ends.

Limited edition, **one of just 300 copies**. This copy no. 121, **inscribed by the publisher Rochelle Holt** to the ffe: "For Toni/ a real treasure of a book/ Enjoy/ Rochelle L. Holt/ 2/26/95/ Ft Meyer FL"

First and only edition of this hand-printed work dedicated to Anaïs Nin, inscribed by the publisher, Rochelle Holt. With the growing success of her diaries in the 1960s and 70s, Nin became a fixture on the American lecture circuit and a mentor to female scholars and writers such as Holt. Eidolons are, in Classical Greek literature, spirit images of living or dead people.



17. SNYDER, Robert

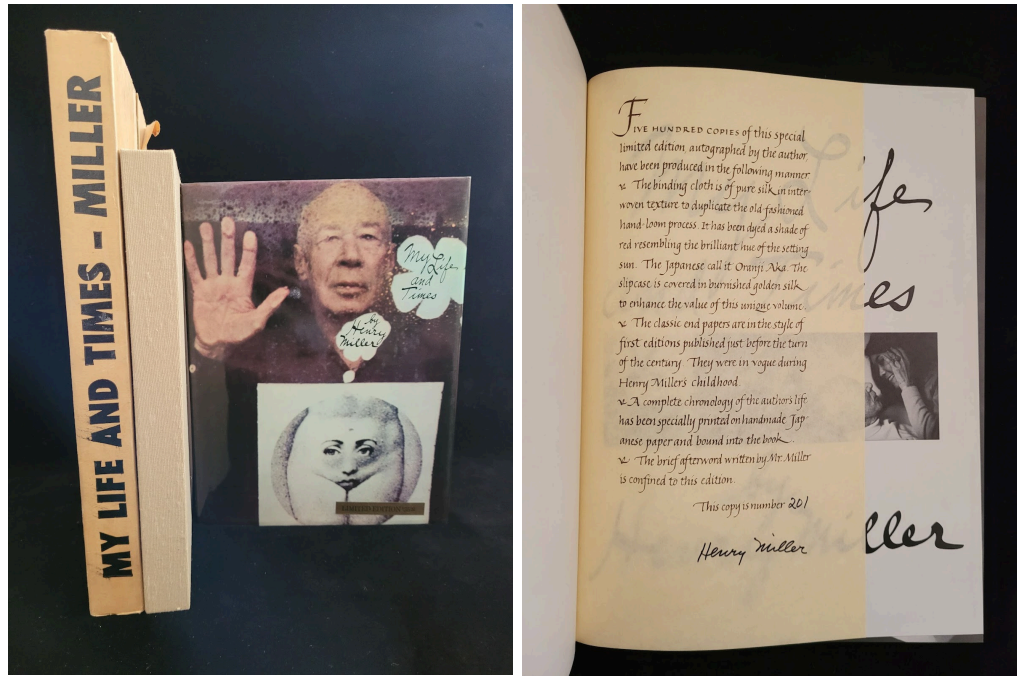
Anaïs Nin Observed. From a Film Portrait of a Woman as Artist

Chicago: The Swallow Press Inc., 1976

£50

Large 8vo., printed pink wraps showing a blown-up image of Nin to the upper; a smaller black and white photograph accompanied by blurb and reviews in black and pink to the lower; pp. [vi], vii-xi, [iii], 3-115, [i]; numerous black and white photographs, quotations, and portions of facsimile handwriting throughout; filled with numerous newspaper clippings and notes, causing heavy browning and offsetting to the endleaves; scuffing to edges of covers; good to very good. *Provenance*: Ex libris of Kathleen M. Orvis to the inside front cover.

Snyder (1916-2004) was an Oscar-winning documentary filmmaker (for *The Titan: Story of Michelangelo* in 1950), and nominated for a second in 1958. He made a number of films about individual artists, including Nin, Henry Miller, Caresse Crosby, and the cellist Pablo Casals.



18. MILLER, Henry

My Life and Times

New York: Gemini Smith Inc., [Playboy Press], [n.d.]

£500

Folio, bound in full red Japanese silk with 'Special Edition' and Miller's facsimile signature in gilt to the upper board; backstrip lettered vertically in gilt; marbled endpapers; housed in both the original clipped publisher's dustjacket featuring photographs of Miller; the original publisher's gold silk slipcase; and the cardboard packing case, lettered in black along the backstrip; pp. [iv] 5-204, [viii]; proliferated throughout with black and white, and full colour photographs, facsimile letters and portions of handwriting; the limitation page and afterword note by Miller (confined to this edition) on quarter-sized pages, followed by a timeline of four pages printed on Japanese brown paper; fine in near-fine jacket, slightly toned/faded, and roughly clipped; slipcase fine, aside from one light strip of sunning; the cardboard a little roughly opened with some tearing to the card; a wonderfully complete copy.

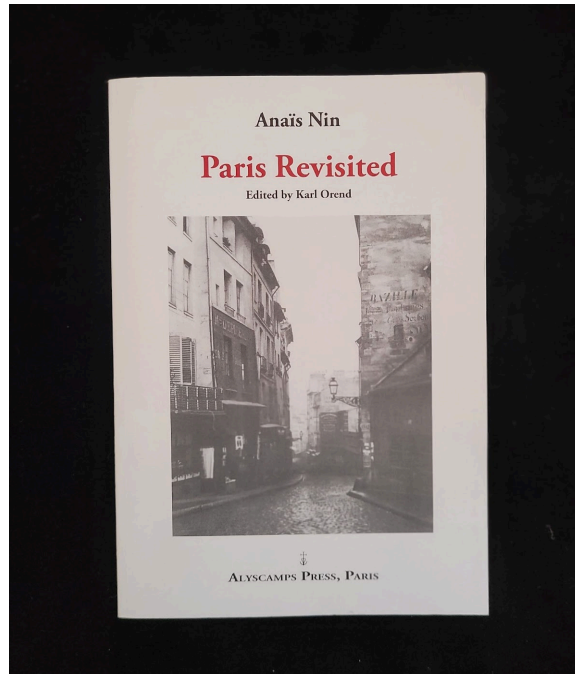
This edition printed and bound in Japan; **limited to 500 numbered copies signed by Henry Miller**; this no. 201; specially-made marbled endpapers to resemble those 'in vogue during Henry Miller's childhood'. The silk is in "an interwoven texture to duplicate

the old fashioned hand-loom press. It has been dyed a shade of red resembling the brilliant hue of the setting sun. The Japanese call it Oranji Aka.”

SIGNED BY MILLER and with a chronology of his life specially made for this edition. Published by the Playboy Press, the book was produced in Japan and bound in silk. One of 500, this copy retains its original protective paper box with the printed title to the side.

Miller was perhaps Nin's most significant literary connection and her lover in the 1930s in Paris, when she was married to Hugh Guiler and he June Mansfield. The story of their affair, as fictionalised by Nin, is recorded in *Henry and June*.

When Hugh Guiler's bank colleague Richard Osborn brought Henry Miller to meet Anaïs at Louveciennes for the first time, she was allegedly living a Madame Bovary life. She had recently been subsumed in D. H. Lawrence, and real-life affairs, or deep flirtations. Hugh Guiler knew instinctively what Miller represented - a Mellors figure from *Lady Chatterley's Lover* to fulfil Anaïs' fantasy. Guiler apparently wept after Miller departed.



19. NIN, Anaïs

Paris Revisited

Paris: Alyscamps Press, 2011

£50

Large A4 8vo., white card wraps with printed black and white photograph showing a street in Paris; black and white photograph of Nin to the lower panel; pp. [viii], 9-101, [i]; with numerous black and white photographs throughout; aside from light corner crease to the front cover, essentially a fine copy.

Vol I of the Alyscamps Library Series, limited to 100 numbered copies **signed by the publisher** for private distribution in Paris; this copy no. 80.

George Whitman, founder of Shakespeare and Company, died at his third-floor apartment facing Nôtre Dame in Paris, in December 2011. In the room where he lay, a photo of Anaïs Nin taken in the bookshop downstairs in 1976 was framed and hung upon the book-lined walls. On his bedside table lay a copy of her book *Paris Revisited* in an illustrated version published especially for him when it became clear he was in decline. According to his daughter Sylvia, he looked at it several times a day, enjoying that he was now linked indelibly with one of his favourite people. Nin's final public event in

France, which over three hundred people attended, had been held on 11th November 1974 in the bookshop below. Shakespeare and Company had been a constant in her Paris visits, and those of Henry Miller, and especially Lawrence Durrell, since the late 1950s.