

Anaïs Nin

(1903 – 1977)



Painting by Michael DiDomenico

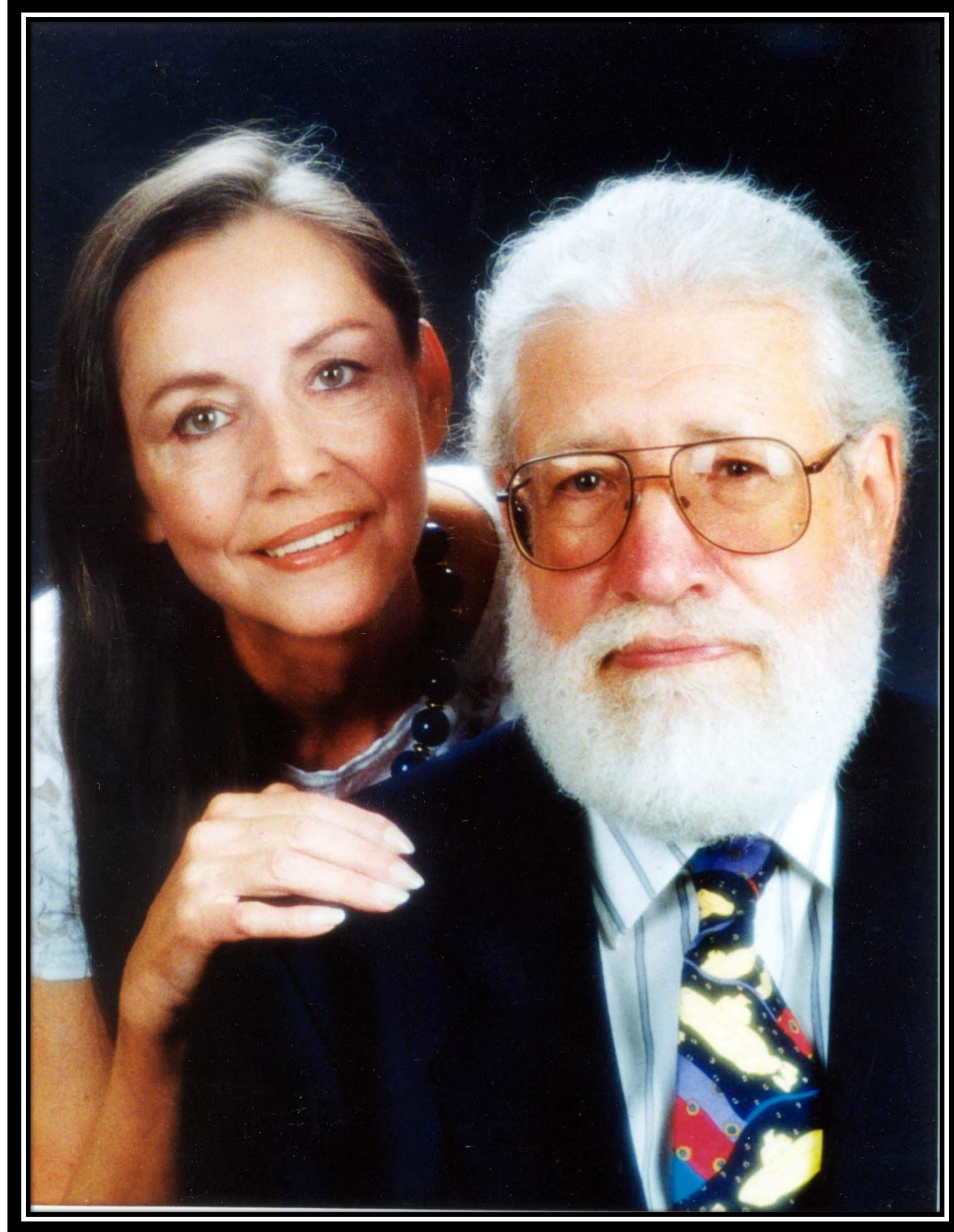
An Exhibition of the Nin / Hinz
Literary Collection at Shannon Library,
St. Thomas More College
September - October, 2015

- Anaïs Nin was an international and prolific author who wrote personal diaries, fiction, non-fiction, and daily correspondence.
- Dr. Evelyn Hinz was an English Professor at the universities of Saskatchewan and Manitoba, Nin's official biographer and an important STM college donor.

Curated by: Dr. Donna Brockmeyer
Library Director, STM



Dr. Evelyn Hinz and Dr. John Teunissen



Donors of the Nin / Hinz Literary Collection.

Dr. Evelyn Hinz was the official biographer of Anaïs Nin. In that capacity, she did a vast amount of research and collected an extensive variety of materials including books, archival documents, photographs and oral interviews on tape. That collection, along with substantial funds to process the collection, has been and continues to be donated to St. Thomas More College by her husband Dr. John Teunissen, English Professor Emeritus, after the passing of his wife Evelyn in 2002.



Nin / Hinz Literary Collection

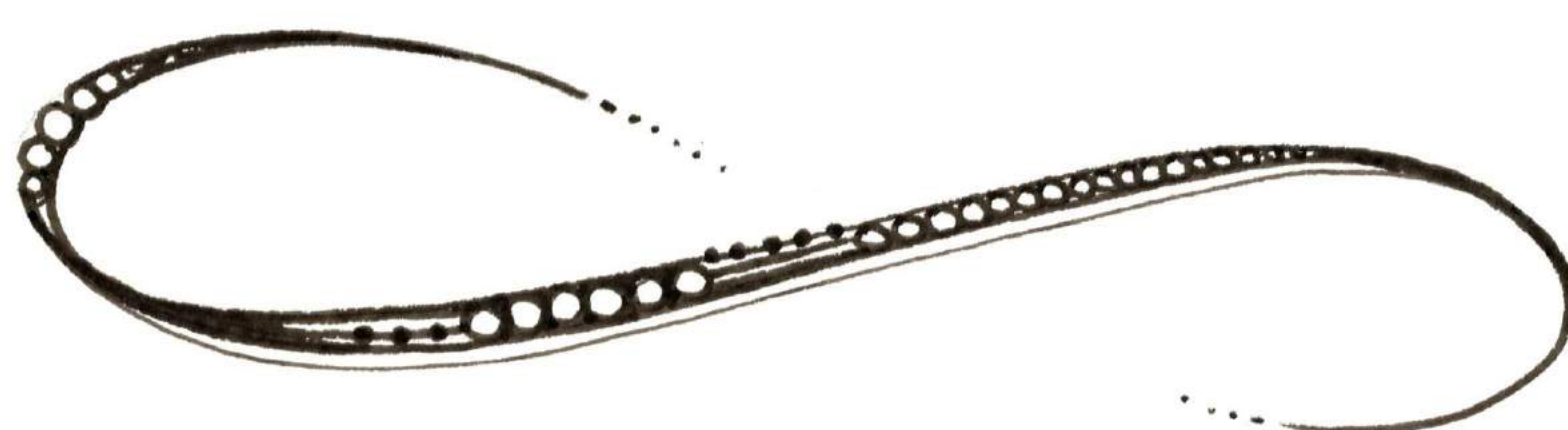


- **Books:** There are approximately 279 titles in the Nin Literary Collection. Many of the Nin texts are signed by the author with personal inscriptions, often to Evelyn Hinz. The collection also contains early 20th century literature, and a substantial collection of D.H. Lawrence.
- **Archival documents:** There are about 21 linear feet of archival documents. These consist of original and photocopied documents from the files of Anaïs Nin and Evelyn Hinz.
- **Correspondence:** The correspondence is extensive and exists throughout the archival documents. Also, there are six binders that contain personal correspondence with literary and social figures of the period.
- **Photographs:** There are a number of photographs in the collection. (Many are yet to be processed and copyright determined.)
- **Cassette taped interviews:** Evelyn Hinz did a vast amount of research involving personal interviews with Nin's family, relatives, and important literary and social figures of the period. These have been transcribed, and are available for research purposes.

Nin's Parents: Rosa Culmell and Joaquin Nin



- Anaïs Nin was raised by a French Cuban Catholic mother, Rosa Culmell y Vaurigaud (1876-1954), who was an opera singer. Rosa's father was a wealthy Danish merchant.
- Anaïs Nin's father, Joaquin Nin y Castellanos (1878-1949), of minor Spanish nobility, was a pianist and composer born in Cuba. He was described as a pompous and abusive man who left the family when Anaïs was 11 years old.
- The family had been living in Europe, but when Joaquin left the family, her mother moved with her children to New York. That move prompted the beginning of the Diary, written initially as a letter Anaïs wrote to her father who remained in Europe. Nin continued this Diary until her death at age 73.



Nin: A Catholic Childhood



Anaïs at her First Communion in Barcelona

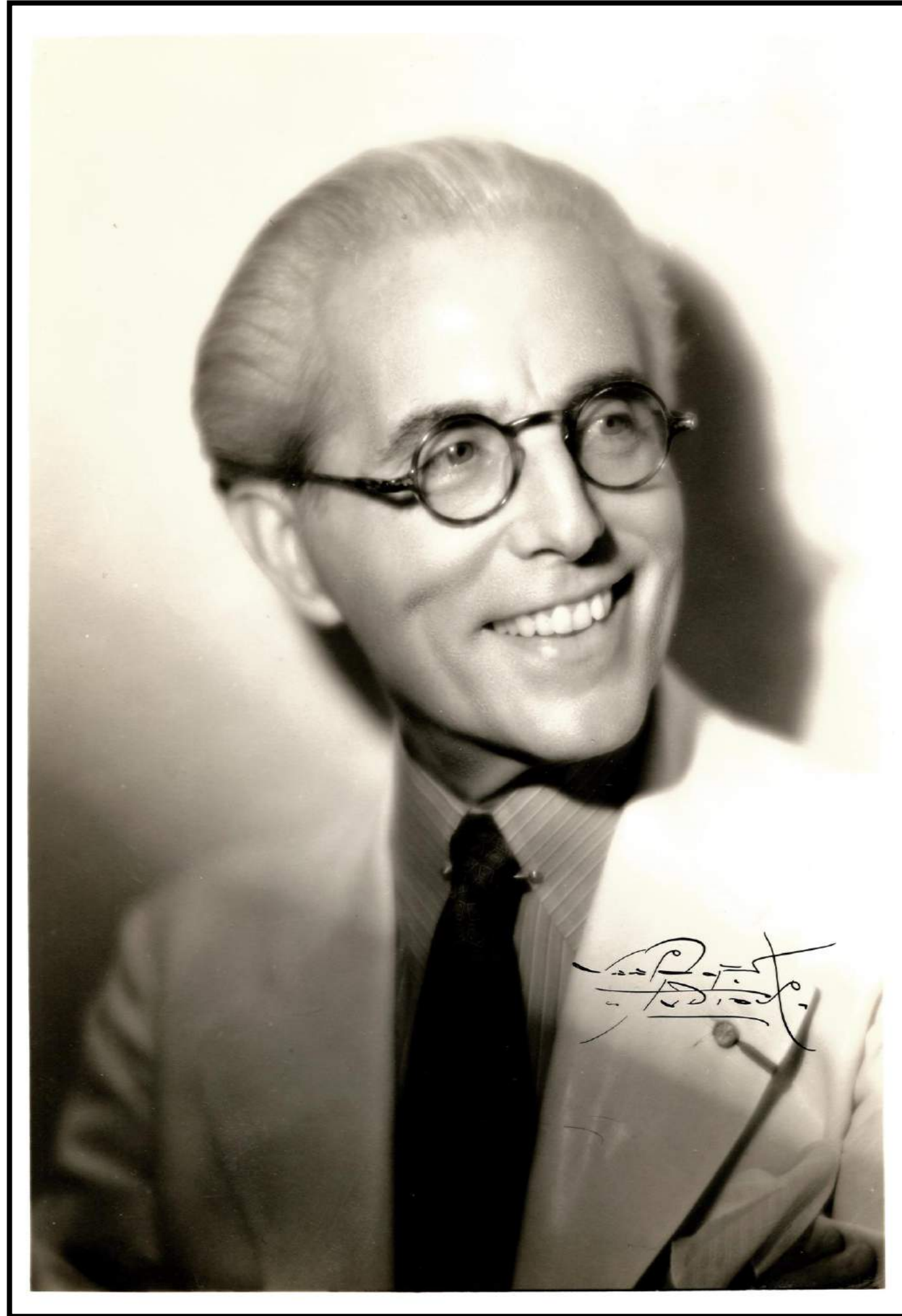
Anaïs Nin was born Angela Anaïs Juana Antolina Rosa Edelmira Nin Culmell in 1903 at Neuilly-sur-Seine, Paris, France.

She was raised in a devout Catholic family, and as a young girl, chose to attend Mass daily. She had an abiding faith in God, praying longingly that her father, Joaquin, who had left the family, would return. Due to many years and many birthdays that passed without his presence, Anaïs's commitment to Catholicism waned.

However, surviving a serious childhood illness impressed upon her the idea that she herself was anointed and protected by God, and this retained her faith in God.



Nin's Brother: Joaquín Nin-Culmell



- Joaquín Nin-Culmell (1908 – 2004) was Anaïs's beloved brother. Like his father and name-sake, Joaquín was an internationally-known pianist and composer, as well as a music professor at the University of California, Berkeley Campus.
- Joaquín was a great support to Anaïs, and to their mother, Rosa, for whom he cared until her death.
- When Joaquín learned of the criticism that Anaïs was receiving from family members when she began to publish the Diaries, he wrote to Anaïs: "To find oneself, you must lose oneself....After all, you have a Catholic mind, which means that you must include everything, exclude nothing."

Archival Correspondence: October 17, 1971.



Nin's Husband: Hugh Guiler



- Anaïs Nin married Hugh Guiler, a banker from a prominent and wealthy family, in 1923, in the Catholic church. The Guiler family did not approve of the marriage, or the Catholic church, and Hugh was subsequently disinherited.
- The marriage ultimately dissolved, but the two were never formally divorced.

Bair, D. *Anaïs Nin: A Biography*. 1995.



Nin: And Charles Dana Gibson



Charles Dana Gibson (1867 -1944) was an artist and illustrator who was best known for his series called “The Gibson Girl.”

As illustrated in this cover of *Life* magazine, he saw women primarily for their feminine beauty. His depiction of Anaïs Nin above, however, illustrates that he appreciated Nin for her writing and discourse. Nin was recognized in her day as an intelligent woman.



Nin's Homes: France; Los Angeles



Above: Nin desired and acquired a house-boat on the River Seine, Paris which gave her a sense of freedom to write.



Top left and left: Nin's homes in and near Paris, one at Louveciennes, which had a garden where local writers would gather to write.



Two photos above: Nin's house in Silver Lake district, Los Angeles, designed by Eric Lloyd Wright, grandson of Frank Lloyd Wright, and brother to Rupert Pole, with whom Nin lived. Pole and Nin participated in designing the house. At right, Nin is seated with her readers and students.

STM Archival Photo Collection.

Nin: A Café in Paris

Photo by José Alemany



“I saw a café. A café on the street, with an opened door, and one small round table outside, just big enough for two persons, two glasses of wine, two small iron chairs, a diminutive café, shabby, with a faded sign, a dull window, lopsided walls, uneven roof. The smallness of it, the intimacy of it, the humanity of its proportion, the absence of arrogance, the absence of gloss and glitter touched me ... one can sit in such a café even if one’s hair is not perfectly in place and one’s shoes are not shined, and even with a run in one’s stockings. One could sit there and feel unique, in tune with the world, or out of tune, feel human, open to human emotion and wanting to weep. One could sit there if one felt the world too big, too barbaric, and once more experience a human setting, a proper setting for a human being who does not feel arrogant, glossy, powerful. The small café and tenderness were not gone, the patina of much living, the worn, the tired, the wistful, my café, my Paris, where a soul can be a little worn, where it does not have to be shop-new, shop-glossy, hard and brittle.”

Nin, Anaïs. *Paris Revisited*. 1972.

Nin's Era: Emergence of Self-Expression, and a Post WWII Celebration of Life



Paradoxically, in light of the disclosure and candor in Nin's diaries, she often felt the need to veil herself from the world, and used clothing to do so.



Nin is seated on the far right.



Nin's era was one of literary salons and parties. She attended one such party called "Come as Your Madness." She wore a birdcage.

Nin: Under Psychoanalysis



Sigmund Freud's couch.

- Nin underwent psychiatric treatment with a number of different psychiatrists throughout her lifetime. Of these analysts, some were more effective than others. Over time, she developed an appreciation for what was effective, and what was detrimental to her well being.
- One of her early analysts, Dr. Otto Rank, was from the Freudian school of thought, and was a protégé of Sigmund Freud. Freud is today considered by many to have a orientation not particularly favourable to women.
- In addition to being subjected to Freudian thought, Nin was also a patient during the nascent years of psychiatry. Born in 1903, she was raised in a formal setting, a Catholic household, and at the end of the Victorian era, in which women perched or sat on the edge of a couch. To actually lie down on a couch, with a male psychiatrist sitting behind her just out of sight, taking notes and offering advice, situated Nin in a highly vulnerable position subject to gender biased male opinion and influence.

Nin: On Psychoanalysis

- In 1933, Nin wrote about one of her psychiatrists:

Through psychiatric practice, he saved himself from pain. He is dead now, living only through others, the voyeur sitting behind the chaise longue, behind the upholstered back which muffles his presence, and I can still hear his pencil noting down the life of others.

Diary. Vol 1, 1933.

- She notes further, that, according to her psychiatrist “the woman’s role was to live for a man.” Within this framework of thought, Nin was given very compromising advice and direction, which may well have influenced her entire life.

Diary. Vol 1, 1933.

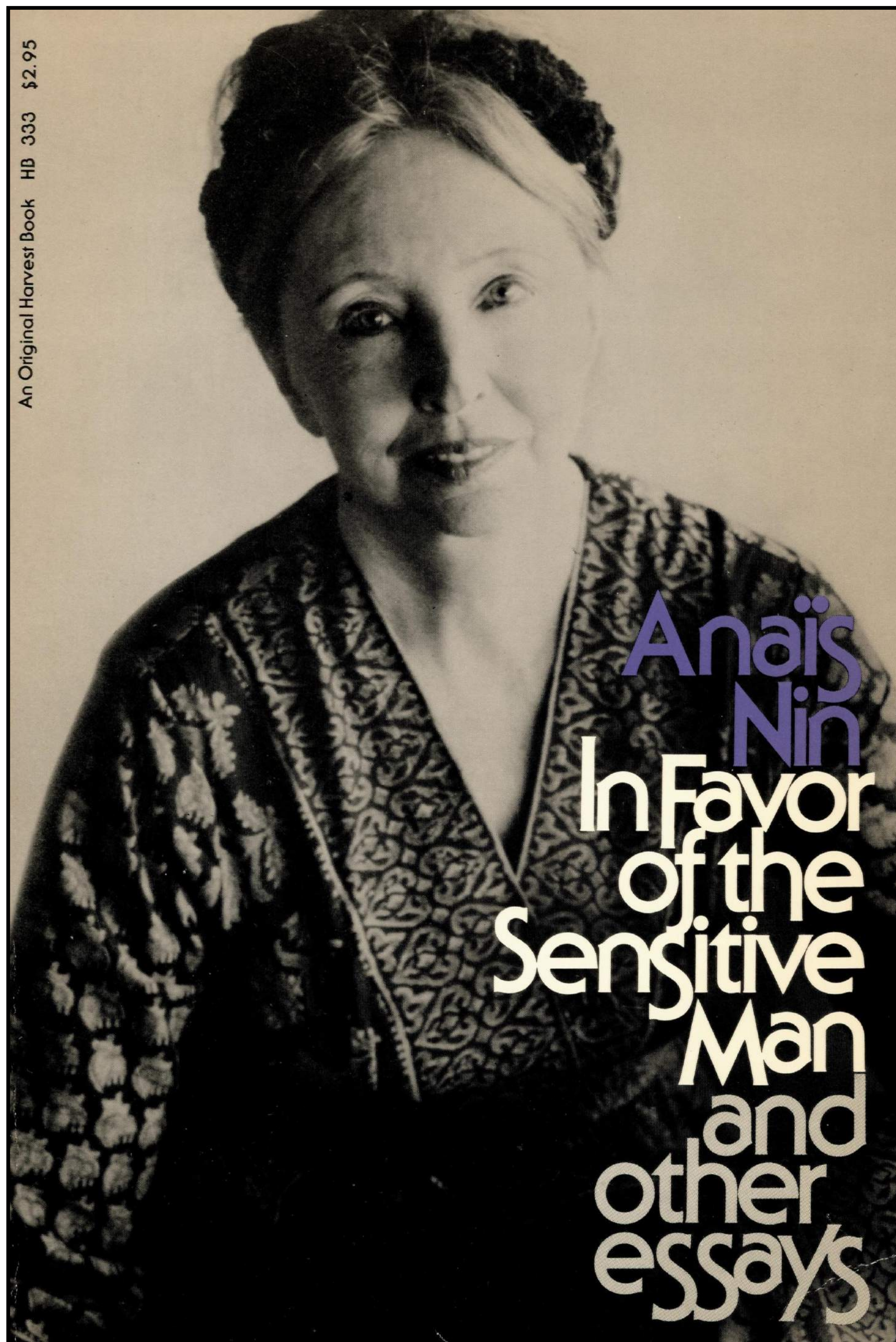
- Nin was advised by her psychiatrist “to kill the diary” and to write only novels, but ultimately he came to appreciate the diaries, and believed that they were an invaluable study of a woman’s point of view, from a woman who thinks as a woman, not as a man, and that they would contribute to a documented understanding of women.

Diary. Vol 1, 1933.

- Eventually, Nin engaged a female psychiatrist and developed an appreciation for the practice. She claimed in the late 1970’s that she owed her flow to be able to write to psychiatry, which gave her self-confidence and the ability to talk with the world.

Snyder, Robert. *Anaïs Nin Observed: From a Film Portrait of a Woman as Artist*. 1975.

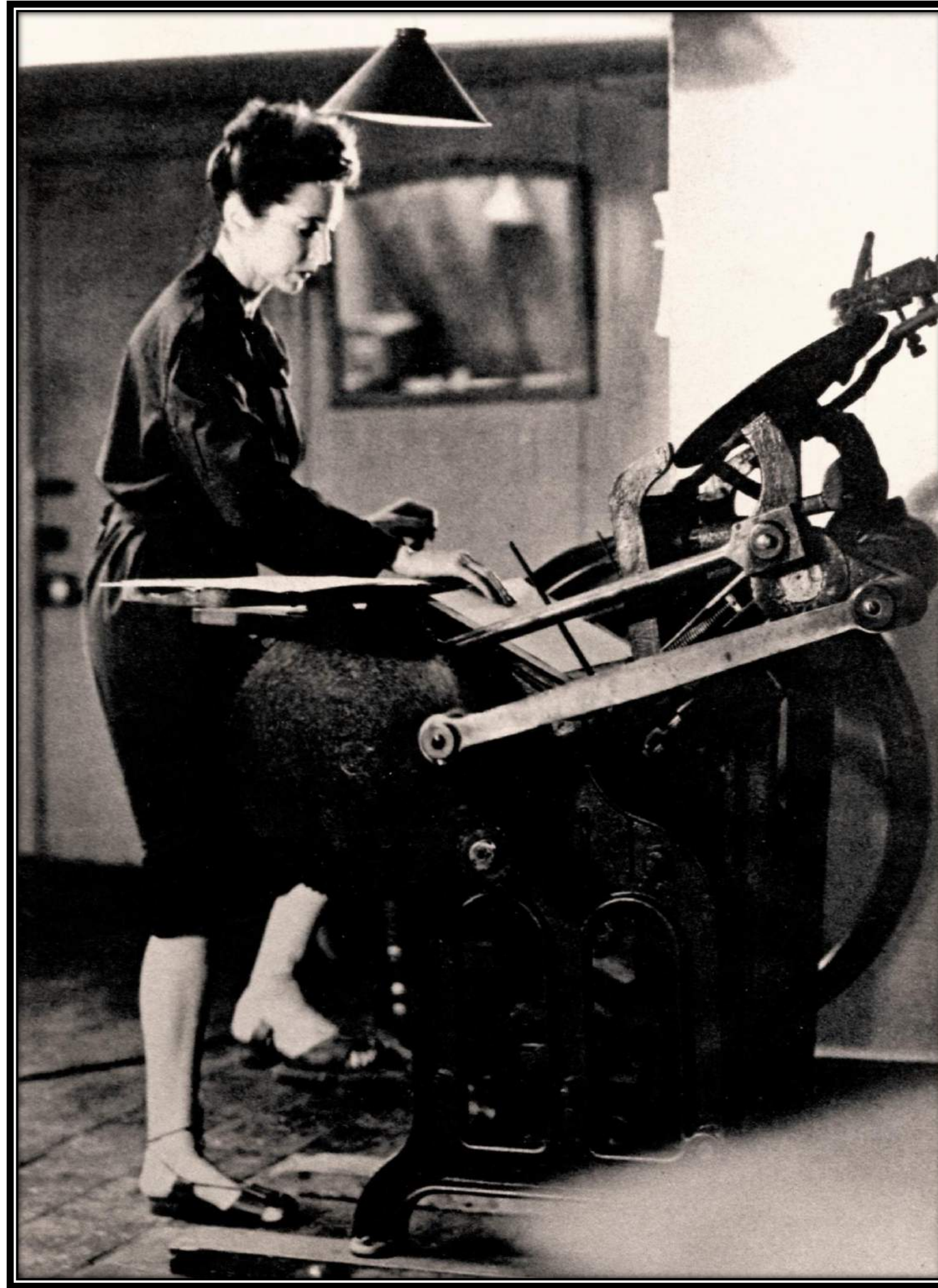
Nin: Why Write?



“One writes to create a world in which one can live. I could not live in any of the worlds offered to me – the world of my parents, the world of war, the world of politics. I had to create a world of my own, like a climate, a country, an atmosphere in which I could breathe, reign and recreate myself when destroyed by living. That, I believe, is the reason for every work of art.”

Nin, Anaïs. *In Favour of the Sensitive Man*. 1976.

Nin: Getting Women Published



- Historically, it was difficult for women to have their work published, causing some women to write under a male pseudonym. It was particularly difficult when one was writing in an unconventional genre, such as Nin's Diaries and early fiction. As a result, Nin established a printing press, and published her own work as well as that of other struggling authors.
- Nin greatly enjoyed running a press and found it cathartic. She bought a press in Paris in 1932, and established Gemor Press in New York in 1941, inspiring other women to take initiative in order to get their work published.
- Leo Lehrman, editor of *Harper's Bazaar*, took this photo of Nin at the printing press, where she worked long days, usually alone.

Nin: A Woman Ahead of Her Time



- To develop the Diaries, Nin submitted applications to the Guggenheim Fellowship. In them, she indicated that she sought to develop a character in her writing who would “become aware of the evolution of woman in her own terms, not as an imitator of man” and who would realize a woman’s role “in social history and the reconstruction of the world.”
- She argued that the Diaries, not originally written for publication, would provide a spontaneous account of a woman’s life, which could lend insight into a new psychology of women. She was consistently denied Guggenheim support.
- Eventually, as we see today, Nin’s vision became the focus of literature and feminist scholarship in the last quarter of the 20th century. As affirmed by biographer Diedre Bair:

“She was ahead of her time.”

Bair, Diedre. *Anaïs Nin: A Biography*. 1995.



Nin Bibliography: Diaries

Anaïs scribed by hand in excess of 36,000 pages of diaries over a span of 60 years. In the judgement of many scholars, this body of work is her most important literary contribution. Her diaries did much to advance women's writing generally, and diarizing specifically.

Diaries

- *Linotte: The Early Diary of Anaïs Nin*, 1914-1920.
- *The Diary of Anaïs Nin*, Vols. 1-7, 1931-1974.
- *Anaïs Nin Herself*: from diaries on audio cassettes.

Published Posthumously

- *Unpublished Selections from the Diary*, 1968.
- *Henry and June* (from the unexpurgated diary, 1986).
- *Incest* (from the unexpurgated diary, 1992).
- *Fire* (from the unexpurgated diary, 1995).
- *Nearer the Moon* (from the unexpurgated diary, 1996).
- *Mirages* (from the unexpurgated diary, 2013).



Nin Bibliography: Fiction

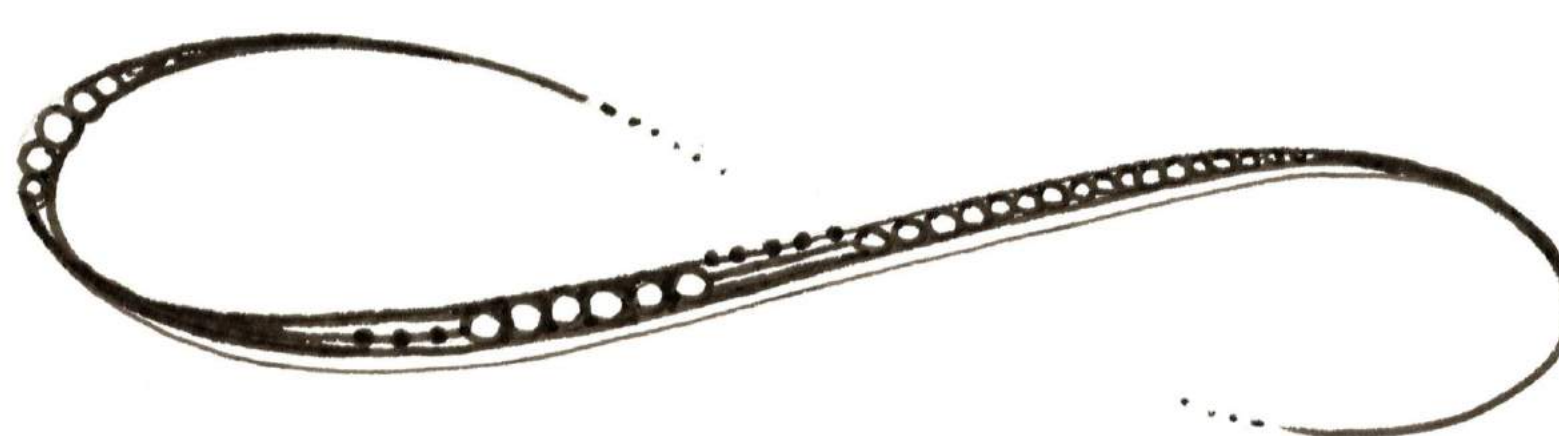


Fiction

- *House of Incest*, 1936.
- *The Winter of Artifice*, 1939.
- *Under a Glass Bell*, 1944.
- *Stella*, 1945.
- *A Child Born Out of Fog*, 1947.
- *Seduction of the Minotaur*, 1958.
- *Children of the Albatross*, 1959.
- *Cities of the Interior*, 1959.
- *The Four-Chambered Heart*, 1959.
- *Ladders to Fire*, 1959.
- *A Spy in the House of Love*, 1959.
- *Collages*, 1964.
- *Waste of Timelessness*, 1977.

Published Posthumously

- *Delta of Venus*, 1977.
- *Little Birds*, 1979.



Nin Bibliography: Non-Fiction

Non-Fiction

- *D. H. Lawrence: An Unprofessional Study*, 1932.
- *Realism and Reality*, 1946.
- *Novel of the Future*, 1964.
- *Nuances*, 1970.
- *In Favor of the Sensitive Man*, 1976.
- *Letters to a Friend in Australia*, 1992.

Correspondence

- *A Literate Passion: Letters of Anaïs Nin and Henry Miller*, 1987.
- Nin also wrote correspondence of up to three letters per day during her entire life. She wrote faithfully to her mother, father, brother, friends, fellow authors, and in the latter years, her readers.
- When living in Los Angeles in the 1960's, Nin received a staggering amount of mail in bags and boxes each day, which she was determined to answer in person. Through her personal correspondence, many women and men claimed that she changed their lives and allowed them to live according to their own convictions and pursue their own dreams.



Nin: Correspondence

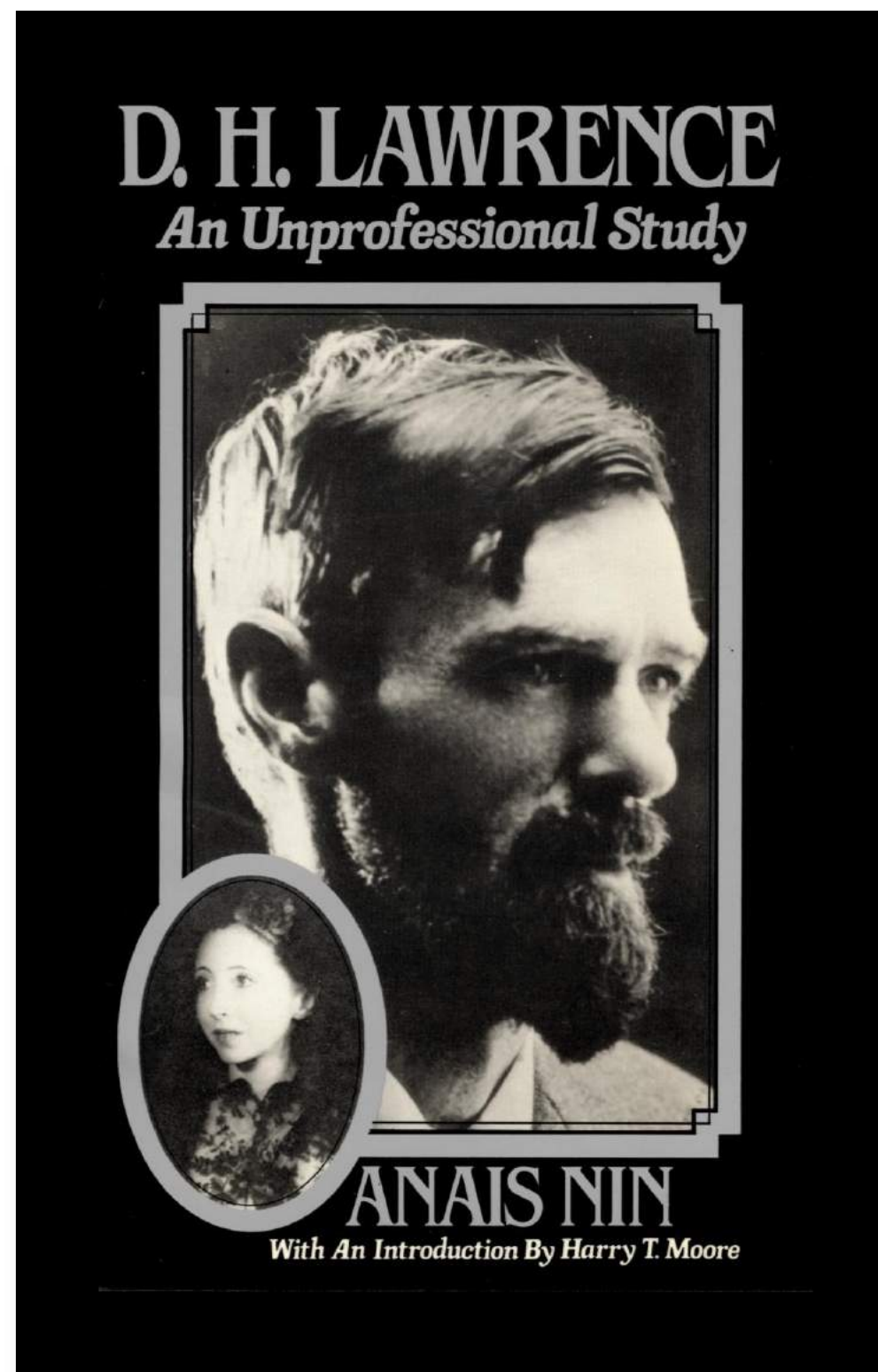


In the 1960's and 1970's, Nin received a great deal of correspondence from women and men whose lives she influenced. Here are some comments from her readers:

- “Your Diary restored hope in me of a world that is possible if one has the courage to make it.”
- From a Grandmother: “I did not believe I could ever uncover all the treasures hidden away in the nooks and crannies of me. But there they are, sprung back to life, with all the nostalgia to live again.”
- “I read your Diaries and because of your incredible courage and your creation of yourself, I began to grow inside myself the woman that had been buried...”
- “Because of you, my writing and my painting have improved enormously.”
- “I was lost. The *Diary* was magic...”

Nin, Anaïs. *Diary*. Vol. VII.

Nin: On D. H. Lawrence



Nin is considered one of the first writers to truly appreciate and understand D.H. Lawrence. She wrote:

“He would give writing the nuances of paint: thus the efforts to convey shades of color with words that had never been used for color. He would give it the rhythm of movement, of dancing: thus his wayward, formless, floating, word-shattering descriptions. He would give it sound, musicality, cadence: thus words sometimes used less for their sense than their sound. It was a daring thing to do. Sometimes he failed. But it was certainly the crevice in the wall, and opened a new world to us.”

Nin, Anaïs. *D. H. Lawrence: An Unprofessional Study*. 1932.

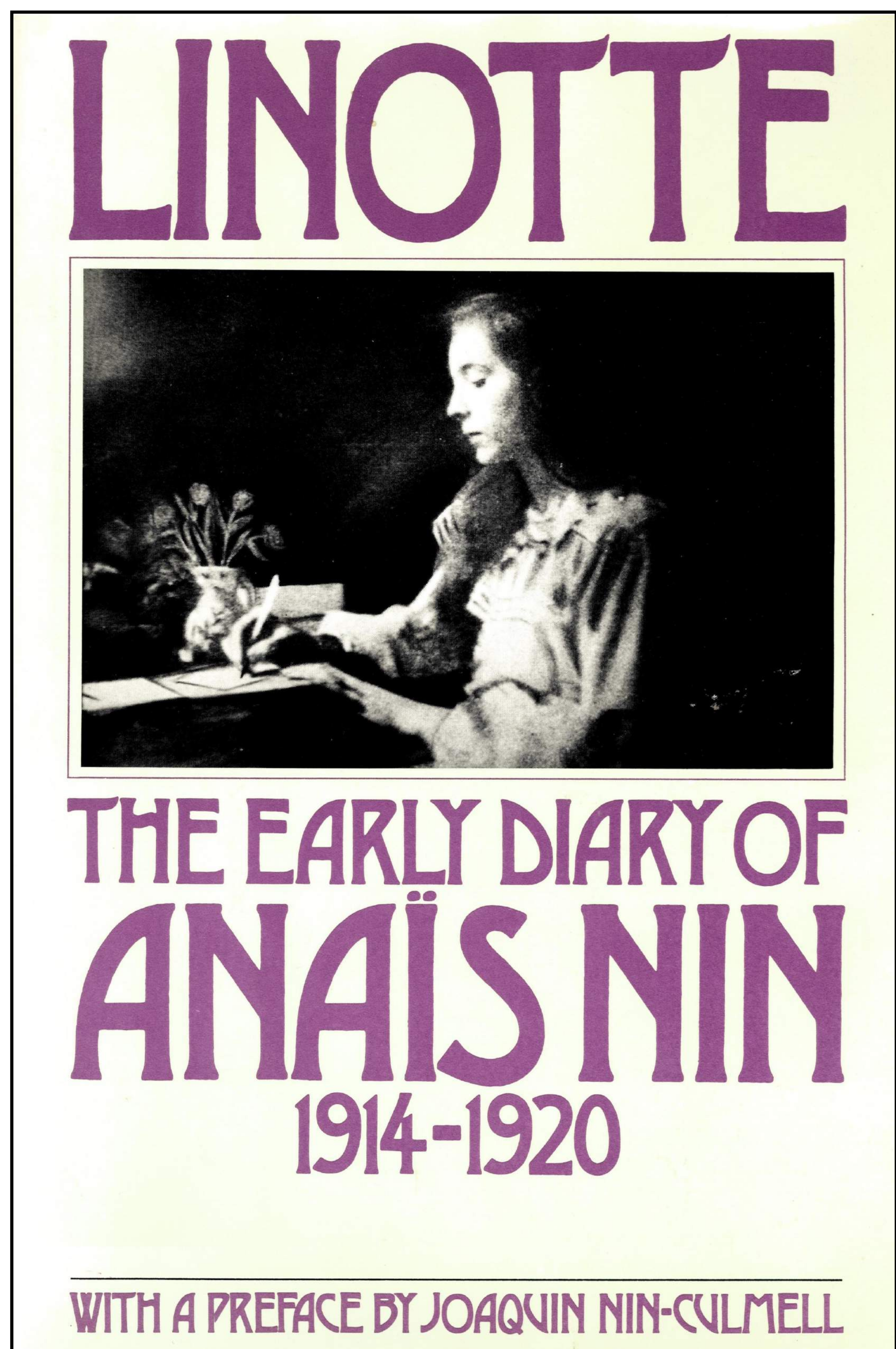
Yet, her writing was criticized in 1932 in a patronizing and sexist manner; it was “heady stuff for a mere woman to have written.”

Bair, Diedre. *Anaïs Nin: A Biography*. 1995.



Nin: The Diaries

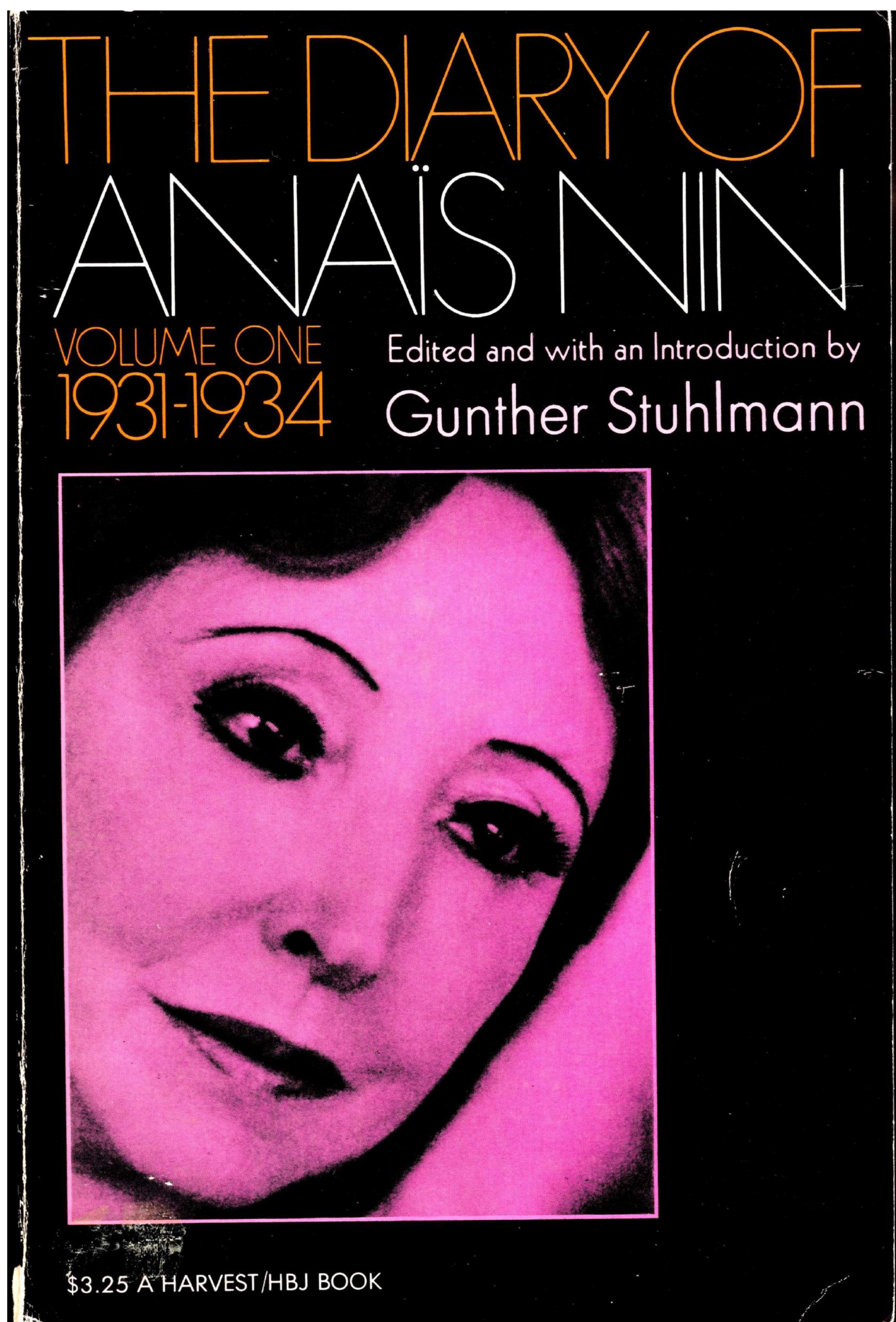
The First Diary: The first *Diary* began as a letter to her absent father. Ultimately, the series of Diaries spanning many years was described by one critic as: “one of the most remarkable diaries in the history of letters.”



Note: Volume descriptions paraphrased from Publisher Preface, Gunther Stuhlmann.

Nin: The Diaries

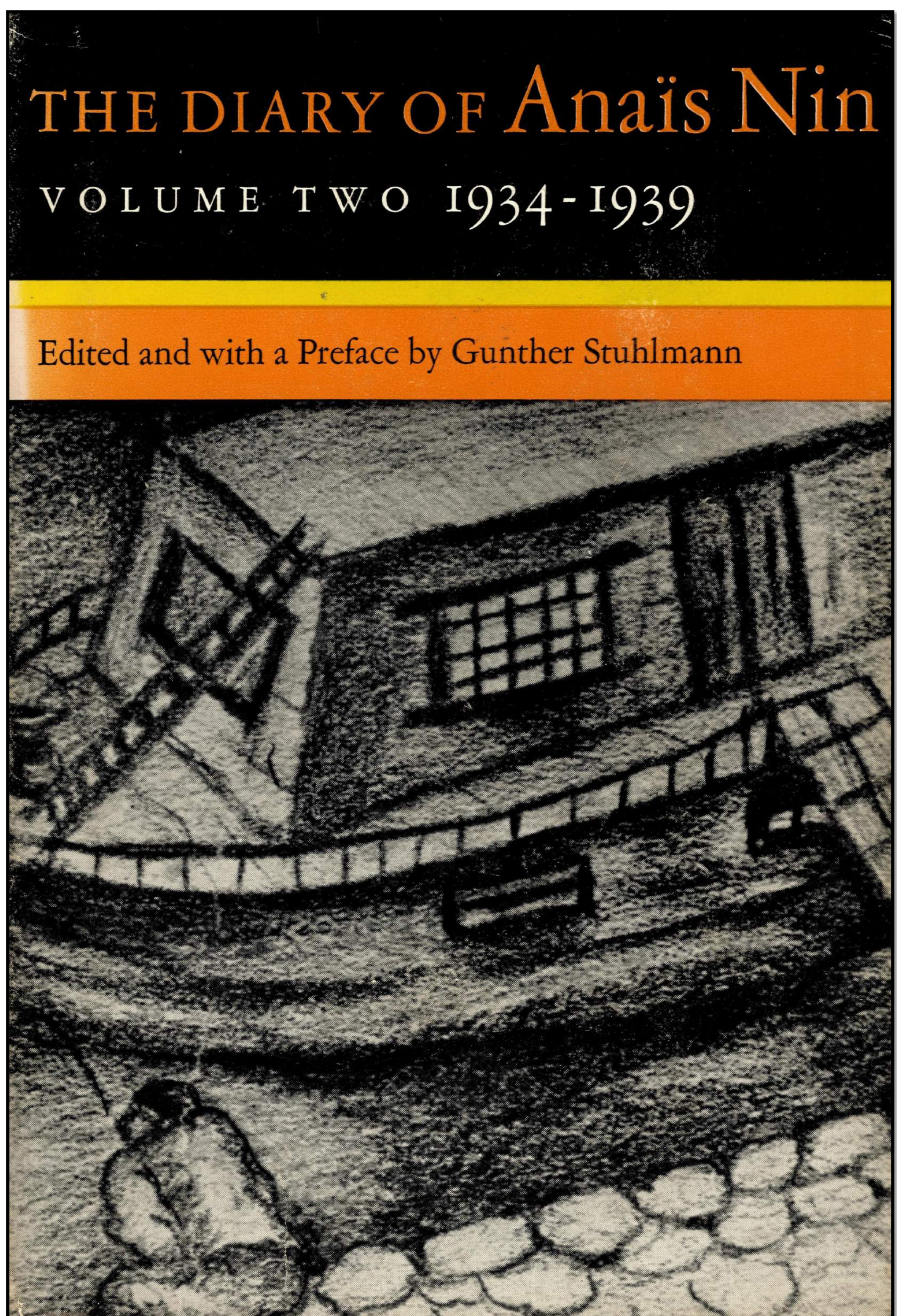
Volume I: In 1931, in Louveciennes, near Paris, Miss Nin first appeared in print with an insightful appreciation and a woman's perspective of D.H. Lawrence. Speaking on this controversial and censored writer led her to contact with writers such as the unknown expatriate Henry Miller. At this time, Nin also engaged in the emerging practice of psychoanalysis.



Note: Volume descriptions paraphrased from Publisher Preface, Gunther Stuhlmann.

Nin: The Diaries

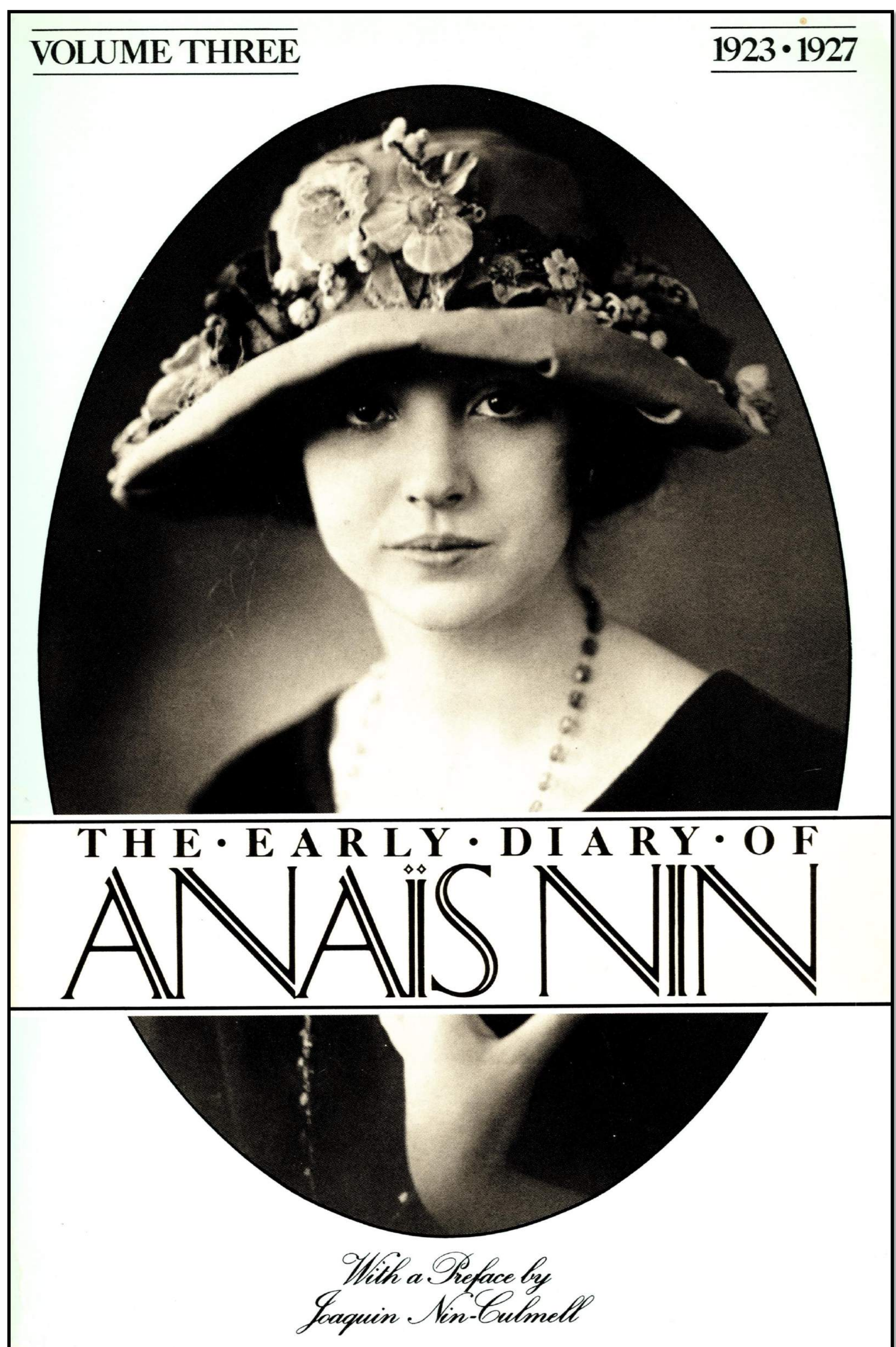
Volume II: Nin moved to New York, and there she was caught between the demands of psychoanalysis with Dr. Otto Rank, a protégé of Freud's, and her need to write; she opted for the latter. She returned to France only to be forced by the outbreak of World War II to return once again to the United States.



Note: Volume descriptions paraphrased from Publisher Preface, Gunther Stuhlmann.

Nin: the Diaries

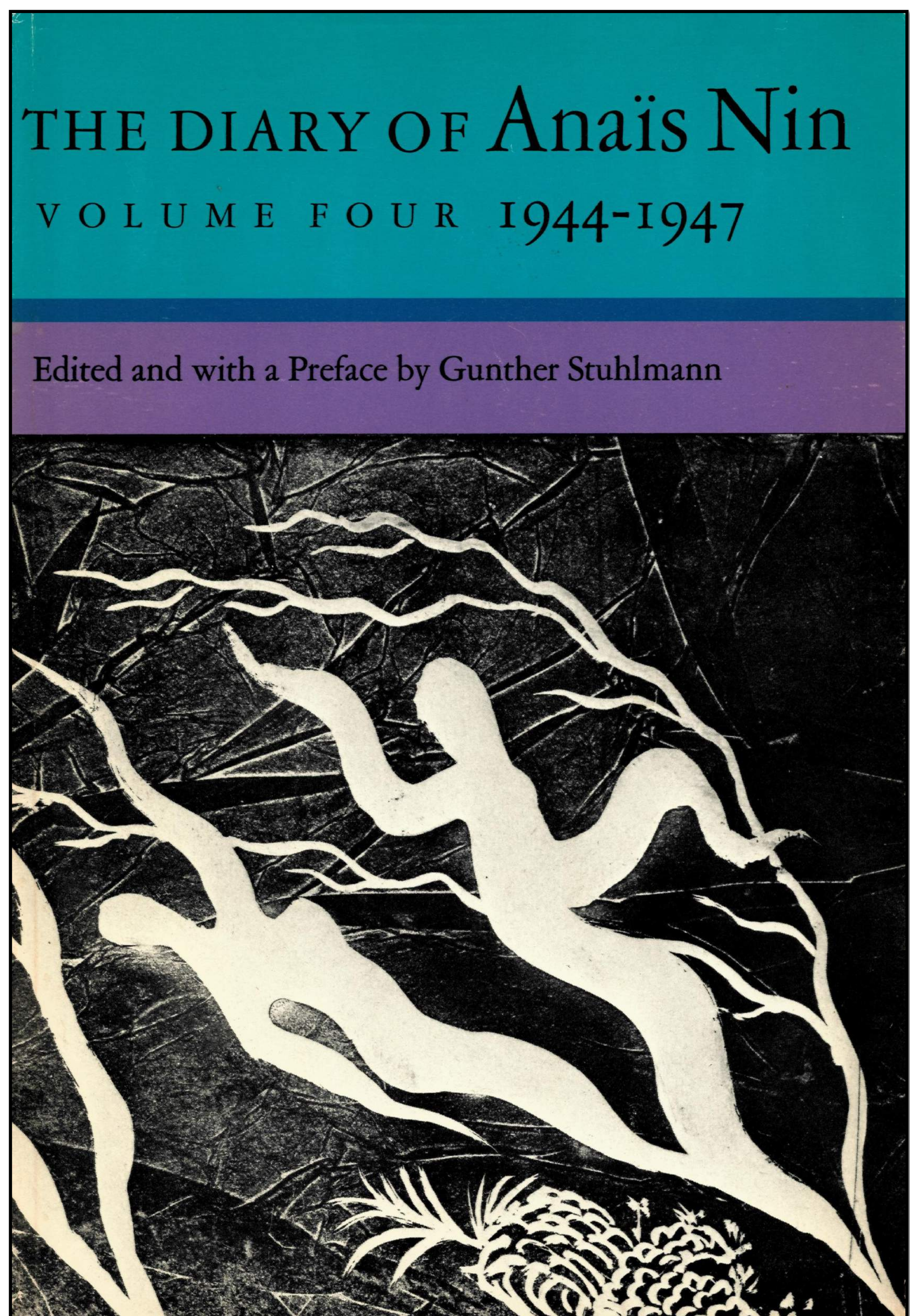
Volume III: This volume mirrored her second 'exile' in New York – paralleling much of her childhood experience as a reluctant refugee in Manhattan. Unlike her childhood, she sought to establish herself as a foreign writer, meeting and socializing with many recognized social and literary figures.



Note: Volume descriptions paraphrased from Publisher Preface, Gunther Stuhlmann.

Nin: The Diaries

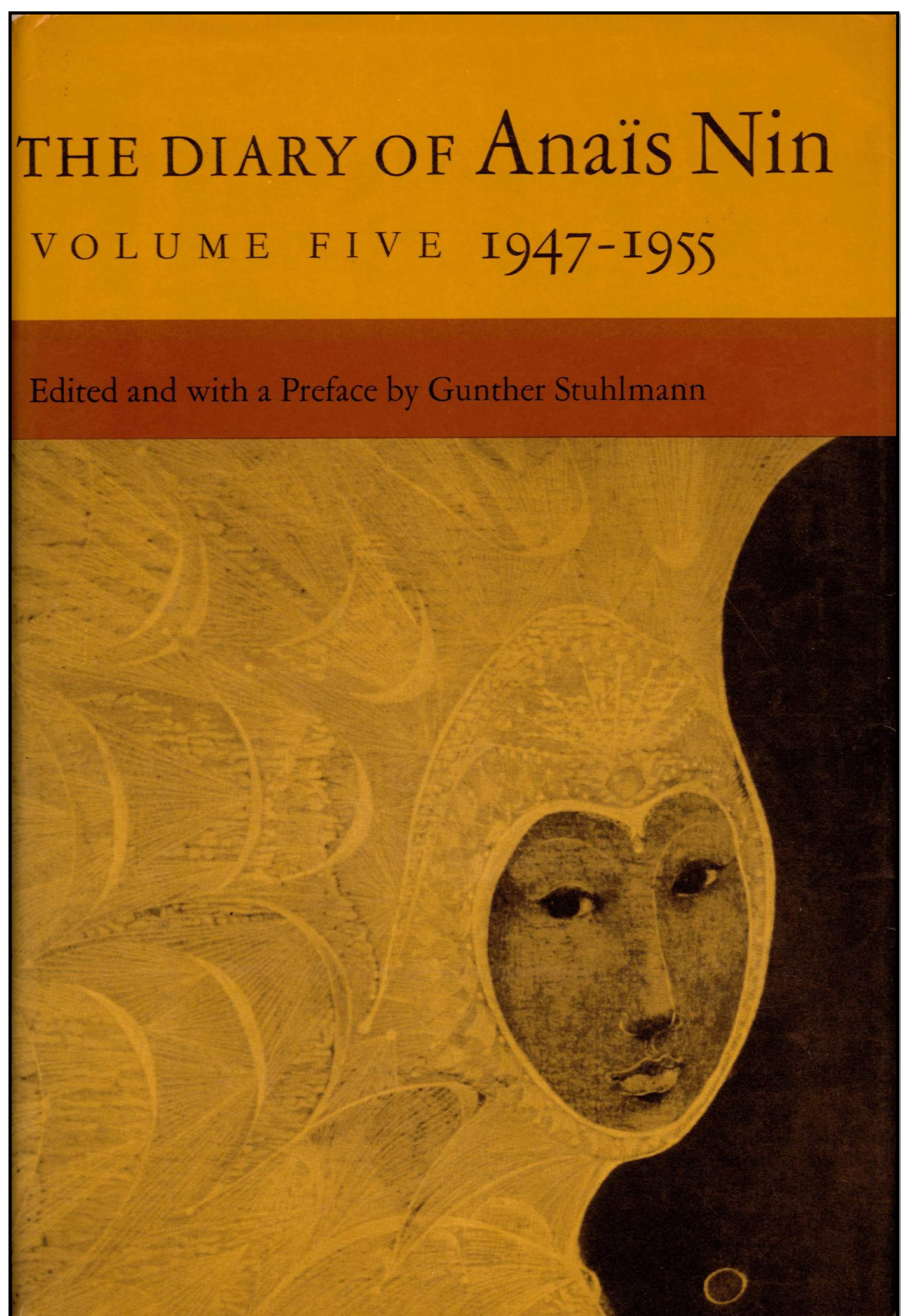
Volume IV: The basic themes of self, femininity, freedom, relationships, and the confluence of art and life are presented. Nin's antennae detect and register, as the radar of true artists has done through the centuries, much that was only dimly perceived at the time, and gave voice to what became a new consciousness.



Note: Volume descriptions paraphrased from Publisher Preface, Gunther Stuhlmann.

Nin: the Diaries

Volume V: Recurring themes are evident: conflicts, conditioned responses, lifelong efforts to shake off the past and to create a “liveable” present, all of which “make up the essential warp and woof of Anaïs Nin’s luminous tapestry.”

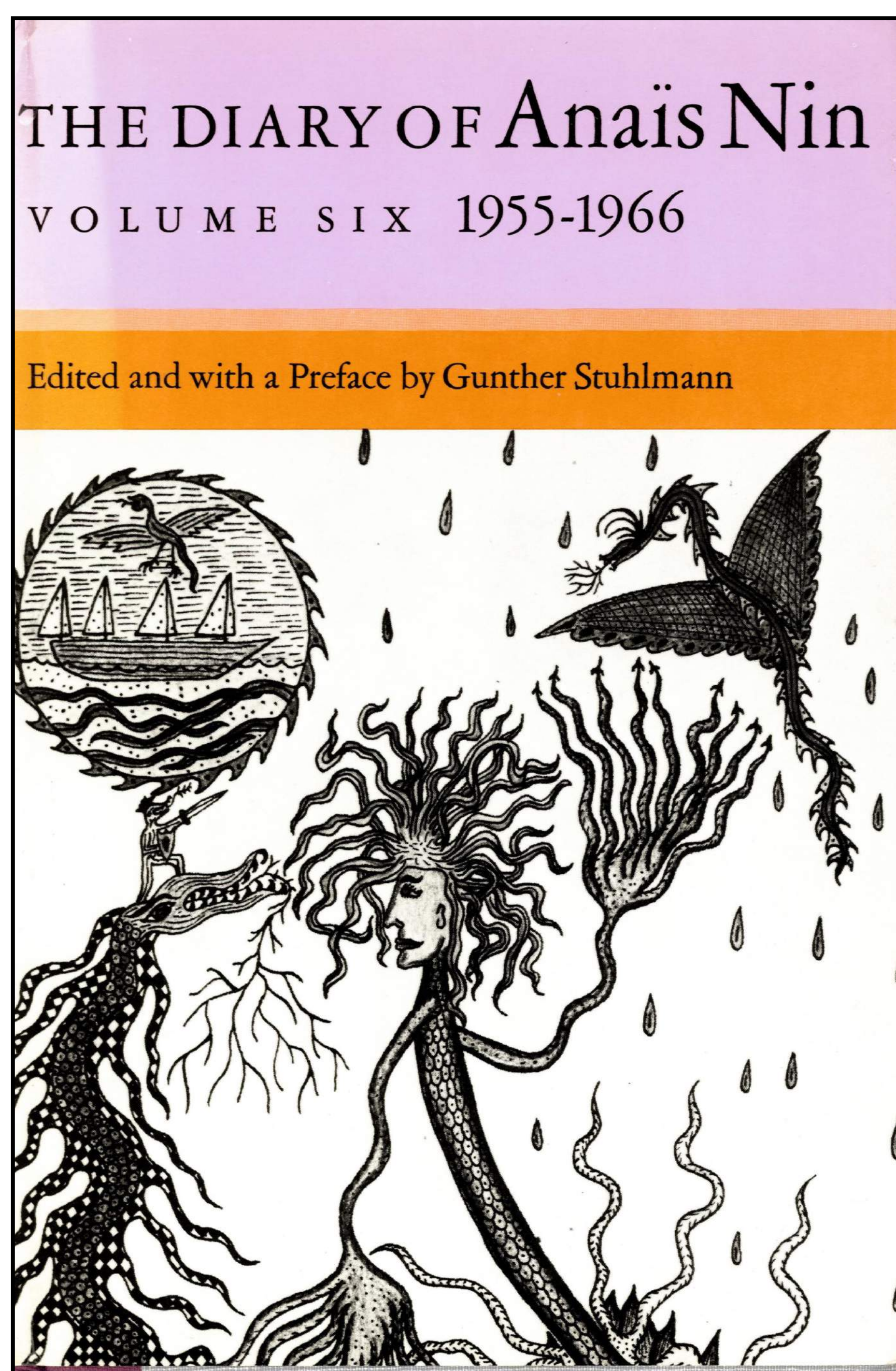


Note: Volume descriptions paraphrased from Publisher Preface, Gunther Stuhlmann.

Nin: The Diaries

Volume VI: In this volume, Nin began the process of having her Diaries published. Thus, she begins to write in an edited style, being (sometimes painfully) conscious of the ways in which what she was writing might effect others. When questioned about this self-editing, she later observed: “What I publish is about half of what I’ve written. Still, there’s very little of the essential left out because I think there is enough left to read between the lines and to complete the story”

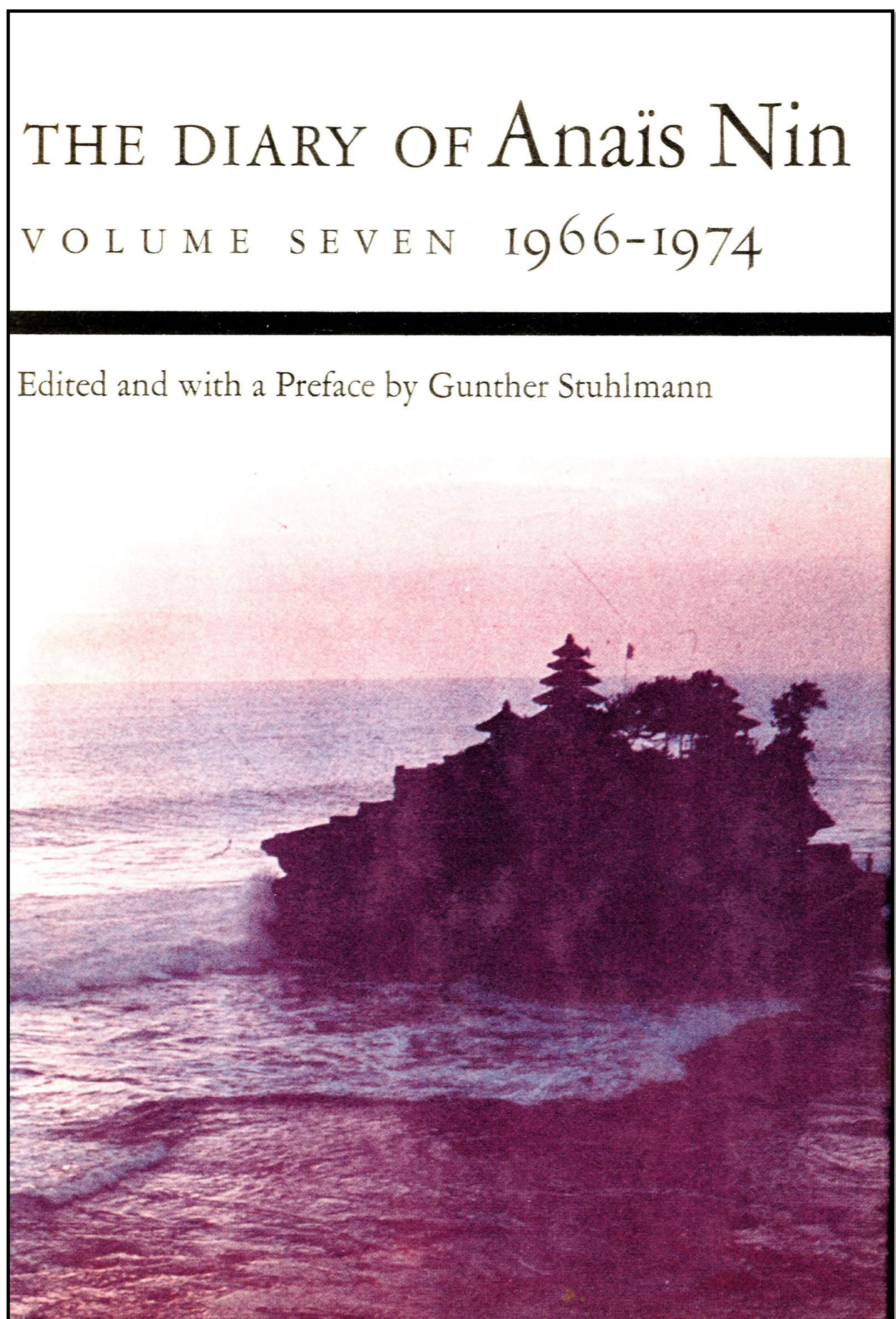
Snyder, Robert. *Anaïs Nin Observed*. 1976.



Note: Volume descriptions paraphrased from Publisher Preface, Gunther Stuhlmann.

Nin: The Diaries

Volume VII: This volume is the last in the series. Nin died in 1977 after a long battle with cancer. Yet, at the culmination of her life, and her life's work, she asks: "How could I have felt so weak and so passive at twenty and feel so strong now? It is so wonderful."



Note: Volume descriptions paraphrased from Publisher Preface, Gunther Stuhlmann.

Nin: Diaries from Bank Vault to UCLA



- The above photo is Anaïs in a bank vault, where the Dairies were secured. At one point during WWII in 1940, she received a cable from Paris indicating that a box of Diaries had been traced and found lying in one of the small stations in France. The War had passed it by. The box was eventually returned to the bank vault.
- The Library of Congress had requested the Diaries as a gift, in which case they would have become a national treasure. However, the funds from their sale were important to Anaïs in her last years during which she suffered from cancer prior to her death in 1977.
- The Diaries were acquired by the University of California, Los Angeles, through a donation of \$100,000.00 from philanthropist Joan Palevsky, who was a fan of Nin's.



Nin: Awards and Accolades



- A popular university and commencement guest speaker throughout the 1960's and 1970's.
- **Honorary Doctorate** at the Philadelphia College of Art, 1973.
- **United States National Institute of Arts and Letters Inductee**, 1974.
- **United Nations Year of the Woman, Honours**, 1975.
- **Woman of the Year**, Los Angeles Times, 1976.
- Writing has been transcribed into over 30 languages and has sold over 3 million copies.



Nin: On Dr. Evelyn Hinz



- Nin was asked if there was a particular critic who best understood her work. She replied:

The first critic of my work was a man, Oliver Evans, and the book was titled *Anaïs Nin*. But he did not understand my writing; he took it too literally and was not transcendental or symbolic enough. The best critic is a young woman, Evelyn Hinz, who has done a very objective – cool, but not cold – study of the entire work. The title of her book is the *Mirror and the Garden: Realism and Reality in the Writings of Anaïs Nin*,... where the problem of illusion and reality with respect to the psyche of the woman is dramatically symbolized. She has great understanding.

Hinz, Evelyn. *A Woman Speaks*. 1975.

- Nin described Evelyn Hinz as a friend “with deep, dark eyes which convey all the depth and thoughtfulness of her being.”

Nin, Anaïs. *Diary*. Spring, 1972.



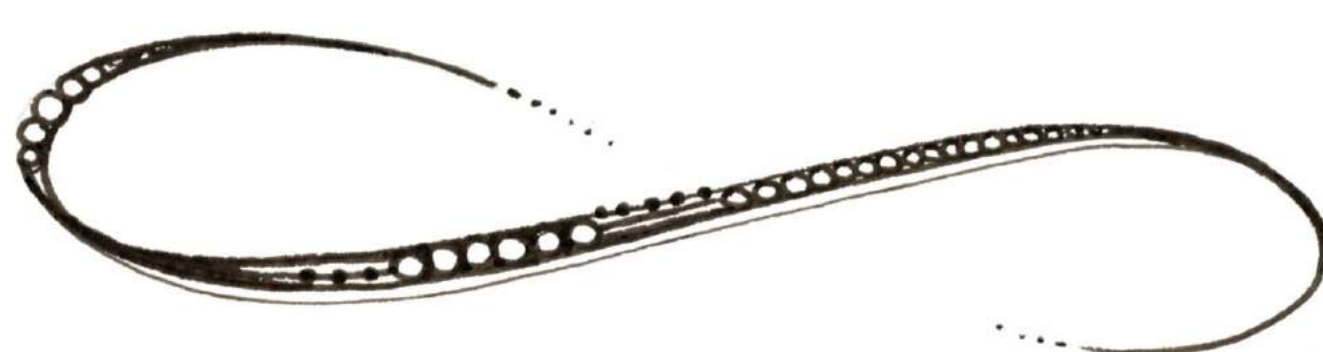
Hinz: Nin's Official Biographer



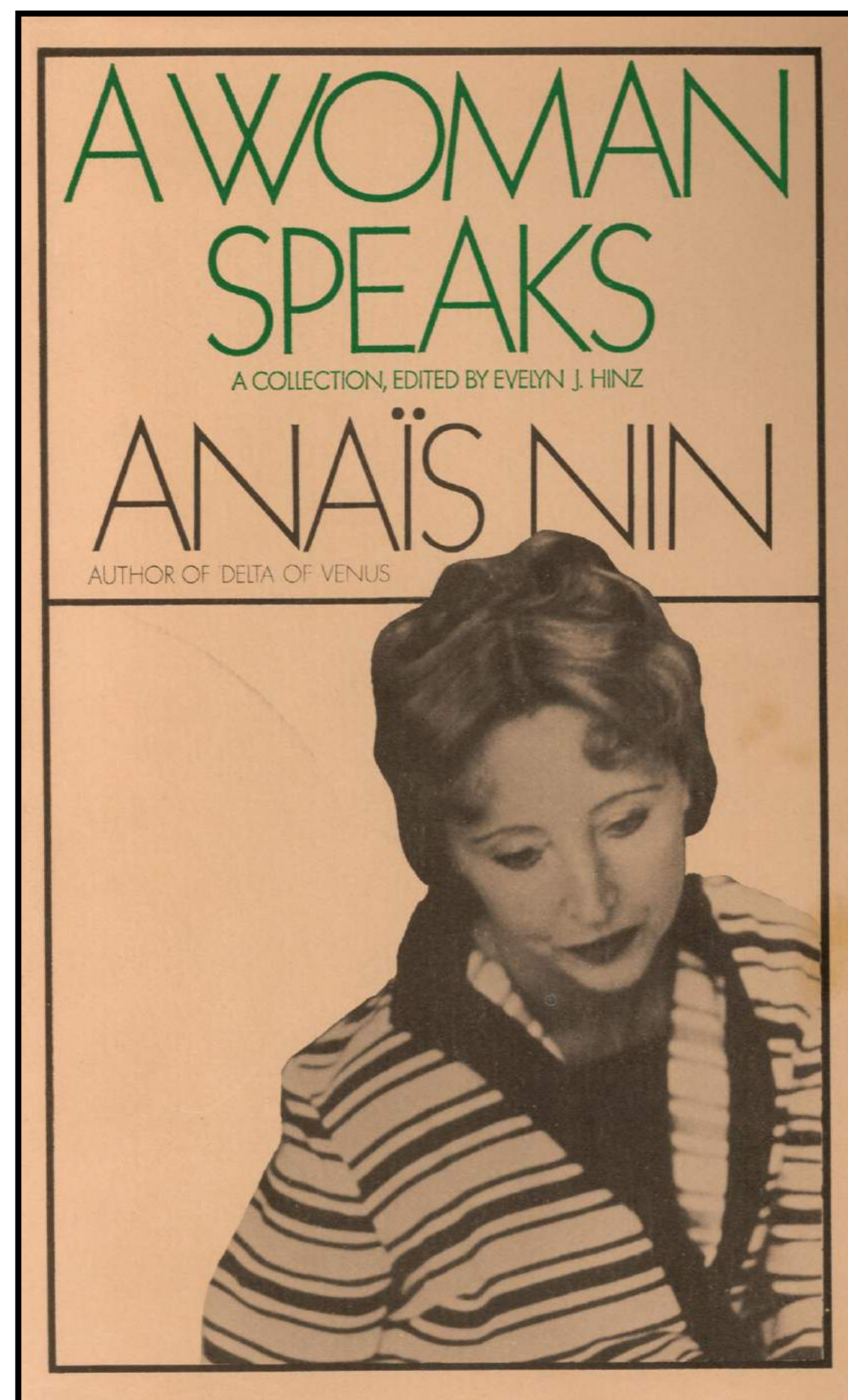
Dr. Evelyn Hinz (1938 – 2002). As well as being Nin's official biographer, Hinz was an internationally recognized scholar and critic, specializing in Nin and in other areas, including critical theory, women's and feminist literature, Jungian analyses of myth, romance and fantasy, and biography and autobiography. She worked very closely with Nin over many years, and was also the executor of Nin's literary estate.

Hinz received a BA *magna cum laude* in 1961 and her MA in 1967 from the University of Saskatchewan, and her PhD from the University of Massachusetts at Amherst in 1973.

Along with her husband, Dr. John Teunissen, she dedicated many years to Nin research and writing. Teunissen was also a literary scholar who republished in 1973, with an extensive critical introduction, *A Key into the Language of America*, by Roger Williams (1643).



Hinz: *A Woman Speaks*



Nin noted: “I am helping women to live, to have courage, to feel, to believe in themselves. Evelyn Hinz is collecting the talks.” They are collected, edited, and artfully interwoven in this book.

In this book, Nin speaks with warmth and urgency on those themes which have always been closest to her: relationship, creativity, the struggle for wholeness, the unveiling of woman, the artist as majician, women restructuring the world, moving from the dream outward, and experiencing their lives to the fullest possible extent.

Hinz, Evelyn. *A Woman Speaks*. 1975.



Hinz: *The World of Anaïs Nin:* *Critical and Cultural Perspectives.*

Hinz was the guest editor for this 1978 Nin Special Edition of *Mosaic, A Journal for the Comparative Study of Literature and Ideas*, University of Manitoba.

Following this edition, Hinz served as the journal's editor from 1979 to 1999.

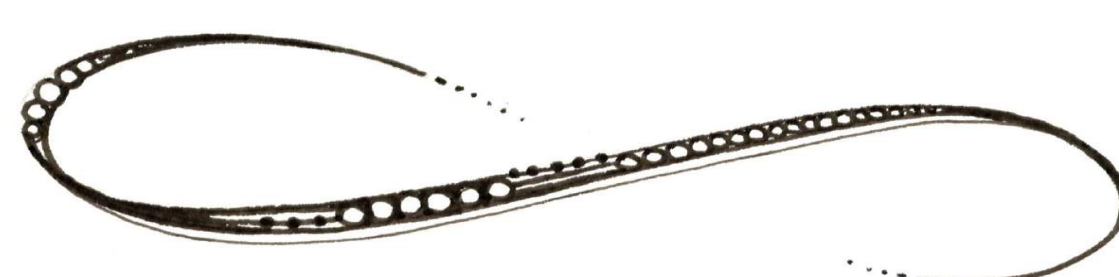
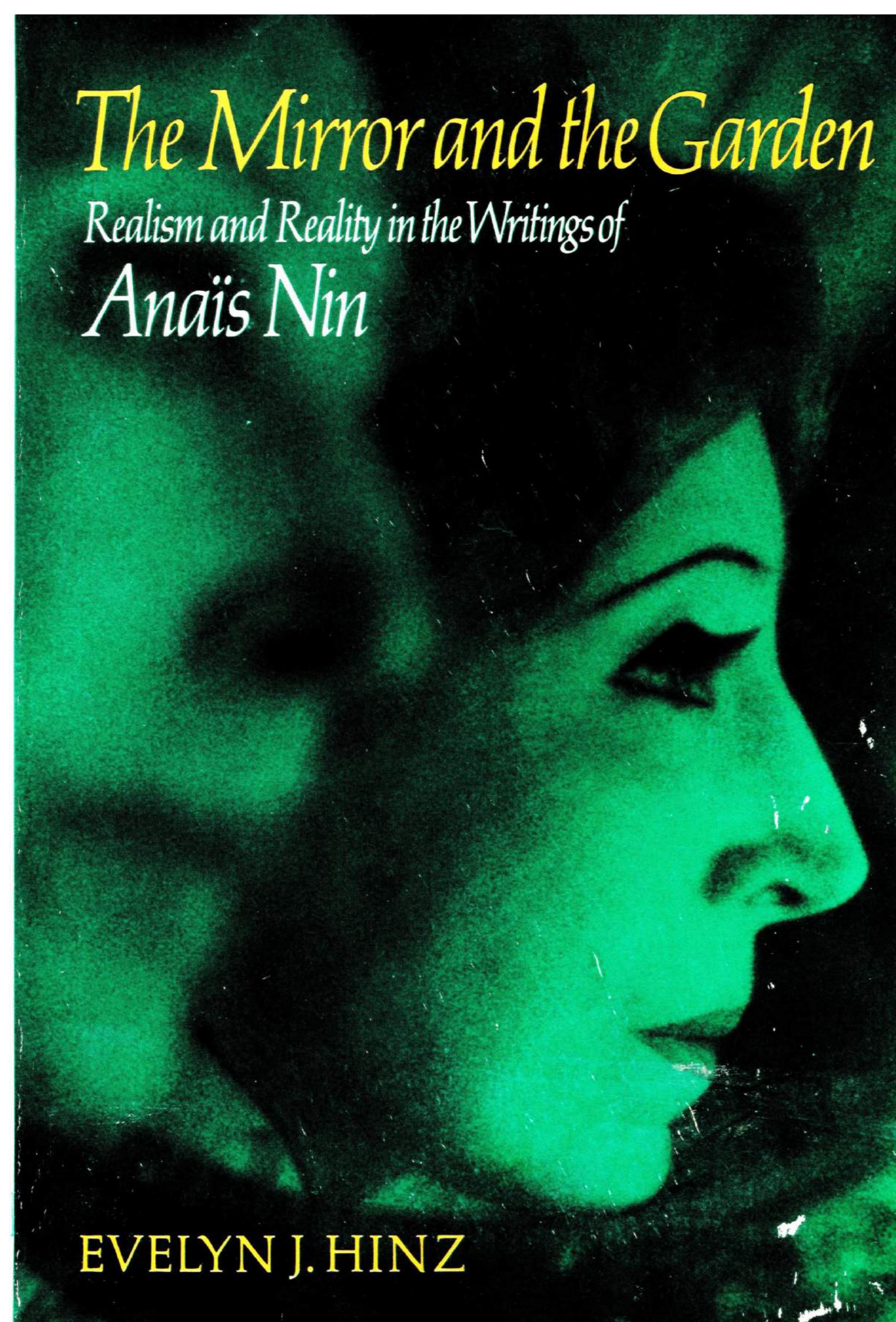


Note: Art cover of Anaïs Nin by Olive Leonhardt, an artist from New Orleans.

Hinz: *The Mirror and the Garden: Realism and Reality in the Writing of Anaïs Nin.*

In this perceptive study, the artistic achievement of Anaïs Nin, as critic, novelist, and diarist, is considered as part of the literary mainstream. She is discussed as an innovator of a poetic, highly subjective, and individualistic style; as an early practitioner of the modern psychological novel; as an authentic feminine voice in the arts; and as the inspiring protagonist of *The Diary*, engaged in "an odyssey from the inner to the outer world.

(Excerpted from book jacket. 1973.)





Feather art
drawing created
by Saskatoon
artist
Margaret
Bremner.

