

THE UNIVERSITY OF MANITOBA

A PROBLEMATIC GROWTH STORY:
THE THEORY AND PRACTICE OF PERSONALITY
IN THE DIARY OF ANAÏS NIN

by

PENNY L. OLAFSON

A THESIS
SUBMITTED TO THE FACULTY OF GRADUATE STUDIES
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF MASTER OF ARTS

DEPARTMENT OF ENGLISH
WINNIPEG, MANITOBA

1986



Permission has been granted to the National Library of Canada to microfilm this thesis and to lend or sell copies of the film.

The author (copyright owner) has reserved other publication rights, and neither the thesis nor extensive extracts from it may be printed or otherwise reproduced without his/her written permission.

L'autorisation a été accordée à la Bibliothèque nationale du Canada de microfilmer cette thèse et de prêter ou de vendre des exemplaires du film.

L'auteur (titulaire du droit d'auteur) se réserve les autres droits de publication; ni la thèse ni de longs extraits de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation écrite.

ISBN 0-315-37252-4

A PROBLEMATIC GROWTH STORY:
THE THEORY AND PRACTICE OF PERSONALITY
IN THE DIARY OF ANAÏS NIN

BY

PENNY L. OLAFSON

A thesis submitted to the Faculty of Graduate Studies of
the University of Manitoba in partial fulfillment of the requirements
of the degree of

MASTER OF ARTS

© 1986

Permission has been granted to the LIBRARY OF THE UNIVERSITY OF MANITOBA to lend or sell copies of this thesis, to the NATIONAL LIBRARY OF CANADA to microfilm this thesis and to lend or sell copies of the film, and UNIVERSITY MICROFILMS to publish an abstract of this thesis.

The author reserves other publication rights, and neither the thesis nor extensive extracts from it may be printed or otherwise reproduced without the author's written permission.

TABLE OF CONTENTS

INTRODUCTION	1
CHAPTER ONE	
Nin's Theory of Personality and Her Contradictions	7
CHAPTER TWO	
Inventing the Schema or Being the Matrix	
Alternate Modes of Growth Toward Wholeness	24
CHAPTER THREE	
The Positive and Negative Dimensions of	
Identification and Projection.	65
CHAPTER FOUR	
The Relation of the Sensual and Maternal to	
Nin's Identity as Woman and Artist	93
CONCLUSION	122
BIBLIOGRAPHY	127

ACKNOWLEDGEMENT

I would like to express my gratitude to those whose help sustained me during the writing of this thesis.

I am particularly grateful to Dr. Evelyn J. Hinz who inspired my desire to be a writer. I offer my sincere appreciation of both her directness and sensitivity in being a "proper mirror" for my creative fostering as a critic.

My husband, Kevin Olafson, contributed the linocuts which preface each chapter and offered continual support on the homefront where my children Jon, Leif and Freya viewed with interest my commitment to "reading and writing." Carol Plumridge, my typist, took a personal interest in my progress and was reliable and accomodating.

As well, I would like to acknowledge my parents, Nina and Kris Magnusson, from whom I inherited the "stubbornness" which gave me the will to persist---better yet to finish!

INTRODUCTION

The Diary of Anaïs Nin has been widely acclaimed as the record of the development of a personality and as the dramatization of a woman's growth toward liberation.¹ Margaret Lee Potts eulogizes the Diary as "a prototype of the genesis and evolution of the creative personality" and claims that Nin--in putting her art ideology into practice--becomes a self-creative heroine.² Similarly Valerie Harms maintains that Nin taught her the importance of risking and growing and refers to her as "the most important representative of the questing female writer."³ If to Diane Wakoski "she is the closest thing to Venus living among us," to Sharon Spencer she is "a heroine for our time" and "a model of affirmative life."⁴ Like Stephanie Demetrakopoulos who claims that Nin "matures into a woman sure of her sexuality," Linda Leonard cites Nin as an example of woman transforming immature relationship patterns, "bringing possibility and actuality together."⁵

Certainly this is how Nin herself wanted us to respond. In her essay collection, In Favor of the Sensitive Man, she is emphatic about the need for models, heroes and leaders to provide "blueprints for the creation of human beings."⁶ She considers her Diary to be "a long study of the psychological obstacles that have prevented woman from her fullest evolution and flowering" and insists that "I was keeping a diary . . . which was a mirror reflecting my growth or the pauses in this growth, as well as making me attentive to the growth of those around me (pp. 27, 63). Similarly in The Novel of the Future Nin's reflection on the genesis of her

Diary focuses specifically on its purpose as "a measure of growth, at times a log of discipline . . . intended to build a strong character."⁷ She regards her Diary as a model, claiming that "people who turn to the diary are seeking themselves, the tracing of a route toward expansion and awareness, the road to creativity" (p. 74). Finally in A Woman Speaks Nin stresses that "to have a story of growth more or less organic and fairly complete is very important to women."⁸

Although the Diary does indeed contain a persuasive theory of self-development and individuation, the question remains whether the theory is in fact supported by the practice. Insofar as that "practice" refers to Nin's own life, for example, what has to be borne in mind is the highly-edited nature of the Diary. Although Nin and her editor, Gunther Stuhlmann, would like readers to believe that the published Diary is the authentic version, as Evelyn J. Hinz, Nin's biographer, has pointed out, actually the original is a very different document and edited moreover from the vantage point of the successful, mature Nin. In a 1978 lecture at the University of California, Hinz explained that the editing of the Diary is "extensive and substantive . . . with the result that the image of Nin reflected in the Diary differs dramatically and radically from that which informs the journal and which is confirmed through interviews."⁹ Consequently the reader must never confuse Nin of the Diary with the person Anaïs Nin and must recognize that the Diary is a stylized response from a controlled viewpoint.

Further emphasizing this distinction is Duane Schneider who, in "Anaïs Nin in the Diary: The Creation and Development of a Persona," argues that what Nin creates is the effect of development by her progressive humanization of an essentially literary heroine, the persona/narrator.

Unfortunately in his subsequent book, Anaïs Nin: An Introduction (with Benjamin Franklin V) he takes a negative view of the situation--as also does Nancy Scholar in her recent Anaïs Nin.¹¹ Neither of these critics recognizes or explores the legitimacy and very humanness of the need to create a persona and to control the effect one has on others, just as neither appreciates the social responsibility that Nin attaches to the role of the artist.

Thus to date, neither eulogists nor detractors have responded adequately to the challenge which Hinz suggested would lead to an answer to Nin's relentless question: "Does anyone know who I am?"¹² According to Hinz, the answer could be found by approaching the Diary as "an exercise in the humanistic imagination," whereby one reads sympathetically between the lines, utilizing one's knowledge of the dynamics of behavior (Lecture, p. 12). Such specific advice, moreover, accords perfectly with that of Stephen A. Shapiro who in "The Dark Continent of Literature: Autobiography" defines the genre as "the story of the evolution of a man's formula for himself and the universe--the evolution of a set of attitudes that need not be conceptualized but which will be symbolized by the action and tone of the narration."¹³ So Shapiro emphasizes that although there "is a sense in which all autobiographers are unreliable narrators" fortunately "the transparent window of autobiography reveals things to the reader that are invisible to the autobiographer, no matter how hard he stares at the portrait mirror he has created" (p. 434). Shapiro suggests that what is revealed to the reader is the character's own most crucial needs and assumptions.

Thus the purpose of this thesis is to approach the persona of the Diary as an artistic strategy whereby Nin attempts to come to terms with various

aspects of her personality. My general method will be to examine Nin's theory of self-development in the light of the actual way she presents herself and others (or her art of portraiture). Since most of her theories are to be found in Volume One, my major focus will be on this text, with successive volumes being considered mainly to test whether they did in fact record any growth (Volume Seven will not be considered on the grounds that the editing here was not done by Nin herself).

Specifically the thesis will consist of four chapters. In Chapter I, I will explore the genesis of Nin's theory of personality and the inherent contradictions it reflects. Chapter II will examine the way in which Nin alternates between two rival growth strategies: inventing the schema (plot or pattern) and being the matrix (womb or mold). Chapter III will be concerned with the way identification and projection function as dynamic processes in the course of individuation. Chapter IV will focus on the two faces of the feminine in Nin (the maternal and the sensual) as these relate to her role as both woman and artist.

Overall, therefore, my objective is neither to praise nor discredit Anaïs Nin but rather to seek to understand why her problematic growth story is also so intriguing.

INTRODUCTION

NOTES

¹ All quotations from The Diary of Anaïs Nin are from the following volumes with quotations being identified within the text by volume and page number:

Vol. I: The Diary of Anaïs Nin: 1931-34. Edited and with an Introduction by Gunther Stuhlmann. (Swallow/Harcourt, Brace & World, 1966).

Vol. II: The Diary of Anaïs Nin: 1934-39. Edited and with an Introduction by Gunther Stuhlmann. (Swallow/Harcourt, Brace & World, 1967).

Vol. III: The Diary of Anaïs Nin: 1939-44. Edited and with an Introduction by Gunther Stuhlmann. (Swallow/Harcourt, Brace & World, 1971).

Vol. IV: The Diary of Anaïs Nin: 1944-47. Edited and with an Introduction by Gunther Stuhlmann. (Harcourt Brace Jovanovich, 1971).

Vol. V: The Diary of Anaïs Nin: 1947-55. Edited and with an Introduction by Gunther Stuhlmann. (Harcourt Brace Jovanovich, 1974).

Vol. VI: The Diary of Anaïs Nin: 1955-66. Edited and with an Introduction by Gunther Stuhlmann. (Harcourt Brace Jovanovich, 1976).

² Margaret Lee Potts, "The Genesis and Evolution of the Creative Personality: A Rankian Analysis of The Diary of Anaïs Nin," Journal of the Otto Rank Association, 9(Winter 1975), 1-37.

³ Valerie Harms, "Anaïs Nin, Witch of Words," in her Maria Montessori, Anaïs Nin, Frances Steloff: Stars in My Sky (Riverside, 1975), (Weston, Conn, 1976), pp. 82-118.

⁴ Diane Wakoski, "A Tribute to Anaïs Nin," A Casebook on Anaïs Nin, ed. Robert Zaller (New York, 1974), p. 152; Sharon Spencer, "Anaïs Nin: A Heroine For Our Time," Journal of the Otto Rank Association, 12(Summer, 1977), 11.

⁵ Stephanie Demetrakopoulos, "Archetypal Constellations of Feminine Consciousness in Nin's First Diary", in The World of Anaïs Nin, ed. Evelyn J. Hinz (Winnipeg, 1978), p. 131; henceforth abbreviated as "A. C." Linda Leonard, The Wounded Woman, Healing the Father-Daughter Relationship (Boulder, 1983), p. 48; henceforth abbreviated as W. W.

⁶ Nin, In Favor of the Sensitive Man and Other Essays (New York, 1976), p. 31; henceforth abbreviated as I. F.

⁷ Nin, The Novel of the Future (New York, 1968), p. 142; henceforth

abbreviated as N. F.

⁸ Nin, A Woman Speaks, The Lectures, Seminars and Interviews of Anaïs Nin, ed. Evelyn J. Hinz (Chicago, 1975), p. 178; henceforth abbreviated as W. Sp.

⁹ Evelyn J. Hinz, "The Art of Confession: The Diary of Anaïs Nin from the Biographer's Point of View," Lecture given at University of California, Santa Barbara, April 18, 1978 [p. 5]; henceforth referred to as Lecture.

¹⁰ Duane Schneider "Anaïs Nin in the Diary: The Creation and Development of a Persona," in The World of Anaïs Nin, 9-19. Henceforth abbreviated as "Nin in Diary."

¹¹ Schneider and Benjamin Franklin V., Anaïs Nin: An Introduction (Ohio, 1979), pp. 266, 231; henceforth abbreviated as A. N. Nancy Scholar, Anaïs Nin (Boston, 1984), p. 34; henceforth abbreviated as Nin.

¹² Evelyn J. Hinz, "'EXCUSE ME, IT WAS ALL A DREAM': The Diary of Anaïs Nin: 1944-47," Journal of the Otto Rank Association, 7, No. 2(1972), 21; henceforth abbreviated as "Ex Me."

¹³ Stephen A. Shapiro, "The Dark Continent of Literature: Autobiography," Comparative Literature Studies, 5, No. 4(1968), 432.



CHAPTER ONE

NIN'S THEORY OF PERSONALITY AND HER CONTRADICTIONS

Personality development is Nin's primary concern in The Diary and she was a firm believer in psychoanalysis as instrumental in the achievement of that goal. Beginning with her treatment by Rene Allendy and concluding with a discontinuous but extended period of treatment by the Jungian analyst, Inge Bogner, Nin's faith in the power of psychoanalysis lasted a lifetime. Undoubtedly, however, it was Otto Rank who was the seminal force in Nin's development, providing not only therapy but a comprehensive theory of the psychological growth of artistic personalities. Nin and Rank were closely associated for two years, influencing each other theoretically and supporting each other personally. She first sought him out as an analyst in November 1933, at a time when her conflict between her sense of self as a woman and as artist was at an apex. In 1934 she followed him to New York and became his associate and assistant for a five-month period.

Recognizing and appreciating both his creative spirit and his great humanity as healer, Nin wanted to support him in his effort to make a new life. By 1935 Rank was becoming increasingly interested in the psychology of women. He wrote "Reflections on the Diary of a Child" as a preface to Nin's early journal, which Miller wanted to publish, and as Virginia Robinson and Anita Faatz point out, ideas developed in this preface are found in the chapter "Feminine Psychology and Masculine Ideology" of his Beyond Psychology.¹

Basically Rank's contribution to Nin's theory of personality involves three premises. The first of these is his concept of the creative will as anti-deterministic. Rank calls the conscious will "the central point of psychology if not of world history" and in Beyond Psychology he defines the term as "an autonomous organizing force in the individual which does not represent any particular biological impulse or social drive but constitutes the creative expression of the total personality and distinguishes one individual from another."² As he also explains, it was this unorthodox approach that occasioned his break with his mentor, Freud: "It was on the vital issue of philosophies underlying individual therapy that I definitely deviated from Freud and his mechanistic conception of the ego as a mere product and puppet of the extra-individual forces, the 'id' and the 'super-ego', commonly known as hereditary and environmental determinants. Such deterministic interpretation of behaviour may serve to justify neurotic attitudes but leaves little room for any constructive development of self-autonomy and responsibility" (p. 50). Rank's psychoanalytic stance and Nin's artistic world view became organically related because both are based on the affirmation of the relativity of personality and the conception of life as a constant process of becoming what one wills.

The second Rankian premise forming a cornerstone in Nin's theory of personality is his interpretation of the exercise of the creative will as a means of harmonizing life's fundamental dualism, with the trauma of birth being the initiation into the experience of duality. Essentially this implies a view of art as the mediator between the individual and the collective, with art therefore being regarded as both a personal and social phenomenon. This experience of a tension between union and separation, which Rank regards as constant and inherent in the process of living,

creates a dialectic from which both the growth process and artistic creation ensue. The particular modes of dealing with the experience of duality through the exercise of the will are functions of the personality, and thus Rank's theory of will provides the foundation for his concept of three different "personality types." In Truth and Reality, Rank describes the creative type as the one who "evolves his ego ideal from himself, not merely on the ground of given but also of self-chosen factors which he strives after consciously."³ In contrast, there is the average type who stays within the boundaries of custom and convention, and the neurotic type who refuses to submit either to the standards of the collective or the need for self-assertion. In Art and Artist Rank defines the neurotic as the artist-manque. Whereas the creative productive personality succeeds in harmonizing the experience of duality, the neurotic fails.

Furthermore, the third Rankian premise influencing Nin's theory of personality envisions the creative personality type as the one who could provide a model of growth and who might eventually transform society because, as he argues discursively, internal growth transferred to externals can transform reality and alter societies. If self-affirmation is the means to fulfillment, the creative personality is the best practitioner. In Truth and Reality he observes that the "creative man saves himself first of all from the neurotic chaos of will denial and self-consciousness since he affirms himself and his own creative will, which at once protects him in the growing advance of consciousness from falling into inhibiting self-consciousness" (p. 289). Thus to Rank art is not an end in itself, but rather an evolutionary tool contributing to the exploration and development of both the self and the world. The work of art is but the external symbol of a profound psychological process within the artist

whereby he struggles for self-affirmation, self-actualization, even self-transcendence. Hence the artist's primary creative production is his own personality which is expressed, explored, and extended repeatedly in his works. The artist is a model of the individualized or realized self and narcissism is but a phase in the process of growth towards this ideal.

Accordingly, for Rank the evolution of the creative personality involves three definable phases: self-nomination as artist, identification with masters or artistic schools, and ultimately liberation, an on-going development of a personal style. Again it is the dynamic of this individuation process which distinguishes the artist from the other two types: "While the ideal of the average is to be as the others are, the ideal of the neurotic is to be himself, that is what he himself is and not as others want him to be. The ideal of the creative personality finally is an actual ideal, which leads him to become that which he himself would like to become" (T. & R., 268).

Nin admired Rank's theories and referred to him as "the man who possessed the knowledge [she] needed to enter life boldly and courageously" and contrasted his approach to her personal development with that of the conventional Dr. Allendy (I, 336). As Nin's analyst, mentor and soulmate, Rank reassured her that everyone struggles to form an effective, integrated personality, and he highlighted the primacy of the conscious will as the decisive psychological factor in human behavior. Through Rank, Nin came to the realization that her personality as artist was both self-generated and perpetually changing or evolving. During her lifetime Nin made repeated reference to Rank's Truth and Reality, acknowledging the impact it had on her own evolution and recommending it to others actively engaged in the process of self-definition and discovery.

At the same time that Nin found much to praise in Rank's theory of personality she also believed that he himself was not a good example of its practice. In particular, she felt that he failed in adapting creative principles to the art of living, and in this context it is valuable to consider Rank's own depiction in Art and Artist of the neurotic type or "halfway artist": "Here we are discussing the far more interesting type, which whether in the course of an ensemble of creation or even within the compass of a single work, passes suddenly from the formative artist into the scientist, who wishes--really he cannot help himself--to establish, or, rather, cannot help trying to establish, psychological laws of creation or aesthetic effect. This diversion of artistic creation from a formative into a cognitive process seems to be another of the artist's protections against his complete exhaustion in the creative process."⁴ To Nin, Rank himself is an example of this type of deflected artist; although he articulated his ideas, he himself did not live them out: "il pense sa vie" (I, 327). In turn, the person who does put his theory into practice, as she sees it, is herself--a situation which she believes Rank also recognized. Nin reports (as a direct quote) the following statement by Rank to her: "Knowing you, everything which was an objective fact before has come alive, animated, embodied" (I, 336). Although she goes on to explain "Rank seeks the presence of someone who is living out symbolism and ideas and theories, not just talking them," she has already implied she is the "someone" whose presence he seeks.

At the same time, however, Rank also wondered whether it was possible for any woman to be an artist. Given his conception of the creative will as active and forceful, he had difficulty envisioning the possibility for woman artists to achieve self-actualization in both areas. In Rank's view

intuition, reactive and receptive capabilities, are linked primarily to the feminine, while he conceives of the artist as "the deformer and inventor" (I, 291). This view of the artist leads him to believe that the ability to destroy is prerequisite to creation. Woman's inability to separate and to criticize is the basis of Rank's polarization of the roles of woman and artist and of his suggestion that Nin will have to make a choice between the two identities. Rank claims, when cured of neurosis, woman enters life, whereas man enters art. As Nin reports it: "The feminine quality is necessary to the male artist, but Rank questioned whether masculinity is equally necessary to the woman artist" (I, 309). Rather than accept Rank's assumption that woman's humanity and closeness to life preclude her artistic greatness, Nin not only rejects his position on this issue, but she endeavors to make this distinction the very basis of her feminine artistry and individual success.

In doing so, she turns to the Jungian ideal of the wholeness or sufficiency of the self, containing both the masculine and the feminine within. In Collage of Dreams, in a chapter entitled "Transforming the Muse", Sharon Spencer explores the Jungian influence on Nin's theory of personality, pointing out that "Jung's idea of psychological bisexuality provides both the theory and the dynamics of a process through which an individual can strengthen herself by bringing unconscious 'masculine' powers into consciousness and integrating them with other aspects of the self. Jung's theory of personality provides both an ideal of self-sufficiency and psychic wholeness, as well as a process for achieving both"--self-realization through actualization of the shadow or implementation of the animus.⁵

While Martha Jaeger and Inge Bogner were two Jungian analysts who were

Nin's confidantes and advisors, she was also deeply influenced by the writing of M. Esther Harding whose books The Way of All Women and Woman's Mysteries, Ancient and Modern enabled her to reclaim woman's complexity through the discovery of an older more complex ideal of woman. In Woman's Mysteries Harding demonstrates how the archetype of the feminine is related to the many moon goddesses that were worshiped in the ancient world. The ancient goddesses of the moon were dual in nature and were regarded as givers of life and as agents of nature's destructive powers. Through Harding, Nin rediscovered the concept of virginity as a social and psychological condition, implying a self-possession or emotional self-sufficiency, and wherein sexuality, autonomy and maternity are not mutually exclusive dimensions of woman's identity. Whereas, Harding declares, a "woman who has a psychological attitude to life which makes her dependent on what other people think" is no virgin, conversely "the woman who is virgin, one-in-herself, does what she does--not because of any desire to please, not to be liked, or to be approved, even by herself; not because of any desire to gain power over another, to catch his interest or love, but because what she does is true."⁶ For Nin, Harding's study of the relationship of woman to the moon reclaims the dimensions of feminine nature that Judaism and Christianity attempt to repress, namely woman's sexuality and her destructive power.

Although Harding's definition of woman would allow for the "destructive" aspects of art that Rank's definition of artist associates with the masculine, Nin's own strategy was to redefine the concept of artist and in so doing to promote values traditionally associated with woman and the principle of eros; the seeking of relationship and connections, the giving to human concerns a priority over abstract

concerns, and the sustaining of a sensitivity to others by empathy and intuition. In the same way, in contrast to Rank's conception of the artist as the ideal personality type, Nin's theory endeavors to downplay associations of art and elitism. To Nin, artist "simply means one who can transform ordinary life into a beautiful creation with his craft" (I.F., 88). To her the artist is the "magician" and art is public dream. In A Woman Speaks her references to the artist as "whoever has creative will" and as "no more than a hypersensitive instrument of receptivity" attest to her desire to downplay any concept of uniqueness (pp. 195, 244).

Conversely, in her essay collection In Favor of the Sensitive Man, under the title "The New Woman", Nin claims that the "artist is the only one who knows that the world is a subjective creation. . . .It is a materialization, an incarnation of his inner world. . . .He hopes to impose his particular vision and share it with others" (p. 12). If such a statement reinforces Nin's view of the artist as gift-giver, in her use of the word "imposes" the first major contradiction in her "feminine" theory of art begins to appear. Such a word connotes the opposite of sharing and responsiveness to others--an impression which is further generated by her observation that "the artist is driven" and "feels compelled to make his dreams public" (W. Sp., 192). In turn, given the extent to which life and art overlap for Nin, it is not surprising that a similar contradiction informs her theory of personality and growth. For Nin, growth implies an increasing degree of recognition of one's core. What changes or evolves is not the core but one's level of awareness of it and one's ability to give the core in relationships. Maturity which is growth's goal implies "a consciousness of others' struggles", characterized by our developing capacity for parenthood and compassion for our parent (W. Sp., p. 187).

Similarly "the recognition of other cultures and other forms of thought, knowing when to yield . . . is part of our gift for relationship. There is a time when yielding is not conceding but acceptance of the other's existence and also of the motivation for what he does" (W. Sp., 17). Knowing when to yield is yielding selectively and implies that rivalry has lapsed.

In The Novel of the Future Nin defines personality as "the purest example of relativity" and stresses that its unity "should come from organic growth. It should not be imposed from the outside or [be] premeditated" (p. 195). Accordingly, her major symbol of the self is that of a circle wherein introspection is the means of finding the center and relationship is the means of exploring and establishing the circumference or limits. Thus, in an early volume of the Diary she observes: "Psychologically, a great personality is a circle touching something at every point. A circle with a core" (II, 249)--a statement she also echoes in the sixth volume: "Life is not being at the center but being in contact with others. The center of attention is the child's prerogative" (VI, 101). Furthermore, to emphasize that growth is an organic process she employs metaphors from nature: "manifestations of the personality bloom only in the presence of love or friendship" (N. F., 149). As a record of her own flowering personality, she argues that the Diary is equally "an organic construction; it's something that evolved cell by cell and day by day without a conscious pattern" (W. Sp., 246).

Unfortunately Nin's theory of artistic and personal development is also at odds with her view of personality as creative will aspiring to effect an ideal, just as she also protests too much about the organic nature of her life and art: "diary writing has always played a very important role in

womens' development. And mine particularly centered on the obsession with growth" (W. Sp., 150). And a similar contradiction underlies her comments on the nature of the self: "The 'self' in my work is merely an instrument of awareness, the center of consciousness and experience, but it is like the self in Proust, a mirror for many other personalities, it is the core from which spring all kinds of relationships to others, studies of these relationships or of their failures. There is a constant, an organic preoccupation with development and growth. . . .What is important in my work is not the self but the seeing power of this consciousness, what it penetrates and reveals. The distortions in our present day world are not caused by self-absorption but by lack of self, lack of centrality, the integrated individualism which should lie at the core, be the structure of the personality . . ." (VI, 280). Here, the self is not important in its own right but rather for what these integrative, expansive and visionary capabilities can accomplish, at the same time that the integrative potential of the self is tied to the core and its propensity for wholeness. Thus, though Nin claims to be most concerned with our secret inner selves, the center of gravity within, not the controlled image of the public persona, her "constant . . . preoccupation with growth" suggests an extreme "self-consciousness" in the colloquial sense. While organic implies a process of nature, a gradual unfolding and an unconsciousness, preoccupation suggests a mind set or a mental fixation.

While at times Nin's theoretical references to growth acknowledge that it is "a continuum," Nin actually "wanted to see a development of life, the growth and development of experience in terms of a continuous evolution" (W. Sp., 160, 153). This objective, articulated in 1966, contradicts her earlier avowal of the desire to keep the ideal out of the Diary, for

"putting art into the diary . . . might kill its greatest quality, its naturalness. No consciousness of perfection must enter the diary. Good-bye completeness" (II, 115). This desire for continuous development or growth reveals a consciousness of perfection and an ideal of completeness, despite Nin's acknowledgement of growth as an asymmetrical process: "Human beings do not grow in perfect symmetry. They oscillate, expand, contract, backtrack, arrest themselves, retrogress, mobilize, atrophy in part, proceed erratically according to experience and traumas. Some aspects of the personality mature, others do not" (N.F., 84).

In A Woman Speaks individuation is clearly considered a priority and a prerequisite to influence or effectiveness as a representative or symbolic self. Nin insists that "it's necessary to be an individual, to be the proper mirror for others. If you have a small mirror you cannot reflect big personalities. In my great effort to perfect myself as a sensitive instrument with a wide range I made a comparison always to the mirror. The mirror has to have an identity and an existence and intelligence in what it records" (p. 162). Although Nin is adamant about the necessity of individuation as a prerequisite to the artist's becoming a representative self, in The Novel of the Future, she has stated that to "be a representative of anything you have merely to be positively and expansively something or someone definite" (p. 147). The circularity of her theory on this issue is unsettling. Here, to be a representative self, is "merely" to be individuated, which clearly undercuts the significance by creating a tautology. To the contrary, renewal, inciting or inspiring others, setting the life flow going is sometimes the implied function of this symbolic or representative self.

Recognizing potential in others is an affirmative function of the

visionary or prophetic powers of the creative self in relationship. As a reverse mirror or mirror for others Nin claims: "Each one has found in me an intact image of himself, his potential self. Each one clings to this image of himself in me. For life and for strength" (I, 135). Nin's presentation of the "intact image" of another, residing within her, attributes to this other an external center of gravity. Similarly, her reference to their "clinging" to her image of them implies their lack of integration and by comparison portrays herself as their hub or even their axle. Conversely, in The Novel of the Future, developing an overidealized image of an individual is cited by Nin as a destructive capability of the creative personality and an aspect of the art of portraiture (p. 150). Although it is not clear whether she means in a psychological or fictional/literary sense, it is important to note that overidealization is judged to be destructive and to recall how emphatic Nin is throughout the Diary about her personal inability to be destructive, and by implication to indulge in overidealization.

Essentially Nin's sense of self as "the proper mirror for others" contradicts or opposes her understanding of the self as "impersonal revealer." Basic to this representative dimension of the self as mediator or impersonal revealer is the objective process of judgement. Conversely Nin envisions the individuated self as a forerunner, operating as a proper mirror for others, exerting visionary and prophetic powers which are subjective, empathetic and affirmative of others. According to Nin, individuation must be complete, for the self to function effectively in a symbolic or representative manner. Furthermore, if the individuation process basic to becoming a proper mirror must be complete prior to the self functioning in a representative or symbolic manner, growth and

development are regarded as continuous, demonstrating a predetermined sequence rather than reflecting a continuum.

Nin's perpetual notion of "betweenness" also betrays her ambivalence and confusion respecting these dual dimensions of the self--the representative and the individuated. While the former is objective and impersonal, the latter is subjective and idealistic. Her sense of self as symbolic connects to an historic or temporal experience of herself as mediator, as "in between": "What I have to say is really distinct from the artist and art. It is the woman who has to speak. And it is not only the woman Anaïs who has to speak, but I who have to speak for many women. As I discover myself, I feel I am merely one of many, a symbol. I begin to understand women of yesterday and today. The mute ones of the past, the inarticulate who took refuge behind wordless intuitions, and the woman of today, all action and copies of men. And I, in between" (I, 289). This sense of the self "as between" the inarticulate and the active fueled Nin's desire to become articulate--to be heard.

Noteably Nin's allusion to the self as "merely" a symbol is a quotation from volume one of the Diary (1931-34). Although the phrase "merely one of many" functions to de-emphasize individuality, the over-all effect of the adjective has the result of downplaying or detracting from the social significance of being a spokesperson. To be merely or just a symbol suggests what Paul Tillich would term only a sign and would suggest a token or figurehead position. In Dynamics of Faith, Tillich insists that symbols are basic to the language of faith: "Only a symbol? He who asks this question shows that he has not understood the difference between signs and symbols nor the power of symbolic language, which surpasses in quality and strength the power of any nonsymbolic language. One should never say 'only

a symbol', but one should say 'not less than a symbol'."⁷

On the other hand, in The Novel of the Future Nin's tribute to the collective dimensions of the self as the source of its powers of objectivity idealizes or promotes the representative self as mediator or impersonal revealer: "The artist is aware of his self. He is aware that it is more than his self, that it is at once his guinea pig for experiments, his potential tool, his instrument, his camera, his computer to be nourished, his medium. When Proust says 'I' it is far more than the 'I' of Proust. It is an I which contains many men, and far beyond that, it is a symbol of man. In this lies his objectivity" (p. 37). Nin articulates a concern with the integrity of her art and life and an idealization of the artist as a representative self, as a model. In the preface to A Woman Speaks, Evelyn Hinz quotes Nin's subsequent statement (around 1972) that readers of the Diary "needed to be sure that there was an integrity between the writer and the Diary, that the Diary was not an invention--that it was not image making in the fraudulent sense. They needed to know that. They needed to hear my voice. They needed for me to be there" (p. 18). Indeed this later and overwhelming experience of being needed, fueled her sense of the social responsibility of the artist and motivated her extensive public appearances, intended to substantiate her self-portraiture, to reassure readers "such a life was possible because such a person was real" (W. Sp., ix).

Gunther Stuhlmann, her editor, further reinforces and extends Nin's notion of betweenness when in his introduction to Volume One he makes reference to Nin as oscillating or balancing between: "The diary is the log of her journey through the labyrinth of the self, of her effort to find and to define, the woman Anais, the real and the symbolic one who balances

between action and contemplation, involvement and self-preservation, emotion and intellect, dreams and reality, and who sometimes despairs of ever reconciling these disparate elements" (I, vii). Significantly it is the symbolic Anaïs whom Stuhlmann cites as striving for balance or betweenness. The sense of balancing or betweenness with reference to the self is a function both of the dynamic nature of the self as process, and of the bipolarity or duality which is the very spring of life. If self-definition through creative willing is one side of the story, self-discovery through introspection as well as others' mediation (proper mirroring) is the other. While the Diary offers us the symbolic Anaïs, the real woman is not as readily available.

The polarity of imposing and sharing which is a basic contradiction underlying Nin's feminine theory of art, originates in her theory of growth and personality and is pervasive in her art of portraiture. Her understanding of artistic growth as an implementation of the creative will motivates her desire to put Rank's theory into practice. Aspiring to be unique, Nin feels driven or compelled to impose her artistic vision and to personify continuous growth. The result is her tendency to present herself as inventing the schema. To the contrary, her understanding of personal growth as organic and asymmetrical combines with her artistic need to share her vision and to be a representative or symbolic self. The result is her tendency to present herself as a matrix.

Furthermore, semantics aside, Nin's very conception of wholeness is polarized. At times she conceives of wholeness as an original or primal state we need to recreate, which leads to her concern with matrixing as creative fostering through proper mirroring and makes the core or basic emotional self the means of reclaiming or rediscovering wholeness. On the

other hand, Nin alternately conceives of wholeness as an ideal which needs to be actualized through implementation of the creative will. This presupposition leads to a self-conscious concern with inventing the schema and with image-making or effecting persona, as the means of generating wholeness. Accordingly, this theoretical dichotomy of schema and matrix sustains her practice of balancing or betweenness in an effort to achieve wholeness and maturity. However, as Nin reports: "Larry says my concept of wholeness attained by an equilibrium between duality is not true wholeness. All I do is not break the final cord" (II, 252). As we consider in the subsequent chapter how she alternates between these two modes of growth in her effort to balance, to be an uncommon character and a representative self, expansive and intimate, selective and yielding, woman and artist, objective and visionary, we are reminded of Robert Duncan's image of Nin: "she moves sideways through glass" (III, 19).

CHAPTER ONE

NOTES

¹ Virginia Robinson and Anita Faatz, "Editorial Note" to Otto Rank's "Reflections on the Diary of a Child," Journal of the Otto Rank Association, 7(Dec. 1972), 61-63.

² Otto Rank, Beyond Psychology (1941; New York, 1958), p. 47; henceforth abbreviated as B. P.

³ Rank, Truth and Reality (New York, 1945), p. 29; henceforth abbreviated as T. & R.

⁴ Rank, Art and Artist (1932; New York, 1968), p. 387.

⁵ Sharon Spencer, Collage of Dreams (New York, 1981), p. 104; henceforth abbreviated as C. D.

⁶ M. Esther Harding, Woman's Mysteries, Ancient and Modern (1935; New York, 1976), p. 125; henceforth abbreviated as W. M.

⁷ Paul Tillich, Dynamics of Faith (New York, 1958), p. 45; henceforth abbreviated as D. F.



CHAPTER TWO

INVENTING THE SCHEMA OR BEING THE MATRIX

ALTERNATE MODES OF GROWTH TOWARD WHOLENESS

The Diary of Anaïs Nin is essentially a self-portrait and others are presented as the human context for her emotional evolution. Through Nin's account of her portraiture of Otto Rank, we learn that she conceives of her portraits as gifts, which if they meet with the subject's approval, confirm the subject's understanding of her, rather than her understanding of them (I, 301). Her belief that "in literary relationships I am very masculine" hinges on the willingness of a subject to carry her projections, to accept her casting and to play the assigned roles. If for Henry yieldingness is "a philosophy created out of a temperament", Nin is by temperament most inclined towards the active exertion of her creative will through the invention of schema as opposed to the release of her creative will through the process of matrixing (I, 257). Through the art of portraiture Nin is able to experience her imagination as having the power of reality and insists that "What I imagine is as true as what is" (I, 200). Initially, she makes certain assumptions about others and articulates these fully. Then she relates to others on the basis of these assumptions she has made conscious. In turn, people remain focal in the Diary while they accept the persona assigned them, thereby confirming Nin's sense of herself as visionary or prophetic.

Nin thinks of characters as her creations, as evidenced by her references to them as products engendered by her imagination or as symbols of her past. Although she believes that she has a gift for "reading" character and that she endeavors to intuit the core of a person and to understand them in context, the Diary actually demonstrates her tendency to establish literary relationships. This means that rather than housing her core, the Diary displays her persona as she endeavors to be a matrix for others, by a forcing of the maternal persona. Espousing the superiority of symbolic motherhood she claims to "have known a motherhood beyond biological motherhood--the bearing of artists, and life, hope and creation" (I, 213). Through relationship and through art Nin aspires to follow D. H. Lawrence's dictum: "Give up bearing children and bear hope and love and devotion to those already born" (I, 213). Engaged in the art of portraiture, Nin is free to indulge her love of guiding others, forming lives, playing teacher and judging in quarrels. The problematic issue is whether Nin allows her symbolic children to be themselves.

She admits that one seeks people to corroborate one's preconceived notions: "my father gave me the idea that all men were selfish, incapable of love, unfaithful. Then to prove the exactness of the image, one seeks people who match this image, corroborate this assumption, this generalization. But how wonderful it is to acquire an objective knowledge of others" (I, 175). Seeking people to match one's preconceived image is certainly not a means of acquiring an objective knowledge of others. Ironically, the emphasis in the preceding passage is upon confirming subjective knowledge of others and the personal need to create certain characters, to prove the exactness of one's ideas and images. Significantly, while Nin commences the admission personally by referring to

her own pattern, as she proceeds she distances herself from the pattern identified, and generalizes about the tendency to seek a matrix for oneself, to meet one's personal needs through the relationships one elects. Furthermore, Nin subsequently concedes: "When I write in the first person I feel I am more honest than when a man generalizes" (II, 25). Similarly, we recall a discussion by Fraenkel, Miller and Nin in which Fraenkel advocates making symbols of people, on the grounds "that is the only way to hold on to them" for "as ideas they belong to you, they become incorporated into your world" (I, 102). Whereas, Nin indicates that Miller and Fraenkel hold opposing viewpoints in this discussion, she leaves her own stance unvoiced. But that her philosophical stance is allied with Fraenkel's becomes apparent from her practice.

According to Nin's theory of personality, character is essentially mythic, dynamic and composite. She is aware that the art of portraiture has both positive and negative dimensions which relate directly to the intent or motivation of the portrait artist. Through portraiture Nin proceeds to examine how we are formed, to consider character as destiny and as alterable: "What we call our destiny is truly our character and that character can be altered . . . All this can be altered if we have the courage to examine how it formed us. We can alter the chemistry provided we have the courage to dissect the elements" (I, 126). Essentially this statement is Nin's early affirmation of our ability to invent the schema. Whereas she vehemently confirms the control of character as the means to altering ones' destiny, she cites dissection of the formative elements as prerequisite. According to Nin: "Henry cannot impose a pattern on me, because I make my own. And I can make my own portrait too" (I, 147). Hence, for Nin, portraiture's power resides in its affiliation with the

notion of making and imposing patterns.

Paradoxically, creating portraits of others may function as a mode of personal exorcism, as an instrument for determining and redirecting ones personal patterns. Nin's reflection on her extended portrayal of her father reveals this dimension of portraiture to us: "Through the years I had made a portrait of him which I had sought to destroy in myself. On the basis of a few resemblances, one fears total resemblance. I did not want to be him" (I, 209). Consideration of portraiture's potential as a mode of judgement and knowledge is significant in light of Nin's Rankian belief that the creative personality is unique in its delineation of a genuine ideal. In the passage cited we witness her inversion of the creative process of evolving an ideal. The practice of producing a model of what not to be, is as antithetical to her theory of the creative will as "dissecting the elements" is antithetical to her theory of organic growth and wholeness.

However, portraiture's prophetic powers can be experienced negatively, as Nin's reflection on June attests: "Then I saw the ravages which Henry's literary inventions have caused in June's poor vascillating mind. Everything he has written, said, distorted, exaggerated, has confused her, disintegrated her personality, her own sincerity. Now she stands before the bulk of Henry's writing and cannot tell whether she is a prostitute, a goddess, a criminal, a saint" (I, 143). When June has lost her pattern she objects to Henry's alteration of her stature: "'I expected Henry to do wonderful things with my life, my stories, my friends, to heighten them, add to them. But instead he reduced it all, vulgarized it, made it shabby and ugly . . .' She had wanted to be restored to literature as a character, in all her magnificence and abundance and wildness" (I, 146). Nin is

deeply aware of this very human desire to become a character, to be mythicized, idealized. It corroborates the Rankian assumption that the creative personality not only accepts, but actively glorifies itself. Whereas substantiation of the art of portraiture in the Diary as an art of love can be found in her documentation of the character's exchange of visions or views of the world, interpretation as an experience or act of power is evident from Nin's manner of imposing her vision or views. Essentially we find that Nin strains to make Henry see the world as she does through the vehicle of June's portrait.

Enmeshed in the tangled relationship of Henry and June, Nin speaks candidly of versions of a character and refers to herself as mediator: "They are clearer to themselves and to each other. And I? I may suffer from the insanities they left behind. I may pick up on their tangles, their insincerities, their complexities" (I, 134). This relativity and contagion of perception becomes a prevalent motif for Nin who feels personally empowered to reveal people to each other through the portraiture process: "I am giving Henry and June to each other. I am the impersonal revealer" (I, 136).

Nin's ambivalence concerning the functioning of the creative will in the feminine personality is underscored by her conception of the self as mediator or revealer as an impersonal role. However, although she refers to herself as "the impersonal revealer" in the first Diary, in The Novel of the Future she emphasizes the alchemy of trayer and trayed by insisting people "relate to a presence. Many manifestations of the personality, repulsive or seductive, are the fault of the trayaitist" (p. 150). Furthermore, she believes "in the capacity of certain people to obtain information, secrets, and confessions" (p. 164). Although she

acknowledges the collaboration of the sitter, "obtaining . . . secrets and confessions" suggests the role of portraiture as an exposure. While on the one hand Nin speaks of her "fictionalizing" as distinct from her art of portraiture in the Diary and refers to the creation of a composite portrait which "is no longer the original," her theoretical presupposition within the Diary has been that since growth is interactive, this original personality is by nature composite and the portraiture process is an alchemy. Similarly, although Nin frequently refers to personality as "the purest example of relativity" she also espouses empathy as "the truest objectivity" (N. F., 193, 68).

Portraiture's role as the purveyor of objective knowledge presupposes the portrait artist's cultivation of a fine sensitivity to distinctions between the ideal and the real, the core and the public persona. However, since Nin does not accomplish this we witness imprecision and confusion--such as her theoretical reference to a "flexible . . . core" (N. F., 193). As the center of gravity within, the nature of the core is basically unchanging, and flexibility is a function of fluidity in its exchange of personas. Self-portraiture is Nin's means of establishing or "installing" her ideal personality, the social persona she strains to live up to, whereas the real Nin remains "suspended" and is mediated to us indirectly through the commentary and response--the mirroring of others as well as the rhetorical questions and self-criticisms she advances. She is our unreliable narrator and portraiture provides her with a means of manipulating us as readers.

Although Nin intends through portraiture to explore and acknowledge the significance and value of others, the effect is seldom as inspiring as she suggests: "I see the symbolism of our lives. I live on two levels,

the human and the poetic. I see the parables, the allegories. I felt that he was doing realism, and that I could go up in my stratosphere and survey the mythology of June. I sought to describe overtones. All the facts about June are useless to my visionary perception of her unconscious self. This was a distillation. But it was not brocade. It was full of meaning" (I, 130). But "to describe overtones" from up in her stratosphere suggests a tendency to look down upon others, in fact a going up to look down, one of her acts of pity, interpreted perhaps as love. Furthermore, envisioning the symbolism of our lives as parable or as allegory also reflects a reductive tendency analagous to her "inventing" of myth, "designing of synchronicity" and search for her "psychoanalytic way out of situations." Thus the phrase "up in my stratosphere" is pretentious in its suggestion of power and control, just as to "survey the mythology of June" suggests a scanning or lack of depth rather than a visionary perception, a surface brocade rather than a distillation. Consequently one is skeptical about the extent of reciprocity in Nin's relationships and the degree of autonomy allowed the other, for the passage cited suggests not only an inaccessability, but a satisfaction in distancing herself from others.

Rank's "acceptance of life as drama" was appealing to Nin, as an artistic as opposed to scientific approach to the role of analyst (I, 296). Instead of being bored by yet another manifestation of neurosis Rank's sincere interest in signature means that he prizes variations on eternal themes, the re-enacting, the dramatization more than the pattern, the expression of the drama not the explanation. This archetypal perspective on human nature is basic to his recognition of Nin's experimentation with self and his comment "You tried to live your life like a myth. . . .You are a myth-maker" (I, 272). In response, he acted "as if" she "were unique, as

if this were a unique adventure not a phenomenon to be categorized" (I, 272). However, Nin speaks of the invention of myths as opposed to the discovery of them, and this "invention" conveys the narrow sense of myth as untruth or as serving to explain phenomena and as such is analogous to her ability to see the pattern of our lives as parable or allegory.

Consequently for Artaud she invented the story of her split which she calls "the myth of my divided love" (I, 229). Furthermore with her father she invents the myth of the double, reflecting thereby what she, herself, has described as the typically scientific attitude which "skeletonizes the personality and produces a contraction, a reduction to phenomena" (I, 297).

If for Nin diary writing is a means of reliving her life "in terms of a dream, a myth, an endless story," mythicization means enlarging, developing, magnifying, thereby achieving universality (I, 89). If Nin were indeed a personification of Rank's theories, his recognition of archetype and signature, her conflict over the uniqueness and universality of the self would have wained. Instead, we witness her straining and unnaturalness, as "invention" of myth becomes a mode of inventing the schema, thereby giving the self a mold: "The mold we give to our lives is so that there will be no cataclysms. The order we seek we are willing to surrender to the flow of life at anytime, but it is there as a brake. We put brakes on against our temperament" (I, 214). Molding our lives "as a brake" "against our temperament" is not only unnatural, it is a fearful and defensive action: "so that there will be no cataclysms." Since for Nin, "art itself is a form of control", we would be well advised to take seriously her off-hand and undeveloped comment that "Diary writing as the art of self-defense is worth consideration" (N. F., 138, 146). Giving the self a mold, as a brake against our temperament, is clearly not an organic

growth mode. In fact, it reflects Rank's conception of the artist as inventor and deformer and it is in this sense that she personifies his theories.

Appropriately Nin's concept of the Diary's function seems to parallel the theory of personality she is assimilating and evolving, since The Diary is concerned both with her self-definition and her exploration of woman's nature through her dual sense of self as representative or symbolic, uniquely individual and multi-dimensional. Hence, paralleling the individual and collective dimensions of the self, the Diary is employed both as an instrument for separation and for bridging. Subjectivity, the truths of the inner life are the ultimate realities for Nin, and therefore the Diary is closely tied to her sense of self. She has said the Diary was the gathering place of her fragmented self and yet she suggests that this self functions to hold the Diary together, giving it unity. Self or Diary--which provides continuity for which? As Evelyn Hinz emphasizes: "The Diary is not a reliable index either to the journal or to Nin's life, nor was it ever meant to be" (Lecture, 10). In fact, Nin's intentions are directly related to her alternate strategies of presenting herself as inventing a schema on her own behalf or being a matrix for others. Consequently Nin often employs the Diary as a catalyst to the process of imagining an autonomous self, as an instrument in the mobilization and direction of her creative will. Alternately she intends her Diary to foster and substantiate the value of writing and literature as therapeutic experience. Curiously the latter avant-garde intention forms the substance of her application for a Guggenheim fellowship in Volume Five, but her proposal is so unimpressive, so poorly organized and underdeveloped, readers cannot share her indignation at being passed over (V, 85).

Through control of the art of portraiture Nin is able to confirm her self-image and be in control of the impression she creates on others. It offers a means of dominating or manipulating others through control of the point of view. Furthermore, it enables Nin to effect an idealization of herself and imagine a self-possession which does not yet exist. Schema and matrix are the two approaches between which Nin alternates in her effort to animate or personify the ideals her discontinuous theory of personality advances. Whereas being matrix made her feel womanly, inventing the schema consolidated her sense of artistic identity and her concomitant concern with compulsion, continuity and the ideal. Her powerful and repeated experience of "betweenness" can be considered a direct reflection of her difficulty, even of her ineptness at intuiting when to alter her strategy. On the one hand, she presents herself as both a matrix for others and a model of self-actualization. On the other hand, she presents herself as preoccupied with the process of producing her creative personality. Sensing the discrepancy between her idealized and actualized self she observes: "There were always, in me, two women at least, one woman desperate and bewildered, who felt she was drowning, and another who only wanted to bring beauty, grace and aliveness to people and who would leap into a scene, as upon a stage, conceal her true emotions because they were weaknesses, helplessness, despair and present to the world only a smile, an eagerness, curiosity, enthusiasm, interest" (I, 270). Intuiting her lack of a core to co-ordinate and evolve the diverse personas, she quite appropriately feels split or disintegrated and practices betweenness. As a result she finds: "I had no in-between existence: only flights, mobility, euphoria; and despair, depression, disillusion, paralysis, shock and a shattering of the mirror" (I, 270).

Funk and Wagnall's Standard College Dictionary offers some useful insights on the terms schema and matrix. Inventing the "schema" is a tactic reflecting the "abstract representation . . . of a process, organization."¹ While it may imply a scheming or implementation of a strategy, it also suggests a tendency to dramatization and hence the establishment of literary relationships. Nin's alternate strategy for effecting growth and self-portraiture, being "matrix," suggests the obvious analogy of "the womb", "that in which anything originates, develops, takes shape or is contained" (F. & W., 836). The manipulative dimension of the term matrix is inherent in the connotation of container, as "a mold in which anything is cast or shaped." As well the term matrix has important associations with the process of stereotyping, referring to the "impression of a form, from which a plate for printing may be made" (F. & W., 836). This concept of matrix, as stereotyping, the understanding of others as plates receiving compressed material from Nin as matrix, causes us to reconsider Nin's evident delight in the "printing process." Significantly, we have discovered that there are two modes of casting in which Nin indulges and delights: through inventing the schema there is her dramatization of literary relationships and through the process of being the matrix, there is casting as stereotyping. Nin employs both these modes in her struggle to be prototypic, to be a blueprint for others.

Self-knowledge refers to the degree of conscious recognition of one's core or deepest self, behind the diverse personas. Initially, we find Nin at the center of the Diary, but she's not centered, she's falling apart. She is not a balanced or secure self, as balance properly understood implies being centered, having one's center of gravity within, having a self-concept tied to one's core and not to one's roles or persona.

Such a self is secure, free to be playful with its persona. Balance, wholeness, directing ones destiny become a possibility only when the self has this center of gravity within. Yet the provision of proportion or synthesis to personalities is envisioned by Nin as one of portraiture's dimensions of power: "Henry said 'I have always thought a great deal, but there was a hub missing. And what was the missing hub? It was as you said, an understanding of myself. It is your vision of me which keeps me powerfully together. You reject all the unimportant details. You never get confused as June does, and you give my acts and my experiences the correct proportion'" (I, 154). Having recognized Henry's role as "hub" for June, Nin not only aspires to become a third wheel in their relationship, she wants to be this "missing hub" for Henry. However, this aspiration to be a hub or core for another promotes the idea of an external center of gravity, and as a practice is a basic contradiction of her theory of personality.

Although Nin expects characters to be consistent with themselves, her image of Henry is inconsistent. With Henry she speaks alternately of his criticalness and his absence of criticalness. She calls him a realist and yet maintains he mythologizes June. She prides herself on the organization of the man and of his work. Having claimed to complete his writing, she proceeds to claim his writing completes him. The obvious inference that she is endorsing is the sense of herself as matrix, as his completion. Her perspective is intriguing: "To be consistent with himself, he should not have sought this from me: a unification, a wholeness, a drawing together, a core" (I, 257). While her concept of self as functioning to center or unify others is reflected here, there is real ambiguity with reference to what Henry should not expect from her--that she have a core or that she

function as his.

Basically Nin effects a negative association of her maternal and artistic powers or persona. Envisioning others as characters and therefore as her creations, she proceeds to form, mold, guide and manipulate them. As satellites of her inner space, they must live up to her typing of them. As she presents it, she is the one who evolves, and others do not individuate, they fade. Consequently her presentation of them remains essentially consistent, and they do not reflect the change her dynamic concept of personality and relationship suggests one might expect. In the preface to A Photographic Supplement to the Diary, Nin emphasizes that "we need to see people from many angles" and therefore regrets being unable to include several portraits.² She speaks of her word portraits as an illusive art of image making, and she concedes the incompleteness of her images. To distinguish between biography and visual or photographic representation as modes of portraiture, one must consider the dimension of time and movement, obviously most available to the biographer. This dimension of Nin's self-portraiture seems either stilted or forced as she endeavors to provide her autobiography by means of other's still portraits, substantiating her growth by placing herself in controlled contexts, by means of her manipulation of others' portraits.

Once Nin has formed and developed an image of someone, they are expected to be consistent with this image. She does not allow much room for them to develop or even to age. Her vision of her father is rooted in a static image, an early photograph taken just at the time he left them. Like her father, Rene Allendy her analyst and Miralles her Spanish dancing teacher are in their later years. All three are eventually depicted by Nin less than sympathetically, as men who are old and weary, who can not live

up to her expectations or her sense of their promise any longer. Of Miralles Nin reflects: "Just because I listened to his gaudy stories of a gaudy past, he glowed, he went at his dancing with renewed vigor, he was rejuvenated, he bought himself a new suit" (I, 264). These men have clearly lost their magic for Nin. Allendy's "problem" is that he is not a poet and she refers to him as "the man who is only half a magician" (I, 174). Yet we are to assume that she herself sustains her personal magic, for when he comes to Louvecienne she reports that he is enchanted, just as Henry Miller was ensorcelled.

Homemaking is the stereotypic feminine role and as matrix Nin defines herself as an accomplished homemaker. Not only does she pride herself on her ability to make people feel at home in her world, she makes it her mission to find and furnish a nest for Henry, aspiring to be "the Enormous Parent" just as his mother was for him "immense in the scale of the universe" (I, 53). Ordering and manipulating her environment gives her a sense of reassurance about her ability to invent the schema. Inclined as she was to literary living, keeping her closets in obsessive order gave her a defensive sense of readiness as well as a sense of personal power through control of the persona. When inventing the schema, Nin is concerned with change and flippantly remarks to Madame Allendy that she would not wish for a chair to last ten years (I, 177). Indeed, it is style that attracts her. When being the matrix, she becomes concerned with preservation and fostering. At such times she voices her opposition to the discarding of clothes or furniture, emphasizing her personal attachment: "I often bought two of everything I liked. I felt the danger of loss. I wanted to be prepared against the loss of a dress I loved which might wear out" (II, 59). However, twenty pages later in the same early volume she completely

shifts her strategy and viewpoint: "I never buy for duration, only for effect, as I recognized the ephemeralness of my settings. I know they are soon to be changed to match the inner change. Life should be fluid" (II, 59). Judging her father's struggle for permanency as a fear of life Nin insists: "Whatever is not alive I want to cast away, even if it is an old chair. Whatever is not playing a role in the present drama is good for the attic" (II, 59). But the Spaniard's ritual bonfire is not for Nin who is careful not to cast things any farther than her attic.

Casting out whatever or whoever is not playing a role in the drama is typical of Nin. She finds "an analyst in love is as blind as anyone else in love" (I, 162), and confesses "I think its humorous that I should have gone to Allendy to get cured of a lack of confidence in my womanly charms, and that it should be those very charms he has succumbed to" (I, 163). Despite the "bad theatre" of the whipping they staged and despite the difficulty she claims to have experienced restraining her laughter, she remarks disparagingly "I acted well so that in the taxi, he had a recurrence of 'passion' (I speak relatively) and he was joyous" (I, 196). In the first Diary she wants her men to act like poets and collaborate with her in staging scenes of beautiful emotion. Artaud tells her straight out that this love of hers for her father is an abomination and accuses her quite rightly of giving everyone the illusion of maximum love, of being the chosen one. Her response is revealing: "I was silent. I denied nothing. But I felt he was wrong to interpret it as premeditated" (I, 245). Then when Artaud becomes incensed by her literary living, her reaction is: "There was nothing beautiful about his anger, I seemed to take pleasure in his misunderstanding of me. Because he did not believe me when I tried to say 'I do not want you as a lover' and now he was blaming me for my

weakness. I let him. I did not seek to make him understand himself or me. I let him describe me as one 'tenebrous oscillation.' I let him pronounce his anathemas, curses, as a malific, dangerous being, black magic, and he seemed more and more like an outraged castrated monk" (I, 245). Nin manages to retain her sense of mastery and power by repeatedly emphasizing her control, what she "let him" do. In this "scene with Artaud" she masks her defenses tonally, feigning amusement and engineering for Artaud the role of "outraged castrated monk." Indeed, she does take pleasure in his misinterpretation of the situation.

Early in Diary one Nin muses whether people could "change size according to our vision of them" (I, 53). All five volumes of the Diary corroborate this very possibility through the art of portraiture. While mythicization is regarded by Nin as a means of extending human potential, caricature is a means of belittling. She refers to the archetypal dimension of her portrait of her father as an "image engraved indelibly in mysterious regions of my being, sunk in sand, yet reappearing persistently, in fragments, in other men" (I, 243). This sense of the continuity of personality leads her to discuss her experience of others in terms of superimpositions and synchronicity: "Superimpositions. The impish face of Henry. A sudden flash into his multi-lateral nature. Behind him I see a severe Dr. Allendy, condemning him. Then I see June's face falling away behind the taxi window, and the whole world confuses me" (I, 138). Nin wants to believe that there is great continuity in her relations and devotions to people. Although she justifies this continuity by means of an explication of "her manner of dialogue" with Dr. Rene Allendy and her synchronization of visions with Antonin Artaud, both anecdotes are laughable and both portraits verge unintentionally on caricature. Dialogue

presupposes relationship, reciprocity, a recognition of the others autonomy and in this light it is valuable to study Nin's own reflection on her dialogue technique: "When we are interrupted, it is characteristic of me that my thread remains unbroken. I stand in the room possessed by the theme, and I do not let go. While Allendy is finishing his telephone call in my mind I continue our talk until it is completed, only superficially disturbed by the realistic intrusion, deeply untouched by it, independent of it. This continuity Henry has felt: it is like a catalyzer, a point de ralliement, a magnetic centralizer of scattered and disconnected elements" (I, 181). Here is a fine example of Nin's imposition of continuity through building bridges in her mind. Envisioning reality as a superficial disturbance, as she strains to impose her notion of continuity, the theme which possesses her is the thread she will not let go of. In other words she is not so much possessed and preoccupied, as she is possessive and manipulative. Consequently she indulges in the invention of dialogue and the designing of synchronicity, assuming the integrative function for other selves, usurping their rights and responsibility by inventing the schema.

She writes Antonin Artaud that "What is essential is not to feel that one's words fell into a void" (I, 188). She claims to have "prepared a world" to receive him, as evidenced by House of Incest which "though written before I knew you, was written to synchronize with your vision of the world" (I, 188). Clearly this is an example of her retrospective invention of synchronicity by building bridges or connections in her mind. Indeed, her choice of language for the description of relationships at this juncture is equally forced, to the point of being sterile, almost mindlessly robotic: "As I predicted, Henry is getting stimulated by Walter Lowenfels while I am being stimulated by Artaud, and it is only because I

too am living multilaterally that I can understand Henry's new enthusiasm. His extravagant pages on Lowenfels are the counterpart of my extravagant pages on Artaud" (I, 188). Being stimulated as opposed to getting stimulated suggests a mindless passivity on her own part, despite the implied synchronicity with Henry conveyed in the text by the term "while." Furthermore, she presents her ability to make predictions as synchronicity when actually it is a measure of her control through inventing the schema. Inherent in this passage is the understanding of synchronicity as seeking or being counterparts in an extravagance based on rivalry. As such it is reminiscent of her previously confessed temptation to invent eventfulness as a means of filling out, as a way of matching the eventfulness of Henry and June's life (I, 85).

At the outset of the Diary Nin views art as a relief from life, as an escape from home and garden. She makes a noteworthy analysis of herself: "My greatest fear is that people will become aware that I am fragile, not a full-blown woman physically, that I am emotionally vulnerable, that I have small breasts like a girl. And so I cover all this up with understanding, wisdom, interest in others, with my mind's agility, with my writing, my reading: I cover the woman up, to reveal only the artist, the confessor, the friend, the mother, the sister" (I, 86). Here being emotionally underdeveloped is associated with and represented by physical underdevelopment, not being full-blown is linked to immaturity or not being in full-bloom. If Nin equates not being a full-blown woman with being emotionally vulnerable, the converse, being full-blown could imply either an emotionally secure or emotionally bulwarked or defensive self. Stereotypic feminine persona and the vocation of artist are employed by Nin as a cover or disguise for being underdeveloped as a woman, not full-blown

physically or emotionally. Since this is an insightful self-analysis, reflecting considerable self knowledge, the possibility of growth seems immanent.

Thus we are not surprised when at the end of Volume One, she presents Rank as overly committed to ideation, having "no enjoyment of the flower," while she depicts herself as "turned inside out, flowering to the utmost" (I, 327, 329). While flowering to the utmost is interpreted positively in this context, however on earlier occasions Nin had been severe in her judgment of two other women for their literal enactment of this tendency to turn the flower inside out. Madame Allendy and then Countess Lucie are denigrated for forcing nature, by prying the tulips open so they will appear more exotic (I, 177 and 186). Forcing nature to "appear" exotic or unique is her own basic strategy for self-promotion.

June's fluidity makes the power of yielding apparent to Nin who professes "I love her power of non-resistance, of yielding" (I, 42). Consequently the use of the verb "let" becomes a subtle motif, enabling Nin to suggest that she too is very accommodating, while proving she is in control. Maintaining that she "let" her vision fall short, Nin subsequently claims "I let no one save me from necessary suffering and error" (I, 304; II, 307). If in Volume One she "let June go to the very end of her peversities" even in Volume Five she claims to have let David Man spill his drink on her dress, "remain adhesive and talk" (I, 330; V, 79). Similarly, with Conrad Moricand she explains that "To cover up my help I let him translate House of Incest" (V, 186).

Furthermore, creating a world by inventing a schema becomes associated with fraudulence and unnaturalness, confusion and absurdity. Although Nin counsels Countess Lucie on the necessity of creating a world for herself,

she proceeds to argue her own superiority and concludes "Lucie can come into mine" (I, 186). This desire to invent the schema or to regard "the journal as itinerary" is closely tied to Nin's tendency to force her persona by literary living (I, 189). It is best reflected by her commentary on engineering "her psychoanalytical way out of the situation" with Allendy:

When I began to invent the schema by which I was going to free myself of meeting Allendy on Thursday without harming, I was making an abstract play. But by the time I told Allendy all this, I began so vividly to imagine, how I would feel if I loved Allendy and discovered that he was dividing his love between me and another woman, that I became very emotional and thoroughly sincere. . . .I became aware that I had moved Allendy with a most fraudulent case, which I was beginning to believe in! It was becoming increasingly difficult to remember that Allendy had no mistress, because I was moved by my own story, and Allendy's compassionate interpretation of it (I, 195).

Unable to believe in all the schema she invents, Nin admits: "Oh, Anaïs, it was such bad theatre! It was Grand Guignol. A dime novel. What does one do when one is suddenly in the middle of a dime novel? . . .I laughed. It was not exciting. It was only my pride which was offended I was laughing at the absurdity, the unreality" (I, 196).

Inventing the schema means "making an abstract play," imagining a motivation and acting as "if" this were true. Here sincerity is reduced to Nin's belief in her own abstractions, and her relationship with Allendy becomes a literary one in which she is moved by her own story. Similarly, with respect to her father and Antonin Artaud, Nin effects a literary relationship and falls in love with her image of them. On Artaud she

surmises: "To be touched by Artaud means to be poisoned by the poison which is destroying him. With his hands he was imprisoning my dreams, because they were like his. I have a love for the poet who walks inside of my dreams, for his pain and the flame in him, but not for the man. I cannot be physically bound to him" (I, 234). Essentially the poet of her dreams, the man she loves is her own image of him. Similarly Allendy, her father, Durrell, Duncan and Vidal all fade from the Diary when they decline to live up to her casting or when they mirror her unfavorably.

Nin admits: "We are cruel when someone refuses to play the role in which we have cast him. We judge a person only according to his relationship towards us." (III, 193). The art of portraiture as practiced by Nin is therefore potentially a defensive and premeditated action: "We choose the verdict and then proceed to substantiate the fact. Thus, we add to the portrait only proofs of our assertions, what we seek to prove, to believe" (III, 228). Jim Herlihy recognizes this dimension in her portraiture of him and asks to be given this portrait, referring to it as "the way I want to be and feel that at my best I am" (V, 222). Similarly Lawrence Durrell says "I don't want to disappoint you, destroy your idea of me" (II, 250). Accordingly, Nin "cannot accept the limitations of the faithful portrait, or the often static pauses in others' lives, their sudden stratifications, or even worse, their obsessional repetition of patterns" (IV, 36). When she sits in judgment with respect to the obsessional patterns and sudden stratifications of others, she dissociates herself from the criticism and speaks of "their" difficulties. However, when it comes to a personal confession readers may note that she diminishes the force of her own admission by generalizing and speaking of "we," as the opening citation in this paragraph demonstrates.

Literary living is a strain and is basic to Nin's experience of betweenness: "Literature is an exaggeration, a dramatization, and those who are nourished on it (as I was) are in great danger of trying to approximate an impossible rhythm. Trying to live up to Dostoevskian scenes everyday. And between writers there is a straining after extravagance. We incite each other to jazz up our rhythm" (I, 109). For Nin, conflict and rivalry are at the root of the experience of betweenness and she is "always between two worlds, always in conflict" (I, 143). Literature and life are the two worlds she is between and if the experience of betweenness is analagous to her sense of being "suspended over life," it is also the motivation for her tendency to demythologization, her desire to "possess images as permanent sources of joy (I, 149, 262).

Tillich's understanding of the life span of a symbol is useful here. He is firm in the conviction that they grow when the situation is "ripe" and die when the situation changes and they "no longer produce response in the group where they originally found expression." This is because symbols "are created or at least accepted by the collective unconscious of the group in which they appear" (D. F., 43). Nin implies that she declines compliance with the reader's wish that she provide the interpretation of symbols: "When one tells a story in the form of a parable, a myth, a fantasy, people have to do the unraveling of the meaning, as when you bring a dream to the analyst and he has to interpret it. But I find the readers want me to do the unraveling. That would be like writing a poem and then its analysis" (IV, 97). What is ironic and particularly remarkable about this statement is that it is a direct sequel to her didactic commentary: "You see, Wilson represents maturity, and that means lust, power, self-interest, worldly aims; whereas in the world of the artist and the

young there is disinterestedness and a purity" (IV, 97). "You see" emphasizes that Nin is arguing a case, setting up a polarity between Wilson and her transparent children and unraveling or interpreting for us just what Wilson as "symbol" is intended to mean. Whereas her theory of fiction is that the writer provides only the symbols, her practice in the Diary is to provide the meaning, an action she has indicated only an "uncreative" person would do (N. F., 157). Furthermore, she reports a dream of Edmund Wilson "as Roman emperor, wearing purple hair" (IV, 99). In brackets she places the clue, the interpretation or analysis we are to assume, (Judge?).

Certainly Nin consciously employs people as symbols, as her statement "I choose my personages to prove my point" confirms (IV, 98). Henceforth, having supplied the answer she then proceeds to ask the question, offering an example of a direct personal confession followed in the subsequent paragraph by her attempt through a rhetorical question to generalize from herself to others, deliberately detracting thereby from the significance of her own admission: "Is it true we choose our personages, our friends, according to the unconscious pattern we wish to prove" (IV, 98). Clearly the notion of "our personages" is reminiscent of Fraenkel's conviction that as symbols or ideas, people belong to you. Furthermore in rephrasing her confession as a question she extends our notion of her term "our personages" through direct sequence and the implied analogy "our personages, our friends." In itself, her rhetorical question raises a problematic issue--how does one choose to prove an unconscious pattern? Choosing to prove a pattern is essentially a conscious or premeditated action and by inventing the schema Nin aspires to prove the patterns she has chosen. Moreover, although she claims "I am not writing with the mind: her persistent use of rhetorical questions throughout the Diary suggests

otherwise (IV, 40). While strategically rhetorical questions may seem to involve the reader, actually they provide a means of manipulating the reader's interpretation and as such are basic to the art of confession throughout the Diary. In Volume Six she concludes: "Asking questions is an expression of immaturity in my mind, it means you place before others an unsolved problem, and you are asking them to solve it" (VI, 81). In an article explaining the literary incompatibility of Nin and Gore Vidal, Bernard Dick interprets her frequent use of rhetorical questions as a necessary technique for sustaining lyrical narrative.³ To the contrary, rhetorical questions are not, as Dick suggests, a means of conversing with herself but rather a means of presenting herself and cueing our interpretation of her. If asking questions is a form of immaturity, perhaps asking rhetorical questions is intended to imply the converse, namely Nin's maturity. Nevertheless her real immaturity is not in the achievement of self-knowledge but rather in her inability to allow this knowledge to effect change.

Often Nin's relationship with "personages" is best interpreted in light of her statement: "While neurosis rules, all life becomes a symbolic play. This is the story I am trying to tell. The childhood creates a set of characters which become myths. Any correlation serves to type them. They are typed and treated according to the pattern. There is no empathy or compassion in neurosis, because the object is seen as a threat, an enemy to be defeated" (IV, 143). Although initially this statement acknowledges the power of myths to make themselves manifest, in practice it reveals the neurotic tendency to treat characters "according to the pattern," as objects "to be defeated". Therefore in Volume Four, having stated her dislike of polemics on one page she proceeds on the next page to divide the

world into two hostile camps (IV, 91).

It was Nin's intent to die a poet and her conception of the poet's role was opposed to that of the philosopher: "I do not think the poet should preach, seek to convert, philosophize or moralize. . . .If you live as a poet the poet's duty is to maintain his power to create the marvelous by contagion" (III, 113). Similarly in Volume Four, reiterating her "dislike of polemics. . . .Even intellectually," she insists "I do not like arguments or struggles to convert others" (IV, 91). However, in the same volume she makes a claim which directly contradicts this statement of the poet's role, suggesting thereby that she, herself, personifies what she has discussed as the poet's confusion about their roles: "I feel the prime morality of literature should be to teach how to live, expand physically and mentally, how to experience, see, hear, feel, and give birth simultaneously to the soul and the body" (IV, 67). Here the concept of the poet as responsible for teaching how to experience and feel follows her exclamation on the previous page that her "passion is freedom from literalness" (IV, 66). Further espousing her spontaneity Nin claims "I live by impulse and improvisation, and want to write the same way", and then contradicts herself by the direct admission "I set up Edmund Wilson as a symbol . . ." (IV, 93). Although she maintains that he is didactic and uncreative, inclined to "absolutism and literalness," we are beginning to suspect that she is (IV, 117).

Unable to enter another's world, Nin insists others must live in her world. She loses faith in Martha Jaeger as analyst once Jaeger confides "the contradiction between her psychological wisdom and her personal life" (IV, 15). Nin views Jaeger's admission of the gap between her theory and practice as self-exposure and Jaeger further increases Nin's sense of her

fallibility by "seeking to redirect her life into channels . . . not genuine to her," by adopting what Nin terms "our life and ways," rather than creating her own (IV, 15). However, Nin and Frances Brown have jointly envisioned Jaeger as "our handiwork": "We changed her old fashioned, Middle-Western-school teacher dresses. We made her diet. She has a good Greek-matron profile, a sweet voice. But that was all we could do. We tried to take her into our life (of writers, sculptors, painters, poets, musicians) she did not fit into it" (IV, 13). While on the one hand we have Nin suggesting that Jaeger is forcing her persona to fit into "our life and ways", on the other hand Nin reveals "we tried to take her into our life." While Nin judges Jaeger in light of the former interpretation, one surmises it is Nin who is responsible for the social engineering.

Frequently Nin speaks of wanting in or out of situations because of her inability to sustain the pretense that she is at one with others:

"What locked me out? Over and over again I was thrust, and thrust myself, into roomfuls of people with a genuine desire to amalgamate with them, but my fears proved greater than my desire . . . It was I who made the move out of the enchanted circles, but because I felt as if this circle were electrified against burglars, something I could not cross, could not defy, I longed to be a part of every intense joyous moment, every moment of life; longed to be the woman who was weeping or laughing; the woman who was being kissed amorously before everyone; the woman who was given a flower to wear; the woman who was being helped into the bus;; the woman who was leaning out of a window; the one who was being married; the one who was giving birth" (I, 107).

All the examples cited in the previous passage reflect stereotypic means of acknowledging women--the kiss, the flower, the helping arm. Likewise the

intense and joyous moments she pines for are the feminine rites of passage--courtship, marriage and birth. Clearly, she wants to perpetuate the experience of being chosen and she indicates her desire for individuation and accomplishment by means of stereotypic roles. Although the circle is an image of inclusion, where people feel at home with each other, Nin imagines this circle as being electrified against her self which she perceives as a burglar. This is because her deep longing to be "the one who" is focal, "the woman who" is enchanting, is basically an expression of envy and rivalry and motivates her desire for the "signs" of social recognition. That the experience of being "locked out" recurs "over and over again" suggests Nin's own obsessional repetition of patterns.

Typically Nin feels that she knows others but remains unknown herself. Even with Artaud who understands her particularly well she reflects: "But how little he knows me when he says 'Why do you make an impression of evil, cruelty, of seductiveness, trickery, superficiality? Is it an appearance? I hated you at first as one hates the all powerful temptress'" (I, 235). The quality of Nin's portrait of Artaud reveals that she is threatened by the depth of his understanding of her. Since she is unable to manipulate him, she feels a need to defend herself against him and comes dressed as a warrior in red and black. Similarly she rejects attempts by Allendy, Miller and Durrell to be proper mirrors for her and flees from the experience of contrasts or differences in relationships: "And then I felt the need to leave, the need I always have to leave. Fear of breaking down? Fear of disillusioning him? Fear of discovering we did not agree? He stressed the harmony. But if I stayed, we might discover contrasts. Flight. I always look for the exit" (I, 238). Although this is a meditation upon her relationship to her father it offers an insightful

abstraction of the pattern typical of her relationships. It reflects her defensive need to remain unknown and to feel in control, providing readers with a different slant on her claims to fluidity: the perpetual and defensive need to leave relationships and to miscue others. Not only does this passage substantiate her own obsessional repetition of patterns but it also offers a motivation--fear.

Miller distrusts Nin's cleverness, and recognizes that the contrivance of patterns can be a means of disguise: "You make wonderful patterns--everything in its place--it looks convincingly clear--too clear. And meanwhile where are you? Not on the clear surface of your ideas, but you have already sunk deeper, into darker regions--so that one only thinks one has been given all you thought, one only imagines you have emptied yourself in the clarity" (I, 126). Making patterns which look convincingly clear implies a sense of audience, a patterning for effect. In a letter to Durrell, Nin herself expressed the opinion that patterns are necessary and fecund only when we are lost, "otherwise they are like intellectual chess games" (II, 266). Basically Henry senses that Nin withholds giving herself in relationships and that the ability to make patterns is the source of her sense of personal freedom and power. Although Nin believes that she, herself, has a gift for reading character, she prompts others to miscue in their "reading" of her character. However, she is not always successful or as Henry would phrase it--"convincingly clear".

Although Nin always looked for the exit, being on the outside did not always bring relief. Yearning, jealousy, envy and despair are typical emotional responses an outsider may experience and Nin reports: "I hear dancing of which I am not a part, and I am sad, still yearning as someone doomed to feel this edge, this rim, this distance. Everything will not

happen in my own home. There is always music coming from elsewhere, always a yearning, always something imagined to be lovelier and warmer. . . . This violent desire to be inside of all warm, live, breathing pleasures, to sleep in them, to be always a part of them, never to be alone, to break the apartness forever, a mad desire" (II, 241). If this desire "to break the apartness forever" is "violent," it is a function of the intensity of her "yearning" which is envy and, as such, is the exact converse of the experience she claims to be seeking, namely the "insideness, of participation of belonging" (I, 240). In short, her method of bridging is inappropriate and ineffective because her motivation is questionable. Moreover, although she has indicated a belief that violence offers only "a semblance of relationship," she speaks of writing as a means "to blast myself out of isolation" (II, 185; III, 174).

In the first Diary, Nin's relationship to Henry provides an overwhelming experience of complementarity, generating her conviction "there will come a time when we will both understand everything because our masculine and feminine minds are trying to meet . . ." (I, 184). Consequently she delineates two modes of understanding: "Man attacks the vital centre. Woman fills out the circumference" (I, 184). According to Nin it is woman's role "to fill out the circumference" yet she bewails being "doomed to feel this edge, this rim, this distance" (I, 184; II 241). Perhaps this is because she believes "I am swift like an arrow, I move directly towards my aim" (III, 167). In combination, Henry's dementization, his yieldingness and her inventing of schema inverts the stereotypic pattern of the heterosexual couple.

According to Nin her essay on woman's creation "was born" out of a discussion with Miller and Durrell (II, 267). Although she then goes on to

announce that "Larry has written a voyage through the womb which is unmatched," when she subsequently proclaims herself "the feminine counterpart of Durrell" we realize that she considers herself to be his match (II, 267; VI, 103). Actually, as artist, she aspires to outdo her mentors, particularly in the portrayal of sensuality and exoticism:

"Artist. I want to do Jeanne and her brothers better than Cocteau did the *Enfants Terribles*. I want to do June better than Djuna Barnes did *Nightwood*. I want to do Artaud better than Carlo Suares did the *Procession Enchaînée*" (II, 268). Consequently she would likely consider her feminine theory of creation as more than a counterpart of Durrell's. Having established a polarity between masculine busyness and the feminine experience of separation and loneliness, she argues by comparison to establish the moral superiority of female sensuality, by undercutting the male experience. Hence Nin defines englobing as "a taking of man within" her, as the climax of woman's sensual experience (I, 106). Man is presented as mindlessly busy while woman as matrix gives him energy and completion. According to Nin, man "lies in a woman's womb only to gather strength" to nourish himself, and sensuality for him is "only a wave of pleasure" (I, 106). The use of only in these contexts reveals both Nin's rivalry and her discrimination. Only, just, merely or simply are key words to notice when interpreting Nin's writing. Ironically these very terms, intended to suggest the simplicity, the clarity and power of her thought, frequently signal either her areas of theoretical uncertainty and contradiction or her intent to undercut one side of a polarity and make a value judgment.

Although Nin claims that "each person is unique and irreplaceable," as she moves on to a discussion of her practice, instead of substantiating her

claim she documents her disregard for this uniqueness in pursuit of "bigger" relationships: "I cannot concentrate all my friendship on any single one of my friends because no one is complete enough in himself. I pursue in them echoes, vague resemblances to bigger relationships. I have to make deep relationships out of Howell's gentleness, or Gore's directness" (IV, 186). If no one is complete enough in himself to be her counterpart, to merit the concentration of her friendship, she obviously considers herself to be a very complete woman. However, this "concentration of her friendship" seems to be analogous to the inability to separate from the human and personal, a typically feminine and maternal characteristic, which Nin has protested presents an ongoing problem for her. In the final volume of the Diary she admits "Being deprived by nature of a normal motherhood I took up giving birth to characters" (VI, 215). Instead of a concern with the creation of human beings, she has taken up literary living and the birthing of characters, and her concept of matrixing has been compromised accordingly: "How one must struggle against this creation and invention of others, listen to them attentively, let them state, their own case, weigh and balance the impressions. . . .We are like sculptors, constantly carving out of others the image we long for, need, love or desire. Often against reality, against their benefit, and always in the end, a disappointment because it does not fit them" (VI, 18). If Cornelia Runyon intuitively and freely forms, Nin imposes her image on others and is inevitably disappointed because it does not fit. She is aware she usurps their autonomy by trying to state their case. Although "constantly carving" reveals her forcing, her desire to "let" them state their own case is intended to substantiate herself as flexible and accommodating by nature.

If matrixing is associated with warmth and nurturance, Nin's manipulative matrixing is apparent by her casting: "I cast my own warmth around me and it is reflected in others" (III, 163). "The loss of an invented Gore" means he did not live up to her vision of his potential and consequently he is judged to be prosaic and literal when he reveals to her "another self from the one which warmed itself in [her] presence" (IV, 175). Similarly, she becomes disillusioned with the face of Leonard: "No more Caspar Hauser. That was a romantic concept of his vulnerability" (IV, 91). In practice, Nin approaches matrixing as a conceptual process others must warm to. Although she makes reference in The Novel of the Future to the creative possibilities of the intimate portrait, she does not elaborate on what these might be. She regards mythicization as a means of extending human potential, and in the context of the art of portraiture this would imply the heightening of an individual's life. Her perspective on the mythical figure Don Juan is an interesting case in point. In her view Don Juan was seeking the warmth prerequisite to growth: "he was seeking to be created, to be born, to be warmed into existence, to be imagined, to be known, to be identified, he was seeking a procreative miracle" (I, 53). He was seeking a matrix.

Significantly Nin's delineation of this search for procreative miracles is offered in the context of being Don Juan or Don Juana. In the passage cited Nin is offering Henry a key into understanding June as Don Juana. In seeking a matrix, people seek rebirth or transformation through relationships of love or understanding. Nin is convinced that love's power to effect procreative miracles, to create the loved one is sometimes falsely viewed as lovers' blindness or illusory image of one another. Nin's "invention" of Gore Vidal and her romantic concept of Leonard as

Caspar Hauser figure are examples of this power. She likes to emphasize the creativity of the mythical Don Juan figure whom she believes to be concerned with the creation of human beings and whom she maintains was not as casual or indifferent in his love affairs as legend suggests. Her consideration of her father as Don Juan is distinctive because it so very contrived: "He tells me the story of the humble and rather homely little governess no one paid attention to 'Without me she would never have known love: I used to cover her homely little face to be able to make love to her. She became almost beautiful.' He said, I only abandoned a woman when she ceased to have a meaning for me. Or when there was a danger of my falling in love'" (I, 236). If Nin exhibits a tendency to circumlocution, we know how she came by it. Her father's real indifference and self-satisfaction with his personal powers is apparent, yet Nin accepts him at his word and "lets" him make his case, declining to acknowledge the perversity of this conception of nurturance. Here her failure to recognize the extent to which her father is straining to create the ideal or impose a pattern is rooted in their twinship of practice. Rather than admit his own search for a matrix, he emphasizes his personal power in inventing the schema: "Even a room, arranged in a certain manner, prevents certain things from taking place in it" (I, 214). In a similar manner Nin concedes "when I seem to be most yielding, I am still selective" (I, 214). Yielding selectively underscores her preference to control others and mold relationships by inventing the schema as opposed to being the matrix. Actually, being a matrix for others is Nin's way of disguising or denying her own search for a matrix for herself, her deep and very human need for the "warmth" and affirmation of love.

Being matrix makes reality "dependent on the eyes of the lover", for

"love not only can detect a potential, an unborn personality, a buried one, a disguised one, but also bring it into reality" (III, 140). Essentially, matrixing involves the detection of potential and the fostering of growth through relationships of love. Nevertheless her suggestion that she outdoes her father, that she lives by truer more humane values than her double is undercut by the word "seems": "He incarnated all the dangers of my illusory life, my inventing of situations, my deceptions, my faults. In some way they seemed a caricature of me because mine seemed motivated by deep feelings and his by more superficial and worldly aims" (I, 207). Here her own tendency to invent situations is associated with deception and "seeming", caricature and illusion. Like her father, through manipulative matrixing she endeavors "to give each one the illusion of being the chosen one" (I, 241). Her manipulative matrixing is "just" another mode of inventing the schema.

Since an external center of gravity motivates her practice, Nin feels she is duping others and quite frankly she often is: "When I'm admired I think I am duping the world. I begin to add my lies and to tremble. I have to say to myself: 'Either I am just a cleverer liar and actress than June or I'm real.' So many people believe in me instinctively, suspicious and intuitive people. Simple people who hate artificiality above all, severe moral people" (I, 205).

The crux of the problem is that Nin's self-concept is tied to her persona and to others' judgment of these masks. Nin's dilemma is rooted in her misconception of sincerity as the reconciliation to one self (persona) as opposed to a fluidity of persona evolving from a strong and integrative core. If the disparity between the ideal and actual self is the source of psychic discord, transmutation and mobility make fulfillment possible.

Although Nin professes an interest in these values as opposed to the ordinary solution of adaptation, in practice she does not demonstrate a commitment to living by the mobility of her emotions. Conversely she survives by premeditation. She disguises her need to be "the chosen one" by her preoccupation with giving others this illusion about themselves. However, in the Diary through control of the portraiture, she manages to create her own matrix and provides the life-giving illusion for herself of understanding, the illusion of a warm ambiance to flower in.

Nin's sense of being matrix is tied to the phenomena of identification: "Waiting in the cafe, I write these words: 'On being the womb.' And it unleashes a tremendous feminine universe. I am completely divorced from man's world of ideas. I swim in nature. On being the womb . . . englobing. My pity looks like love and often is taken for love" (II, 188). If for Nin, being the womb implies "perpetual identification with others" as "human beings", englobing means people "mingle within" her and fluidity is in the blend of identifications (II, 188). Her consequent "absence of separateness" reflects a lack of core and her suggestion that her identifications are motivated by "pity" not love, has condescending rather than empathetic implications. Although Nin contrasts her self as womb to all other "artists, intellectuals rushing to find their blood rhythm in war and revolution", as her association of matrixing with englobing suggests, she alludes to being matrix (giving) as a cover or disguise for her need and desire to take (II, 188). As well her phrasing "artists, intellectuals" implies an interchangeableness between the two which directly contradicts her theory.

For Nin, being matrix becomes associated with being fluid or playful and is a cover for her perpetual tendency to invent the schema and force

persona in the hope of proving her theories of life and art. She argues that "most women painted and wrote nothing but imitations of phalluses. The world was filled with phalluses, like totem poles, and no womb anywhere My work must be the closest to the life flow. I must install myself inside of the seed, growth, mysteries. I must prove the possibility of instantaneous, immediate, spontaneous art" (II, 235). Indeed, Nin's very obsession with control transforms her concept of play as well as that of being matrix. If inventing the schema is premeditation, one assumes play would imply a relaxed spontaneity or fluidity. To the contrary Nin alludes to her love of play as "a cultivated elusiveness, means of escape, magician's tricks" (II, 40). Similarly, installing and proving are suspect as manipulative means to establish the possibility of spontaneity.

While Nin concedes the dangers of overridealization, she links this phenomena to being matrix and the maternal tendency to invest in others faith one should have in oneself. Likewise, while she admits to other experiences of guilt so stereotypically associated with women, she does not acknowledge her perpetually keen sense of rivalry. If identification is the process basic to Nin's practice of matrixing, rivalry is the converse phenomena associated with her inventing of schema. Her tendency to invent situations is a response to the disparity between the idealized and actualized self and becomes for Nin a method of "imposing" the ideal: "The basis of insincerity is the idealized image we hold of ourselves and wish to impose on others--an admirable image. When this is broken down by the analyst's discoveries, it is a relief because this image is always a great strain to live up to" (I, 128). Straining to live up to the ideal is readily apparent in her practice of setting up people and polarities, switching alliances and playing people off against one another by inventing

dialogue and designing synchronicity. Always the underlying motivation is her artistic belief "there must be continuity" (V, 148; emphasis mine).

In their article "Anais Nin's Diary in Context" Lynn Bloom and Orlee Holder proclaim Nin's ability to compel reader identification with her opinions and perspective. They draw the remarkable conclusion that: "What distinguishes Nin's Diary, in fact, is that without imposing any artificial structure on the material she still compels the reader to perceive her life and career as unified, cohesive and, of one fabric."⁴ Yet Bloom and Holder recognize that reader identification is "usually accomplished by establishing a value system whereby the reader who is unable to see things the way she does, feels that Nin would place him/her alongside the other bourgeois critics, socialists, bureaucrats, or unimaginative suburbanites she regularly castigates" ("Context," 197). Isn't this an artificial structure, the establishment of such a polemic? In fact Bloom and Holder's interpretation substantiates what a clever actor Nin is--her ability to miscue others and her control over her social persona. Even at the conclusion of the Diary the polemic of masculine simplicity and feminine complexity prevails, and she observes that it would have been "simpler, shorter, swifter not to seek this deepening perspective to my life and lose myself in the simple (and more masculine?) world of war, hunger, death" (VI, 400). Moreover, it is through the establishment of a value system that Nin "invests" others with certain qualities in exchange for their alignment with a specific perspective: "We invest others with mythical qualities; we force them to play the role we need" (V, 170). "Invest" and "force" reveal the basic contradiction informing her theory of art--namely the view of the artist as gift-giver versus that of imposer. Likewise this conception of the artist is inherently related to her contradictory manner

of practicing being the matrix or inventing the schema.

Contrary to Rank's teaching, Nin is unable "to live by the mobility of . . . emotions" and remains "intent on the fulfillment of a mental pattern", and unable to accept paradox or contradiction (I, 300). By her own definition this would indicate immaturity (N.F., 107). She lives by premeditation and although she is concerned that the Diary should reflect "that which the woman in me sees", to the contrary it reflects a fixation on compulsion and continuity, issues Nin claims the artist, as opposed to the woman, must wrestle with (I, 285). Hence critics like Schneider and Franklin can rightfully observe that "the consistency of her portrait of the persona of Anaïs Nin is not to be questioned" (A. N., 251). In fact, inventing the schema is the means associated with Nin's ideal of consistency and in Volume Five she claims: "I do not accept ready-made patterns, I do not practice the accepted integrations, the familiar synthesis" (V, 108). While this implies that she makes her own patterns and integrations, she proceeds to claim "I am evolving a more fluid flowing life, living out each fragment, each detour without concern for the conclusions. And it all ends, life and writing, in a deeper correlation, interconnection, not synthesis" (V, 108). Typically Nin declines to make a choice and while her first statement affirms her creative will and her invention of schema, the second asserts the converse, her mobility and concern with being matrix, with correlation and interconnection. The very redundancy of her key words "fluid, flowing" reflects a forcing and implies a stasis, documenting the underlying tension, the ambivalence and confusion her polarized and abstract statements represent.

The notion of wholeness is inherent to any sense of the organic and in The Novel of the Future Nin delineates what she considers to be an outmoded

concept of wholeness: "Wholeness, in the past was a semblance of consistency created from a pattern, social and philosophical, to which human beings submitted" (p. 193, emphasis mine). This concept of wholeness is illusory rather than outmoded. Inventing the schema is expedient as a means of actualizing this illusory concept of wholeness, this "semblance" of consistency.

Two opposing concepts of wholeness are operational in the Diary, a Rankian conception of wholeness as completion, as an ideal in need of actualization and dependent on love or connection with others, and a Jungian notion of wholeness as original and demanding rediscovery. While the Rankian notion of wholeness is tied to self-definition by invention of the schema, the Jungian notion is associated with self-discovery through being or seeking the matrix. Therefore inventing the schema or being matrix are alternative modes of growth toward opposing conceptions of wholeness. The first concept of wholeness is an ideal requiring actualization, a concept of wholeness as completion, dependent upon and confirmed by love and connection with others. The second interpretation of wholeness is as an original state or condition in need of recovery or reaffirmation through being matrix and the concomitant process of love and identification. This conception of wholeness as a self-sufficiency and integration would be substantiated by synthesis, and a healing of one's wounded nature. Nin recognizes that "it is in our work, by our work that we . . . recreate wholeness", and that this wholeness resides in the work of the artist and not in the self of the artist (I, 69; II, 248). Nevertheless she remains more interested in becoming a work of art than in creating one.

Speaking of the poet's application of the concept of relativity to the

emotional nature of man, Nin insists that "too clear a conscious knowledge, too analytical an understanding may bring us intellectually nearer to reality but may, on the other hand, diminish in us the capacity for the sensation of reality itself, for feeling" (N. F., 193). Diminished sensation or feeling is evident in the Diary, with respect to Nin's sense of audience, specifically with regard to her ability to gauge the effect of some of her rhetorical techniques. Although "intellectual nearness" to reality is of limited significance--as Nin confirms by her statement "To know is not sufficient to change, to act"--what she promotes as her feminine inability to separate is basically her unwillingness to yield or compromise, to release this "intellectual nearness" to reality (V, 109). By her own analogy, life then becomes an "intellectual chess game."

CHAPTER TWO

NOTES

¹ Funk and Wagnalls Standard College Dictionary, Canadian Edition (Toronto, 1963), p. 120. Henceforth abbreviated as F & W.

² Nin, A Photographic Supplement to the Diary of Anaïs Nin (New York, 1974).

³ Bernard F. Dick, "Anaïs Nin and Gore Vidal: A Study of Literary Incompatability," in The World of Anais Nin, p. 156.

⁴ Lynn Z. Bloom and Orlee Holder, "Anaïs Nin's Diary in Context," in The World of Anaïs Nin, p.. 202; henceforth abbreviated as "Context."



CHAPTER THREE
THE POSITIVE AND NEGATIVE DIMENSIONS
OF IDENTIFICATION AND PROJECTION

The dual capacity of the self for identification and projection is the crux of both the power and vulnerability of the creative personality. Nin relies on others to establish or bolster her sense of self through the complicated processes of identification and projection. Rather than admit her vulnerability by dramatizing the disparity between her ideal and actual self, she chooses to accentuate her power by presenting her public persona as her character, implying a high degree of self-actualization from the outset. She claims that she "has no fear of clarity", that she knows the boundaries of herself and is able "to see what is irrelevant, overdeveloped and confused" as she is "never deceived by [her] 'intellectual' adventures or [her] literary exploits" (I, 155, 55, 29). At the same time she insists that although she is "very independent" and "not obliged . . . to play a social role", yet she is connected to and receptive of others, priding herself on being discriminating or "very selective" (I, 75, 185, 225).

Nin has observed that since hypersensitive people lack a secure, developed sense of core they often fulfill the prophecy projected or imposed upon them, and may therefore "become false when others doubt them. They vacillate. And one thinks them insincere" (I, 28). Conversely, as a hypersensitive type herself, lacking a secure core, Nin should find satisfaction in being admired. To the contrary, she says: "When I'm admired I think I'm duping the world" (I, 205). Although, in theory Nin

stresses the importance of being both graceful and grateful in acknowledging the influence of others, in practice she declines reciprocity, resisting others' influence. Her manner of portraying others is essentially an indirect inverted presentation of herself. In short, she goes to elaborate lengths to create an ideal public persona which is not herself and portraits of others who are. Although projection is a very human phenomena, basic to growth and as such to everyone, it is an ability to be actively cultivated by the artist engaged in the process of creating an ideal and struggling to effect the transformation of reality. Accordingly, Nin's public persona reflects this latter mode of projection and concern with the ideal, whereas her portraits of others reveal the more fundamental mode of projection, common to humanity and stereotypically regarded as defensive functioning. Gunther Stuhlmann prepares readers for this aspect of her approach to portraiture when in his introduction to the first Diary (1931-34) he suggests that "in the end it does seem to matter that the struggling writer she befriends is Henry Miller, that the tortured poet who confides in her is Antonin Artaud, the propounder of the 'theatre of cruelty', or that Dr. Otto Rank is her psychiatrist" (I, vi).

Identification and projection are interacting psychic energies in the dialectic of growth, and relationships can be perceived as the manner in which one individual seeks to fuse with another. Through projection the individual may experience multi-dimensionality or fragmentation. Nin confesses "I have always been tormented by the image of multiplicity of selves. Some days I call it richness and other days I see it as disease" (I, 47). Routinely regarded as a psychological defense mechanism, projection may include scapegoating, the rejection or discarding of parts of the ego, or the uncontrolled capacity for empathy which can cause the

self to split. Failure to acknowledge the autonomy of others can result in a tendency to love only the self in the other and the attempt through projection to make the other over into the self. Conversely projection can link positively to growth by permitting an individual to externalize and objectify inner conflicts and summon the strength to confront the negative in the self and to experience unconscious aspects of the self. Moreover, in art projection provides a means of allowing an inner experience to occur externally on the level of illusion or playfulness.

All the early portraits to which Nin devotes time reflect an emphasis upon conflict and duality. Readers need to tune in to her estimate of a character's openness or more appropriately his malleability. We need to be sensitive to the relative maturity of the selves portrayed, in light of Nin's vision of their potential. Stephanie Demetrakopoulos elaborates upon the mythic dimension within Nin's portraiture in her article "Archetypal Constellations of Feminine Consciousness in Nin's First Diary." If her characters seem larger than life, it is because to a considerable degree they are projections of Nin's developing psyche. Although Nin claims that Allendy was amazed at the disproportion of her self-criticism, these admissions seem incidental rather than genuinely critical or confessional in tone. Arguing that if you understand a person, you won't judge them, she explains "I conceal myself. I have constructed a style, a manner, affable, gay, charming, and within this I am hidden" (I, 91). So her professed concern for the vulnerability of others subsequent to the Diary's publication is really a projection of her own fear of fatal radiation through self-exposure. She projects her own criticalness on others and suggests that it is her father who is hypercritical, and that Henry has overdrawn the evil and cruelty in June. Anger, bitterness, cruelty and

destructiveness are all attributed to Henry (I, 124, 55, 72). According to Nin, it is Henry who lacks confidence and June who has self-doubts (I, 92, 210, 52). While dependency and deceit are projected on her peers, she attributes wilfulness to her father and possessiveness to her mother, Rosa Culmell. Projection can thus be an effective mode of camouflage.

In Psychic Energy, M. Esther Harding, a Jungian analyst and author whose works Nin revered, coins a useful terminology for distinguishing the forces operative within us as the "I" and the "not-I" or non-ego (persona, shadow, anima and animus). Similarly, her explanation of the dynamics of projection is valuable for its conciseness: "psychic elements lying behind the ego in the individual's unconscious are projected, so that, they are reflected or mirrored externally, in persons or things and situations which therefore acquire for him a significance and power of attraction borrowed from the unknown aspects of his own psyche."¹ Wholeness, as Harding defines it, involves a rounding out, a recognition of one's projections and an assimilation of these into the circle of the self. Harding emphasizes that "the situation is not that the factors illusorily perceived in the other person or in the object were once included in the conscious psyche or possessed by the ego and were deliberately 'thrown upon' the person or object now carrying the projection. Rather it is just those 'should-be-conscious' contents which have remained unconscious, and therefore outside of consciousness, that are met or discovered in the projections" (P. E., 331). Consequently, the projection is significant as the means by which unconscious contents impinge themselves on consciousness.

In Boundaries of the Soul, June Singer is also particularly articulate with respect to the relationship between the self and the ego.³ Her presentation is pertinent for its emphasis upon the fact that growth and

development can be considered from two vantage points--from the point of view of the ego or the viewpoint of the self. Hence, from the ego's perspective the developmental goal is the expansion of awareness, the emergence from the unconscious through the integration into the ego of formerly unconscious content. Meanwhile, in contrast, the self's orientation is to seek the union of consciousness with the unconscious. It appears that Nin designed and edited her Diary with this dual perspective on growth in mind. The ascendancy of the ego establishes one's individual identity, and the defeat of the ego confirms our essential anonymity. Ascendancy of the ego requires integration of unconscious contents through separation from the persona and recognition of one's projections through the shadow and the anima or animus. Therefore at the outset of the first volume of her Diary Nin announces: "Ordinary life does not interest me. I seek only the high moments" (I, 5), whereas in Volume Six she concludes: "What I want is a life in depth" (VI, 25). Through a shift in the focus from a concern with heights--which is the ego's developmental goal--to a desire for depth--the self's developmental goal--Nin implies her own maturity.

Inner growth can change external reality, and it was Otto Rank who highlighted the confluence of identification and projection, the labyrinth of the circuitry which enables the introjection of the inner world to become in time an independent power capable of influencing and altering the external by way of projection. The correspondence or rapport connecting the inner and outer is thereby increased. For Nin, this enthronement of signature by Rank quite possibly legitimized her intuitive faith in the Diary as a process of self-creation by means of portraiture. Hence in her portrayal of Otto Rank, she assumes the biographer's perspective and

endeavors to establish his historical and cultural significance. Although the Diary is peopled by many unknown but subsequently famous creative people, she has adopted this approach only with the figure of Otto Rank, whose theory legitimized her practice in the Diary and affirmed her faith in herself as a trail blazer. In her endeavor to appear impartial and objective, she often quotes Rank directly and adopts a distant tone, employing phrases such as "and so we go on" or "it is said" (I, 290, 295). She also relies on parallel structuring, initiating a sentence with "[b]eyond a certain limit" and subsequently writing "beyond a certain point," as she proceeds to qualify herself and to build her case (I, 290). Her historical and comparative presentation argues that "Otto Rank should not be confused with the other psychoanalysts" (I, 297). Her sense of audience becomes progressively more overt as she argues for the recognition of Rank as a seer and a philosopher: "The axis of psychoanalysis is displaced by Rank, and the preoccupation becomes a metaphysical or creative one. It is this emphasis I want to make clear . . . " (I, 297). She becomes emphatic as she stresses Rank's acceptance of life as drama.

Self-creation through projection in writing is the essence of the Diary. In A Woman Speaks, when commenting on the degree of editorial control exercised, she suggests: "You can see that the first Diary is not as well written as the second or third. There is a progression in the craft. But I couldn't tamper with that because I would then have changed the character of it" (p. 172). Since the character of the Diary is tied inextricably to Nin's character, one can infer from this statement that the Diary is intended to substantiate personal growth, to show progression in character as well as craft, as Nin's creative personality unfolds. Indeed, Nin's conception of writing as a mode of self-completion

substantiates such an inference.

Nin was perplexed and frustrated by Henry Miller's tendency in the process of characterization to disperse his own strengths and views among his fictional characters. Nevertheless in acknowledging Miller's potential she concludes: "By and by, with each book, you will create a complete man, and then you will be able to write about woman, but not until then" (I, 356). In one sense she is really arguing here for the efficacy of the diary over fiction as a means of self-actualization and self-expression. While annoyed by Henry's attribution of his personal strengths and views to his fictional characters, Nin prides herself on the ability to live out symbolism, to animate her knowledge and thereby personify or embody truth (I, 336). In The Novel of the Future she refers to the living arts and humanities, citing her preference for the animation of her knowledge or understanding by human beings (p. 33). Projection can function thereby as a means of building bridges in her mind, imposing her literary or psychological theory on characters, including herself.

If we apply Nin's theory to her own practice within the early Diary, in which her portraiture subjects are predominantly male, we would have to conclude she already considers herself a very complete woman, more than willing to write about man. Volumes Two through Six are essentially a substantiation and glorification of the persona created in Volume One. In her literary advice to Henry respecting portraiture Nin speaks of his readiness to write "about" woman, yet her theory of portraiture as intuiting the core implies a concern for depth, as opposed to externals. Furthermore, her theory suggests that while completeness is the ideal, it is also a dialectical process and one does not hold off participation in one area of life and relationship, pending maturation in another. Her

practical advice to Henry here does not coincide with her expressed theory.

For Nin, the endeavor to come to terms with her feminine, maternal nature is exasperating and incredibly complex. June Miller proves particularly significant in this regard, as a vehicle for Nin's projections. Nin refers to June as "a beautiful image invented by us" or "a beautiful jewelled casket filled with others' gifts" (I, 54). Such descriptions of June imply that she has no autonomy, no life or spirit of her own. The notion of projection as gift-giving (something you think the other person needs) is intriguing when considered in combination with Nin's personal conviction that she, herself, had a "gift", a talent for reading character. Indeed, in the early Diary her "reading" of character combines these two notions of gift, indulging her temperamental inclination for inventing and interpreting through the process of projection. Her artistic collaboration with Henry, in the struggle to get June's portrait right, is revealing. She remains narrowly and dogmatically insistent upon the correctness, the superiority of her vision. For a woman who presents herself as open-minded, resilient, warm and non-judgemental, such fevered insistence is suspicious. However, her literary abilities have not been recognized at this point and understandably she is growing defensive and increasingly emotional about her artistic merit. While in theory, she attempts within the Diary to be accepting and non-judgmental of characters, she makes no mental effort to accept plurality, different strokes for different folks within the literary realm. She will not allow for the fact that Henry's vision of June should be distinct from her own. She has granted psychological credence to the theory that relationships have chemistries, that different facets of our individuality are revealed or invoked in response to different situations or individualities. While her

psychological theory implies there should be different versions of June, her practice does not permit it.

Whereas Nin assumes that she is a good judge of character and an incomparable judge of art, she maintains that Henry has "no judgment" and "takes . . . years to reach a conclusion about people" (I, 22). Her genuine concern is not to do justice to June, but rather to explore June's portraiture as an indirect avenue of gaining personal authorization to judge both Henry's art and his person. Under the guise of discussing the "confusion of his style", Nin judges his character. At one point she says she "might as well" make a profession of a hobby and opts to become an analyst (I, 355). Although this commitment is short lived, in a sense her fascination with portraiture in the Diary accomplishes something similar--namely her extended preoccupation with the reading of character. While one senses a strong element of compromise in her opting to become an analyst, one also anticipates that she is really straining thereby to mirror or duplicate Rank's "gift for elevating incident into a destiny" (I, 295). When Henry angrily refers to June as "an empty box" and to Nin as "the full box," Nin replies "June simply IS. She has no ideas, no fantasies of her own. . . .Who wants the ideas, the fantasies, the contents, if the box is beautiful and inspiring" (I, 49). As the full box, one expects Nin to be a storehouse of ideas and fantasies, while June supplies the "incandescent flesh," "the supreme materialization" of ideas and fantasies (I, 49). As the "perpetually disguised woman" June attracts the anima projections of Miller and Nin (I, 41). James Hillman has been arguing coherently for years that the anima is an integral part of both the feminine and the masculine psyche and in this light I would interpret Nin as incorporating June, as her anima.³

Once Nin is about to acknowledge her twinship of practice with her father she admits: "All my own tricks and lies and deceptions are offered to me out of my father's magicians box. The same box I use for my illusionist practice" (I, 241). Her endeavor to "give each one the illusion of being the chosen one, the favorite, the only one" necessitates skillful alliance, binding some and distancing others (I, 241). Noteably, her citing of the full box's contents includes both positive and negative potentialities in the form of ideas and fantasies or tricks, lies and deceptions. As full box, Nin's faculty for projection making--for creation--is underscored, whereas as empty box, June's feminine capacities for receptivity, englobing or containing are highlighted.

When Nin assumes the pose of impersonal revealer within the triangular relationship with Henry and June, we find her sitting on Henry's bed translating them to each other. In the process she projects her own conflicts, her lack of integration and of objectivity. While growth is Nin's preoccupation, she is insistent that Henry never thinks about growth and that June "refuses to contemplate the meaning or direction of her life", and lives without thought of consequences. Since June is presented as mindless, unconscious of her acts, "busy just Being," one is not convinced when Nin proclaims this June Miller to be her ideal woman (I, 45). Nevertheless, she maintains "I want to be June" and the reader soon comes to understand she wants to be June for Henry (I, 89). This is most amusingly revealed by her fantasy of Henry and June making love: "I could see them, lying back to back. He still immersed in her" (I, 50). Obviously an anatomical impossibility, this causes us to reconsider the earlier shoe-shopping expedition.

Nin claims that June wants to identify with her, yet recounts being

"firm, willful" with the saleswoman as "we chose sandals like mine. She refused everything else, anything that was not symbolic or representative of me" (I, 32). Quite literally, Nin would like to put herself in June's world, in June's shoes as Henry's woman although she has presented it as the reverse. Self-satisfied at the thought of "June who lives in symbols," Nin claims: "I brought June into my world" (I, 33). Nin identifies with June as Don Juana, seeking to be created, born, imagined, known, yet once she has achieved the desired unison with June, she breaks away and notates "last image of June and me walking . . . our two sandalled feet in unison: I could not explain the breaking away, the withdrawl that took place in me" (I, 150). Typically, whenever Nin verges on an admission of identification with another she subtly structures the admittance either to emphasize her own control or to argue her own superiority. Hence she claims: "I am not different from you. I dreamed you . . ." (I, 21). Identifying with June as actress, Nin was able to explain: "Her role alone preoccupies her. She invents dramas in which she always stars. I am sure she creates genuine dramas . . . but I feel that her share in it is a pose. That night, in spite of my response to her, she sought to be whatever she felt I wanted her to be" (emphasis mine, I, 20). Sensing her own affinity with this problem, Nin's response is to emphasize her own genuineness.

Moreover, June's need of "obtaining outward proofs" to confirm the power of her projections or public persona is associated with her "need to be nourished" or to seek a matrix for herself: "Like an actress, she may need to be nourished by a public, by praise, by admiration. They may be a necessity to her as a proof of her visibility. I know that the idea of June doubting her existence may seem impossible to you. But I feel that many of her efforts are not directed towards experiencing her own existence

within herself but in obtaining outward proofs of it, outward proofs of her beauty, power, gifts, etc. This need (which I have and would not tell Henry) increases the addict's need of drugs" (I, 52). Secretly identifying with the need for outward proofs or a matrix, what Nin admits is her fear and denial of identification. Consequently what she demonstrates is the perpetual tendency for her experience of identification to turn into rivalry, and therein lies the madness!

Henry Miller's portrait is fascinating for its contradictions, which are rooted in Nin's disguised rivalry with him. He is alternately presented as critical or uncritical, passionate or passive, a classicist or a romantic, and as a mythical or a realistic writer. On one hand she makes reference to the mythological, larger than life proportion Henry liked to give his characters (I, 53). On the other hand, she maintains that he "leaves feeling out of his writing. No symbolism in Henry, no mythology" (I, 113). Theoretically she argues that another's growth enriches, rather than diminishes her, and appropriately she finds: "When I praise his writing . . . he says he thinks the same of mine" (I, 166). While Nin prides herself on his commendation, initially he offers only a grudging and ambiguous praise: "What is really rich are those pages you write on so little material" (I, 89). Despite the abundant evidence, Nin would prefer to disguise her rivalry with both Henry and June. She believes that June steals her ideas and "tells it as a thought of her own" (I, 145). Her extended protests denying an intellectual nature are clearly suspect, however, for she thinks of her own ideas as an "unsigned work of art" (I, 145 emphasis mine). At best, sharing insights with Henry is an ambivalent process for Nin who feels she has "given away" all her insights and remains empty-handed and concerned about "what have I left to work with? He is

deepening his portrait with all the truths I have given him" (I, 128). Under the guise of discussing the confusion of his style, she judges his character and projects her own negative will on Henry, suggesting that he is the one who lives negatively "guided by his reaction against another person's attitude . . . and always either over-estimated or depreciated himself" (I, 191). On the one hand, she prides herself on their artistic twinship, her gift of depth to Henry and his gift of concreteness to her. On the other hand, as gift giver, she worries about having depleted her own resources, her rag bag of ideas. Yet art is not inherent in the raw material of an idea, but rather in the magic which results from its treatment, the arrangement or the collage.

Often Nin enters relationships with a preconceived image of individuals. If they persist in refusing to measure up, to carry her projections and play the assigned role, she becomes frustrated and expresses disappointment in them. Hence we witness that their significance, indeed their very presence in the Diary is inclined to fade as she looks for another protagonist. Parallel to Nin's experience of disappointment in others is her notion of conquest, of putting people in their places. If her father and June Miller are primary disappointments, Nin would like to believe Allendy and Artaud are significant conquests. Both her father Joaquin Nin and June, her two primary disappointments in the first volume, are substantially idealized in portraiture and both are individuals who conquered by seduction. The strategic switching of her alliance and proximity to others becomes Nin's essential concern as she plays off one individual against another by setting up rivalries and employing her own identification or allegiance as a tool or weapon. For example, she pits the analysts Allendy and Rank, against the artists, Henry

and Artaud. She sets up her bourgeois father against the bohemian Henry Miller, her literary father. There are problems with the artists though, for Artaud will not accept her casting of him or her holding out on what her public persona has promised to deliver. And Henry Miller is so completely captivating as a character, that to allow him to speak for himself would completely upstage Nin in her effort to command the reader's attention, and control the point of view whereby reader interest is focused on admiration of her persona. In addition to these two artist rivals, Duncan, Vidal and Herlihy shine and then pale from significance.

Nin's "own definition of love: sacrifice" is premised on her capacity for identification and therefore results in a presupposition of rivalry (III, 242). She assumes a pretense of inferiority because she is convinced that it is by giving the other a feeling of superiority or greater strength that she makes herself lovable (III, 259). While in Volume Two Nin herself concedes "the incapacity to alter" herself, subsequently Henry identifies her with Luise who is "no more the actress in life than on the screen--herself all the time" (III, 118). Yet Nin will not admit affinity with Luise's patterns, perceiving the actress as "intent on proving the power of her will", instead (III, 154). According to Nin, it is Luise's relationships which are modelled on a pattern of "total abandon, empathy, symbiosis", after which Nin says if "what she needed was not forthcoming, then the relationship had to be destroyed. I could not give her all the time and care she wanted" (III, 154). Denying affinity with such relationship patterns herself, Nin suggests the necessity of terminating their relationship. Indeed, if Nin has formerly conceded that "perpetual identification with others" as "human beings" is her "madness" (II, 188), it is because according to her theory identification is not the artist's

task: "Through love, compassion, desire you get entangled and confused. But the artist is not there to be at one with the world, he is there to transform it. He cannot belong to it, for then he would not achieve his task, which is to change" (II, 348).

Yielding and compromise are the aspects of identification that Nin resists and fears. As a youthful model she insists that "I never became like the others. I remained myself. I played roles but I remained myself" (I, 242). Subsequent to Henry's association of her with Luise (III, 118), it is familiarity with her own pattern that enables her to recognize it in Luise who "wants to act out projections of herself, to be herself on stage, and not become other women," as if acting would "help her find her core through the roles" (III, 138). This diagnosis of her own problem in another implies projection and demonstrates her fear and denial of identification.

Accordingly, since to Nin the artist's role precludes identification, Nin's intention goes as follows: "I want to fill in, transform, project, expand, deepen, I want this ultimate flowering that comes of creation" (emphasis mine, II, 110). Furthermore an anecdote focusing on Nin's discovery of Henry's underlined passage from Celine throws an interesting light on her aspiration, her straining for the role of artist. Celine proclaims: "When a man is desperately at odds with himself, others do not exist. He is a battlefield of principalities and powers. His relationships with others are a caricature of this conflict. . . .In all relations to others I have been concerned only with myself" (III, 187). Rather than taking the statement to heart she copied it out and "sent it" to Sean. Refusing to concede that this was her problem, of necessity she projects it and then in her own defense proceeds directly to highlight

Robert Duncan's statement to her: "You showed me what a relationship could be" (III, 187). Understandably, she prefers to document her "ultimate flowering", rather than admit her self-concern.

Nin downplays the significance and value, the humanity of twinning as reassurance or confirmation of one's orientation. In the context of growth, Nin's myopic attitude toward identification seems analagous to the previously discussed views of her critics, Franklin and Schneider, respecting her use of the persona. If Nin sees identification as creating only an "illusion of balance", Franklin and Schneider see her projection of a persona as a means of seeking a marketable voice for an American readership (A. N., p. 266). Both overlook the creative, affirmative significance of psychic processes integral to growth. Identification is risky and in 1973, in A Woman Speaks, Nin cited maintenance of the integrity of sharing as her major concern: "Once you become articulate for something that is happening to others, the danger then is that by multiplication the thing becomes dissolved or distanced" (p. 242). If portraiture offers a means of experiencing and acknowledging this continuity of personalities, then it also provides a means for manipulating this continuity, as she strains to make an example of herself and be the role model others choose to identify with.

Throughout the Diary Nin seeks a twin to her writing, companions of her writing self. Reciprocal musing is explored within relationships of artistic twinship, and Henry Miller, Robert Duncan and James Herlihy prove most satisfactory in this capacity. Although Nin highlights her feminine nature as being at the core of her identity, the role models she selects are male. In the initial volume, Nin refers to Henry Miller as her literary father and in the sixth volume she makes reference to James

Herlihy as her spiritual son. The obvious implication is the growth or maturation of the Nin persona. Although Nin refers to Miller as her literary father it is her own influence on his writing that she documents. Her acknowledgements of Henry's impact upon her are guarded and one in particular is very indirect: "I should caricature my weakness. I want to master my tragic sense of life and achieve a comic spirit. I want to be less emotional and more humorous" (I, 267). The modifications proposed here suggest that they are modelled on Henry and since Nin has always been adamantly opposed to caricature, their sincerity is suspect.

Rhetorical techniques and their influence on tone present both a problem and a key to interpretation of Nin. For example, in establishing Henry and June's need for her service as translator, Nin begins with a statement "It is true that. . . ." and as she builds her case she begins each of the three subsequent statements with the phrase, "It is also true that. . . ." (I, 150). Eventually the dramatization turns into something reminiscent of a radio drama or soap series with Nin urging us to stay tuned to discover how things settle out, particularly for Henry: "Would he save himself through his work? Would his work have the same ultimate weakness of Joyce, Lawrence and Proust, a monstrous growth of the ego?" (I, 151). As the tone and the inquiry combine here to suggest a clear sense of audience, one recalls Nin's notion of deception as the storyteller's challenge. She psyches herself for performance by mulling over "How would I feel if this were true?" or by transpositions, borrowing emotions from some situation or context and applying or transferring them to another (I, 161).

Emotional transfer of this nature is predisposed to tonal difficulties. Often Nin tries to anticipate her audience's interpretation of her gestures

and before making Rank the "offer" of her diary containing the fabrications she intended to tell him she conjectures: "Would he lose interest in me? Would he be shocked or startled?" (I, 275). As narrator, when Nin frames these questions the effect is to emphasize her control, her role as script writer. While she admits scheming to create false comedies to interest Allendy and Rank, typically when she is not sure that she is creating the effect she desires, we find her making apologetic comments such as "I find it difficult to retain exact phrases" (I, 295) or "I did not describe well the exaltation which accompanied my talk with Artaud" (I, 227). At times she employs an emotionally detached tone through phrases such as "[a]nd so we go on" or the repetitive parallel sequencing of the phrase "[b]eyond a certain point" (I, 290). The abiding concern to anticipate other people's interpretations and to predict their responses preoccupies her psychic energies and maintains an external center of gravity.

Failure of identification impedes growth and Otto Rank suggests to Nin that "when, for one reason or another, fusion with others has become difficult, one falls back again into the easiest one, the ready-made one, of blood affinities" (I, 288). Falling back implies regression and she reinforces her presentation of herself as mature by relinquishing her idealized image of her father in return for the adoption of the mother persona in herself. Hence we have her reference to her father as her peer and her peers as dependents: "My father? I think of him as someone my own age. All the others are my children" (I, 194). This is the mental pattern she is intent on fulfilling because heterosexual relationships which slip back into her perpetual reworking of the paternal tie, the ready-made affinity, confirm not only her fear of man's sensuality, as Rank suggests, but her deep ambivalence and confusion respecting her own. She is

seductive in order to ensure the interest and allegiance of her men, resorting to time worn and expedient means to solicit and bind male interest. Basically it is Nin's concept of herself as artist, "not just a human being", that encourages her tendency to downplay identification and indulge her faculty for projection.

Allendy, Artaud and Henry are alternately imaged as father figures by Nin. Both Allendy and Artaud are eventually caricatured and this illustrates her desire to identify with Henry as well as her mechanical approach to terminating the archetypal quest for the father. Allendy and Artaud are belittled for placing sexual connotations on the nature of their connection with Anaïs, who nevertheless admits "in my dreams I sleep with everybody" (I, 227). She also dreams of "lulling and consoling the men I tantalize during the day" (I, 228). While Nin prides herself on being selective, Artaud rightly stresses that she is indiscriminating and sends double messages. With Allendy, her attempt to reconstitute the original drama of the quest for the father backfires. She diminished the drama, reduces the fantasy and offers a failed vision: "Now I had not counted on a real whip. When my father beat me he used his hands. I didn't know how to react to it. I liked Allendy's fierceness, his angry eyes, his will. But when I saw the whip I felt like laughing. . . . When my father beat me it was real" (I, 196). She projects her own anger and wilfulness on Allendy and concludes condescendingly: "Poor Allendy did not understand that all I craved were the flagellations of real passion and enslavement by authentic savages only" (I, 196). She predicts that "he will continue to send forth from his small book-lined room timid neurotics to live and love in the world; and that he will be left sitting behind his chaise longue, taking notes while everything he wanted will pass him by: adventure,

exoticism, travel, ecstasy, high living" (I, 193). Nin is projecting on the staid figure of Allendy her own wants and her own fear of being left out or left behind housed in her Diary, as she perceives Allendy is in his analyst's chair.

Initially Nin presents Henry's uncriticalness as a fault, a lack of discrimination or taste, claiming that he "accepts everything, shabby, small, petty, ugly or empty" (I, 213). Her conjecture concerning the underlying motivation for Henry's absence of criticalness is that it is "his way of charming. Of disarming. It allows his entry anywhere, he is trusted. It is like a disguise of the observant, the critical, the accusing man within" (I, 215). Ironically, though she feels Henry's writing completes him, that he projects his severity, his hatreds and rebellions there, Nin's own absence of criticalness within relationships operates in just this guise. Thus through Henry, she divines and judges what is really her own problem. Proclaiming the power of Henry's writing--which she describes as "dramatic, sensational, potent"--she makes the apocalyptic prediction that Henry's "passion runs through a chill intellectual world like lava. It raises his books to the level of a natural phenomenon, like a cyclone, an earthquake. Today the world is chilled by mind and by analysis. His passion may save it, his appetite for life, his lust." "At that moment" Nin "became a child listening to Henry and he became paternal" (I, 80). Here we have an example of the forced suddenness associated with her insights, combined with the archetypal suggestion of recurrent patterns. Through relationship with Henry the "haunting image of an erudite literary father reasserted itself" (I, 80). The image is haunting both because it recurs and because it intimidates her. Nin's shameful secret is the child in her, "the part of me who likes

to be amazed, to be taught, to be guided" (I, 80). She associates the child in herself with immaturity, and not with the openness to experience and influence or the freshness of perception poets generally laud. Moreover, in response to this experience of feeling childlike Nin's previously cited reference to Henry's passion as raising "the level" of his writing to that of a "natural phenomenon" seems ambiguous and suggests adulation--extravagant and hypocritical praise.

Although Nin begins with the identification of what they have in common--namely the coldness, the iciness in Henry's and her father's eyes--she goes on to polarize their vision. She claims "father organizes life, interprets it, controls it. His passion for criticism and perfection paralyzes me. Henry's absence of criticalness liberated me" (I, 252). She refers to her father's criticalness in photographic images and queries "Could Dr. Allendy really have rescued me then, freed me of the Eye of the father, of the eye of the camera which I have always feared and disliked as an exposure. An exposure of what? Of the desire to charm, of coquettishness, of vanity, of seductiveness" (I, 88). Not intended to evoke a reply, this rhetorical question, minus even the question mark, achieves an emphasis stronger than a direct statement. Furthermore, the association of the "Eye of the father" with exposure is significant. Perhaps the coldness, the iciness she sees in the eye of the father is a sign of her expectation or anticipation of failure in her attempts at identification or fusion.

The Diary opens with her assertion that "there is always my fundamental nature, and I am never deceived by my 'intellectual' adventures, or my literary exploits. . . . I do not like to be just one Anaïs, whole, familiar, contained. As soon as someone defines me, I do as June does; I

seek escape from the confinements of definition. Am I good? kind? Then I seek to see how far I can go into unkindness (not very far), into hardness. But I do feel I can always come back to my true nature. Can June come back to her true nature?" (I, 29). It is important to note the sequence of Nin's associations with wholeness in this passage: familiar, contained, defined, confined. Rivalry with June functions to blur the more significant issue of who is responsible for Nin's definition, "Poor June" says Nin, "is not like me, able to make her own portrait" (I, 16). For Nin, the ability to make her own portrait should imply the ability to define herself. However, it does not, which means that she is perpetually wanting in and out of relationships, seeking escapes. Her self-portrait becomes a delineation of her escapes from definition by others, as she employs her creative will negatively in artfully escaping the definition she actively elicits.

The big question "Am I like everyone else?" will not yield the answer she wants as long as her center of gravity remains external. Consequently, she struggles diligently to install herself in life through negative willing based in rivalry. Meanwhile, she sees the men in her life as regarding the Diary as their rival: "All of them would slay the journal if they could" (I, 215). Accordingly, allying herself with the Diary is a strategic identification, a means of holding out on her relationships with them.

As a biographer, Bell Gale Chevigny became particularly obsessed with the process of identification and concerned to understand its impact on her role. Subsequent to completing her biography of Margaret Fuller she focused on this struggle in an article "Daughters Writing: Toward A Theory of Women's Biography," in which she emphasized that emotional

"identification is potentially analytic and can produce an understanding and appreciation of separation. . . ."4 In short, to Chevnigny identification is a process which involves a double action--the recognition of identity and the analysis of difference--"for example, in the cause, the consequence, or the value assigned to the quality" recognized ("D. W.", p. 375). It is the second phase of the action which is in need of illumination. If Nin is theoretically concerned to engage the personal so thoroughly that it will expand beyond itself and ultimately connect with the universal, she is similarly intent on purposefully engaging identification as Chevnigny describes it--"with so little qualification or inhibition that one would emerge on the far side of the experience with a deeper and clearer appreciation of the subject than usually accompanies 'objectivity'" (p. 359). However, in the second phase of the double action of identification, Nin's analysis of the differences inevitably demonstrates her perpetual and competitive desire for superiority, curiously linked in her theory with the experience of being loved. Hence, the role of the "bad double" always belongs to the other while Nin presents herself as operating on a different level.

Consequently, while Nin acknowledges her father as her double she feels that she "lived by truer values in people" (I, 207). Father, she insists, has "superficial and worldly aims" and a remarkable "unawareness of others" (I, 207). She argues that in her case "depth of feeling" ameliorates the pattern of deceptiveness and the inventing of situations (I, 212). Nin's fear of identification is partially explained by her statement "On the basis of a few resemblances, one fears total resemblance. I did not want to be him" (I, 209). This fear of "total resemblance" is evidence of her basically healthy intellectual appreciation of the dangers of uncritical

identification. For Nin and her father to retain their idealized relationship, their dramatization of incestuous coupling must be on a superior level, a different plane than that of Jean and her family. She attempts to effect this by suggesting that the former relationship is a spiritually and psychologically enriching interchange, while the analagous situation, Jean's relationship to her brothers, is solipsistic, immature and debauched. Jean's relationship to her brothers is judged a failure just as Allendy's role in the staged "whipping" was unsatisfactory by comparison to her understanding of her relationship to her father.

Similarly, Nin identifies with Valentina Orlikova as a prototypical woman, the first woman captain. Although Nin shares with her friend Olga(pseudonym) a faith in Valentina as "our heroine" yet she says that when Olga "talks about the real captain of a real ship . . . I think about my symbolic guidances. . . .Valentina has a real ship, a real uniform, a real medal, a real direct hero-worship from all. And I? . . .I direct strange and ghostly battles with the unconscious" (III, 287). Nin's lamentation "Poor Captain Anais, deprived of the certitude of a concrete ship. . . ." is actually a glorification of her own skill and bravery as captain and navigator of the unconscious, implying not only a "deeper life" than Olga but a more significant one than Valentina (III, 288). Nin seeks to usurp the role of heroine and is protesting her own deprivation--not of concreteness but of social recognition or "hero worship". Consequently to "let" Olga dress her conventionally sets up a concrete confirmation of her unique unrecognized individuality (III, 287). Furthermore, we have already examined how Nin maintained that Rank was guilty of intellectual living, yet suggested that she personified his theory. In light of the foregoing investigation of the pattern of her identifications, her extended

admiration of his historical and cultural influence can now be considered as another of her inverted efforts to demonstrate her own claims to being prototypical.

In "The Dream of Twinship in the Writings of Anais Nin," Sharon Spencer discusses Otto Rank's theory regarding twins as "visible proof of primitive man's belief that each individual has two selves, one of which is invisible because it resides in the realm of the eternal."⁵ Rank, says Spencer, credits twins "with the power of bringing their double (their soul) into the visible world" (p. 82). Twinning is related to narcissism, and as such is a transitional phase in an individual's evolution from a basis in self-love, to self-creation as artist and the projection of images of self and others into art. Spencer argues that "except for the threat discovered in the likeness of the father's foot to her own, she has never projected fear of a double. On the contrary she has welcomed her various twins" (p. 90). Spencer further suggests that the real twin Nin has generated "is the great Diary, Nin's double, the companion that she sometimes personifiesThe Diary is a duplicate of herself; it is her larger self, unified and complete in all its complexity" (p. 90). However, Nin is most clearly her father's double in that she practices what her father preaches, namely "do not look at me, look at all that I am attempting to be, look at my ideal intentions" (I, 262). In fact, this attention to her ideal intentions is exactly what the five subsequent volumes of the Diary provides.

It would therefore be more fitting to see Nin's persona in the Diary as her double and her ideal, for--contrary to what Spencer suggests--this persona offers extensive evidence of a deep rooted fear of identification related to her downplaying of the representative or collective dimensions of the self and her perpetual need to leave, to escape relationships, in

fear that she will be unable to sustain the harmony based on identifications. Consequently, the Diary emphasis is upon the threatening dimension of identification as self-dissolution, as creating an illusion of balance rather than offering a means of wholeness: "I become like water and instead of separating from others, as Henry does, I lose myself in others. . . .Then I get confused. This for me is the labyrinth.

Identification, projection. My identification with my father which had to be broken. Myself in June, I see the double, the twins of others" (II, 285). Nin's forthright and affirmative statement that "I see the double. the twins of others" is a watershed. She intends to disguise her inability to recognize or embrace her own twin and to present her personal weakness as a strength.

In the original journal, projection as Nin's unconscious attribution of known qualities or patterns to others was likely excessive. Subsequently (some thirty years later), although Nin as editor is able to respond to her own patterns embedded in or shared by others, this identification is on a limited and concessional basis. Therefore one is not convinced she has truthfully acknowledged her shadow, but rather that she has increased her "intellectual nearness" to its reality. Basically Nin's ability to identify and subsequently judge problematic patterns in others enhances her pride in the maternal role. Significantly while the problems and difficulties identified are often her own, this does not mean they are simply or always unconscious projections. Often her ability to detect problems in others is a function of her high-level of intellectual awareness or consciousness respecting her own difficulties. That Nin's editorial control of her persona and tone is excellent is substantiated by the overwhelming tendency for readers to identify her with her persona. It

is when this control lags or weakness that we can conjecture about Anaïs Nin, the person behind the persona or in literary terms the voice.

Ironically, through responsiveness and sensitivity to her patterns of identification and projection we can know this woman behind the persona, who best substantiates her claim to being selective or discriminating first by revealing herself truthfully only to those with a strong intuitive faculty, and second by the fact that she does not reveal to readers much about herself of which she was intellectually unaware. Although as readers we cannot then "know" her any better than she did herself, yet we can accept the challenge of seeking our way through the labyrinth and in the process understand more fully than she was able why she was unable to develop further--her intellectual nature was the roadblock.

CHAPTER THREE

NOTES

¹ M. Esther Harding, Psychic Energy (1948; New York, 1963), p. 331; henceforth abbreviated as P. E.

² June Singer, Boundaries of the Soul, The Practice of Jung's Psychology (New York, 1973), p. 280.

³ James Hillman, "Anima II," in Spring, An Annual of Archetypal Psychology and Jungian Thought (1974), pp. 133-47.

⁴ Bell Gale Chevigny, Between Women, eds. Carol Ascher Louise De Salvo, Sara Ruddick (Boston, 1984), 357-79.

⁵ Sharon Spencer, "The Dream of Twinship in the Writing of Anaïs Nin", Journal of the Otto Rank Association, 9(Winter, 1974-75), 81; henceforth abbreviated as "Dream."



CHAPTER FOUR

THE RELATION OF THE SENSUAL AND THE MATERNAL TO NIN'S IDENTITY AS WOMAN AND ARTIST

In Daughters and Mothers, Mothers and Daughters (1975), Signe Hammer emphasizes that "in Western cultural tradition women are regarded and portrayed largely in terms of their relationships with men."¹ Nin incorporates this tradition as the dominant pattern within the Diary, whereas the mother-daughter relationship remains an underground one. Initially and for the greater part of her lifetime her admiration goes to men and it is not until very late in her Diary that she provides extended, substantial portraits of women she admires, with her extended familial reference to men either as fathers or children (sons), and her portrayal of herself as daughter and mother being indicative of her difficulty in coming to terms with her own sensuality and also the source of her duplicity and double messaging which repeatedly complicates and confuses her relationships.

As such, Nin exemplifies the problems explained by Linda Leonard in The Wounded Woman. According to Leonard, a disturbed relation between masculine and feminine principles is implicit in this concept of wounding whereby the impaired relationship to the father damages a daughter's self-concept. Leonard argues that "two conflicting patterns frequently exist together in the psyche of a wounded woman, doing battle with each other" (p. 15). In both patterns--"the eternal girl" (puella) and the "armored Amazon"--the woman is cut off from her own center and hence from

important parts of herself. To Leonard, "the wounded woman . . . finds herself in a conflict between these two patterns. . . . Each has its value. Each can learn from the others. And the integration of the two is a foundation for the emerging woman" (p. 21). June Singer's Androgyny throws further light on the situation by suggesting that the Amazon type demonstrates a need for power, and a defensiveness with respect to what she cannot control. Indeed, Singer observes that "rather than integrating the 'masculine' aspects that could make her strong as woman, she identifies with the power aspect of the 'masculine'."² In this regard, Nin exemplifies what Leonard describes as the donning of Amazon armor, "a powerful persona . . . formed out of a reaction and not out of her inner feminine center" (p. 61). As Amazon, the woman's reaction is "against the irresponsible and uncommitted father, whether manifested culturally or personally," and ideally the concern is to effect a "transformation beyond the reactive aspect, towards the genuine and actively feminine" (W. W., 63). In similar fashion, Nin's identification with the maternal persona can be interpreted as a defensive response typical of an "armored Amazon." As Leonard explains: "In reacting against the negligent father such women often identify on the ego level with the masculine or fathering function themselves. . . . So they build up a strong masculine ego identity through achievement . . . or being in control . . . perhaps as a mother who rules the family . . ." (p. 17).

Initially a puella, Leonard claims "Nin transformed the puella existence in herself through her writing, giving form to her intuitions and thus bringing possibility and actuality together" (p. 48). Leonard points out that "often the woman who remains an eternal girl has failed to identify with and integrate the qualities a positive father can help her

develop, consciousness, discipline, courage, decision making, self-valuation, direction" (p. 16). Although through her Diary Nin aspired to integrate these qualities into her feminine identity, actually she really just alternates from her puella pattern as the high flyer or Don Juana into the armored Amazon. Indeed, as Amazon, Nin fits Leonard's phenomenological description of the Super Star. Not only does her father fail to function as a father, but she has what Leonard would describe as "a mother who has taken a masculine-like Amazonic position of work and martyrdom. Hence the only masculine influence has come through a mother who has denied all feeling" (p. 65). "Quite often when there is an absent father, and the mother takes on a masculine role, the daughter lacks not only a genuine masculine model, but she has no model of femininity from the mother" (p. 66). Clearly, the central feature of the armored Amazon, the desire to control, is pervasive in Nin's relationship patterns and, as Leonard points out, since this "need to control doesn't allow things to happen," as a result she "is alienated from the deeper roots of creativity and spirituality" (p. 29).

Basically the Amazon's ego adaptation of strength is a cover for her own dependence and overpowering needs. Consequently her defensiveness is "against that which is inside" and she needs "to accept her shadow of weakness," in a manner other than alteration into the puella pattern (W., 81). As Leonard describes it, "the Amazon's transformation involves softening, allowing the receptivity in herself to be so that it can unite with her already developed strength in the creative expression of her feminine spirit" (p. 84). Leonard predicts that softening the Amazon armor "may help her find a creative relation to the feminine in herself and the feminine in man" (p. 83). Therefore, as Leonard sees it, the issue is "to

allow that strength to come out naturally from the center of her personality rather than be forced out from an ego adaptation. What is needed is to bring that strength to the area of which she is afraid" (p. 81). And Leonard cautions that the "way to this is not a way of 'doing'--which is the Amazon's usual mode of action. In [her] experience 'not doing' is the secret" (p. 82). For Nin, "the area of which she is afraid" is her own sexuality.

This problem in turn may be traced to the mother-daughter relationship, and here an important context is provided by Lynn Z. Bloom in her article "Heritages: Dimensions of Mother-Daughter Relationships in Women's Autobiography":

Autobiography may be defined as a drama in which the autobiographer functions as both the playwright and the principal character. This definition has several significant implications. Playwright and heroine are distinctively different roles, despite the fact that one person (whose continuity and integrity of personality are assumed--by the audience, at least) performs both--and controls both. Thus in women's autobiographies the author, recreating and interpreting her childhood and maturing self, assumes a number of the functions that her own mother fulfilled in the cultural family history.

So not only in this sense does the daughter-as-autobiographer become her own mother, she also becomes the re-creation of her maternal parent and the controlling adult in their literary relationship⁴

Clearly this is a reversal of the pattern of power and dominance typically prevailing in a daughter's early life. Although Bloom makes no direct reference to the Diary we can readily envision it in these terms, especially when Bloom goes on to observe that woman autobiographers "encourage the reader's primary allegiance to themselves, rather than to

any other characters" (p. 292). Through the diary process Nin attempts to recreate her maternal parent and be the controlling adult.

Moreover, by actively assuming the maternal role, Nin endeavors to nurture and convey a sense of self, to transmit values, to serve as a role model and to foster a cultural group identity for creative personalities, at the same time that she grants her mother, Rosa Culmell, very limited accomplishment in any of these realms, hoping the reader will ally with her, against her mother. One means of denying Rosa's influence is the election of male role models, and another is the tendency to look for shortcomings in Rosa and to overlook her strengths and virtues. Refusing to concede her mother's artistry, she implies that her own creativity survives despite her maternal upbringing, as a part of her paternal heritage. Nevertheless Rosa Culmell was a singer, an artist in her own right and against great odds successfully raised three young children, two of whom demonstrated considerable artistic promise. Her independent and adventurous spirit is remarkable, as her willingness to take risks substantiates. Setting off for America with three young children was an act of courage, as was her previous decision at age thirty to wed Nin's father, a penniless and young musician, eight years her junior. Clearly Rosa had spirit, even though to Nin "It was my mother's acceptance and resignation to the human condition I feared to espouse" (V, 150). She appears to have been a consistently supportive parent--purchasing a writer's desk for her young daughter, often collaborating with her on the binding for her journals--despite her daughter's feeling of being "thoroughly outshone" by her mother's singing "for" the young men who court Nin (V, 178, emphasis mine). Although Nin claims that Rosa "capitulated to wifhood and motherhood," Rosa did not remain with her unfaithful husband,

Nin's father. Furthermore, although Nin attributes to Rosa the aspiration "to be a loved and pampered concert singer," she also notes that her mother led a "humble, sacrificed life" in which she "possessed nothing but what was given to her by her children" (V, 181, 180). The desire to be loved and pampered is thus most clearly Nin's own, and in claiming that "My mother wanted me to be someone other than the woman I was" she demonstrates her own desire for Rosa to be someone other than the woman she was (V, 182).

Matrophobia or the fear of becoming one's mother also lies behind Nin's desire to enchant and seduce. "While she was alive she threatened my aspiration to escape the servitudes of women. Very early I was determined not to be like her but like the women who had enchanted and seduced my father, the mistresses who lured him away from us" (V, 182). To the same effect although she concedes inheriting "the maternal passion" from her mother (V, 181), she defines Rosa's love as "brave and virile" (I, 104). Basically she infers a lack of femininity and power from Rosa's lack of seductiveness. Underlying Nin's selection of the masculine term, supposedly to describe the potency of her mother's love, is her own belief in the importance of being seductive in order to wield power in relationships with men.

Having envisioned her father as feminine and vulnerable, Nin interprets her mother's judgment and ultimate rejection of him as indicative of virility and emotional insensitivity. In addition to her "very full figure" Nin suggests that Rosa had a corresponding "strength, a courage, a decisiveness" her father needed (I, 104). Furthermore readers are encouraged by means of structured comparisons to deduce that Rosa is "full blown" whereas Nin admits:

My greatest fear is that people will become aware that I am fragile, not a full-blown woman physically, that I am emotionally vulnerable, that I have small breasts like a girl. And so I cover all this up with understanding, wisdom, interest in others, with my mind's agility, with my writing, my reading: I cover the woman up to reveal only the artist, the confessor, the friend, the mother, the sister (I, 86).

Significantly the interest Nin expresses in others is her manner of covering up her own vulnerability and hiding her "little girl" self, just as under the guise of discussing her own weakness, Nin is really attempting to argue her own superiority by comparison with her mother.

Nin judges her mother as lacking in femininity and criticizes her for being a "realist" with no understanding of the feminine arts of illusion and seduction. In contrast to Rosa, Nin delights in being charming and flirtatious. In A Photographic Supplement to the Diary, she includes three pictures of Rosa. Two of these pictures are clearly selected to substantiate Nin's word portrait in that they encourage a notion of Rosa as both matronly and grimly serious. The first portrait of Rosa is shortly after their arrival from Spain and shows them on a family outing at Coney Island. Symbolically this photo features Rosa in dark conservative attire, standing quite literally at the wheel or in the driver's seat and one recalls Nin's dream that her mother was driving badly making it necessary for her to take over at the wheel (V. 266). Subsequently by vertically positioning her own photo on the left side, above her father's, rather than her mother's image, Nin reinforces her own sense of kindred. Here Rosa is presented attired in a very traditional Spanish headress of black lace, looking very matriarchal in stark contrast to the pin-stripe shirt and white sport coat of her slick and dapper mate. Significantly Rosa's

headpiece was a gift from Nin, who judges her for being matronly (V, 181).

In the final Diary that she edited, Nin comments on America's acceptance of Durrell's work, which she calls "full-blown literature" and says is characterized by its sensuality and exoticism (VI, 103). Her use of the term "full blown" positively, as a commendation with reference to literature and to Durrell seems diametrically opposed to her prior inference of the term with regard to her mother. Here the positive use of the term is a function of her belief that she is Durrell's feminine and artistic counterpart. Through her patterning of associations this phenomena of being full blown--as literature or as woman--is becoming linked to sensuality and exoticism. If Nin is philosophically committed to a notion of wholeness as androgyny, as the rhythmic interplay of the masculine and feminine within the psyche of one individual, why is she so rigid, so stereotypic in her response to her own mother? Never acknowledging that her theory and practice are at odds, she expresses personal pride in her singular ability to live out her theory, to become a work of art herself and thereby to "possess" wholeness.

Although Nin claims to reject her father's inhuman desire for order, she is forthright in claiming focus and order as her personal strengths. At the same time she suggests that her mother was a bad business woman and was both inefficient and ineffective in collecting her import accounts from the Cuban relatives. Conversely, James Herlihy's advice to Nin emphasizes that in fact organization is not one of her personal strengths (VI, 45). While Nin likes to suggest to readers that she is wilful and independent, "as realists" we cannot help wondering how she manages in concrete and financial terms to sustain her freedom and independence. Somehow Rosa's independent spirit and indomitable will seem more convincing, although

noticeably downplayed. Similarly, Rosa's style of mothering allows for the individuality of her children, whereas Nin's is essentially a didactic and behaviorist practice.

If Henry sees his mother as huge in the scheme of the universe, Nin's endeavor to mother Henry, indeed the multitudes, reflects her own feminine desire to invent mythic stature for herself. She willingly, identifies herself with the maternal archetype and culturally we tend to be uncritical and somewhat sentimental about the mother-child relationship, all of which would suit Nin's purposes very well. Overidentification with the mother persona leads woman to become what Esther Harding, in Psychic Energy, terms "nothing but mother:" "Although her individuality seems to be enhanced, this conscious superiority is compensated and nullified in the unconscious. For she has become nothing but mother, and her personality is sacrificed to the archetypal image that usurps the place of her individuality" (p. 190). Nin's conscious superiority leads her to suggest that her children are devouring her when in fact she is being consumed by the maternal archetype within. Nin reveals how limited her notions of maturity are when in Volume Six she suggests to her nephew that having a child is a means of making yourself a grownup (VI, 48). Her theory is that one can project the troublesome child in oneself onto the other. While this is certainly an expedient means to an end, its efficacy is more than doubtful. We recall that when Nin is reunited with her father, in relation to him she affirms herself as a "full blown" woman and by comparison delegates to him the role of child.

Both Nin's vocation as analyst and as a mothering type offer parallel instances of her tendency to make a calling or a choice out of what she has essentially experienced as a compromise. She speaks of her experience of

symbolic motherhood as "beyond biological motherhood--the bearing of artists, and life, hope and creation" (I, 218). Symbolic motherhood is the only one left her "the simple human flowering denied her" (I, 346). It is a compromise, not a choice, one that she elects to make into a virtue. A good mother is nurturant and enabling, encouraging the psychological separation and physical independence of the developing child. To the contrary, Nin assumes the maternal role because of her inability and unwillingness to separate. The maternal role allows her to envision others as her immature progeny and to assume the right to be very influential with respect to their development. In the early volumes Lawrence Durrell and Robert Duncan are termed the children of her writing and in Volume Five her references to James Herlihy regard him as her "spiritual son," as her "only link with the future" (V, 239).

Being typically over-zealous in her role as mother, Nin announces after an afternoon's babysitting that "she has now known community living" (VI, 49). Having changed the baby ten times in a single afternoon, she proceeds to express her distress at its parent's "conviction of their virtuousness" (VI, 49). If anyone is feeling virtuous, it is Anaïs Nin who "was not proud at all of having helped three children with faces like puddings or oatmeal to live through a Sunday afternoon" (VI, 49). Real parenting is a very low level of relationship according to Nin's voice of experience. No wonder that she cannot imagine Henry's emotional bond to his children who after all "looked like a million other teenagers" (VI, 307). The rivalry is clear, what irks Nin is that Henry "loved them more than anyone" (VI, 307).

Two dimensions are essential to feminine identity--maternality and sensuality. Women need to recognize and come to terms with both facets of

their femininity in order to achieve a secure identity. Femaleness is the whole, of which motherhood is part. Nin repeatedly associates woman as enchantress with the notion of woman as actress, whereas woman as nurturer and preserver is linked to the maternal role. Viewing "the quest for healing and wholeness" as necessary, Nin emphasizes woman's role as weaver and her concomitant concern with reparation: "As a woman, I shall put together all that was divided and give new birth to everything that was killed" (V, 170; IV, 41). However, maturity is largely a question of perspective or point of view and in this regard it is valuable to consider Nin's dream of herself as a full grown woman, stepping through a mirror and being reduced to a child. As she interprets it, in one instant this "maturity was lost, discarded" (IV, 94). Bound by her ideal of maturity, Nin is concerned to maintain the mark of femininity Nancy Scholar so convincingly establishes as linked to Nin's sense of maternity and which is further akin to what Virginia Woolf terms the "angel in the house."⁶ Scholar is scathing in her consideration of the phenomena of Nin's self-idealization in the Diary, suggesting that she advances to a sense of herself as an angel in the world (around World War II) and ultimately in the final volume as a "guru to the multitudes." Nin's deep need to keep the little girl within hidden is a function of her perspective on maternity as the socially recognized apex of feminine maturity. Similarly, it motivates her endeavors to substantiate her relationships with men as maternal, and accordingly as nonsexual.

Nin's response to her friend Hélène is our most reliable cue for interpretation of her own feminine identity. In Hélène Nin recognizes: 'Absolute duality. As there is in me. . . .There is only an actress, bent on seducing you.' This declaration of affinity or correspondance with

Hélène is extremely significant in that Nin recognizes in her friend the two essential facets of feminine identity which she envisions as Hélène's "two faces: one at home, sewing . . . the Catholic woman who is afraid of sinning, and the other outside, with mocking eyes . . . a daring and voluptuous appearance." If the woman at home is at ease, is maternal, woman as outsider is daring, the enchantress, the femme fatale. Nin's basic response to Hélène is distrust and fear: "But perhaps what is frightening is that the different aspects of her personality are like women on a revolving stage, there is a wall between each rotation" (II, 185). Accordingly, within Nin herself, there is this compartmentalization, this wall between the two faces of the feminine. Both her preoccupation with yielding and her straining to effect or substantiate her ideals are informed by this wall between rotations, as is her implementation of alternate strategies for wholeness.

Woman as enchantress becomes associated in the Diary with "wombless femininity" through Nin's judgment of Robert Duncan's homosexual patterns (III, 170). In Duncan, she connects the effort to enchant not only with a desire to seduce but with a malicious intent to victimize. Furthermore in her subsequent reflection upon Martha Jaeger's lack of womanly success, Nin says "All of us have a maternal side but it is not so obvious in our appearance. . . .The femme fatale is our ideal in appearance!" (IV, 13). Consequently, according to Nin, Martha is not only guilty of "appearing" maternal, but she "continues to analyze in place of feeling, analyze instead of living sensually, unconsciously" (IV, 69). Nin herself is troubled by woman's intellectual nature as well, and therefore she insists that "I am not writing with my mind" (IV, 41).

While Nin prides herself on the ability to see the twins of others, it

is Henry Miller who consistently recognizes her twins, not only in Helene, but in the figures of Luise Rainer and Isak Dinesen's character, Pellegrina. As actresses, all three demonstrate stylized persona and a compartmentalized self. Generally Nin finds her disguises are accepted by the men, whereas women may challenge or deny her identity. As a result portraits of women, particularly in the final volume, regularly reveal the tendency of her alliances with woman--her need for validation from other women--to degenerate into a mode of rivalry.

Luise Eichenbaum and Susie Orbach in Understanding Women (1983) emphasize that although women search for validation from men, they really want and need validation from other women.⁴ Eichenbaum and Orbach cite three typical psychological concomitants of woman's social role: the tendency to defer, the need to be connected to others, particularly to a man and the development of emotional antennae, thereby enabling themselves to anticipate the needs of others (p. 8). They argue that as a result of an imbalance in the giving which typically transpires in feminine relationship patterns, women experience difficulty with receiving and carry deep feelings of neediness (p. 9). We have explored the Nin persona in terms substantiating all of the above feminine tendencies, particularly the deep feelings of neediness which motivate the disguised search for a matrix. According to Patricia Spack's in "Free Women," Nin's "commitment to the values of orthodox femininity remains unchanging."⁵ She "appears to take pride in losing," and "uses the language of self deprecation and self doubt." Basically "she avoids talk of winning as she modestly records her victories over the succession of people who fell in love with her" (p. 56). However, finding herself in a position of powerlessness or impotence, Nin speaks of her sense of potency--relationally and artistically--generally in

masculine terms i.e. penetration. It is in this respect that she is unique rather than stereotypic or traditional. Although Ellen Peck Killoh, in "The Woman Writer and the Element of Destruction," argues that Nin is locked into her Feminine Ideal and unable to change tactics, we have documented the randomness and relative ease with which she alternates her strategy as schema or matrix.⁶ Ultimately Nin discovers her feminine ideal--the maternal face--to be unviable and Killoh concedes that the "requirements of her vocation force her outside her own stereotypes" (p. 31).

Although Stephanie Demetrakopoulos' 1978 article considers Nin to be a self-actualized, liberated and very feminine individual, in fact she does not measure up to Demetrakopoulos' own standards for woman's maturation. In her newest book, Listening to Our Bodies (1983) Demetrakopoulos opens with a chapter on "Becoming An Adult," arguing therein that woman's unique ego development is the basic reason "that women live more morally, and less violently, aggressively and theoretically than men."⁷ Although Nin's theory of the woman artist argues for the superiority of female art as a mode of preservation and connection, her style of living is aggressive, theoretical and morally questionable. By Demetrakopoulos' own standards, then, Nin is neither typical nor mature.

In Reinventing Womanhood (1979), Carolyn Heilbrun specifies qualities typical of achieving women.⁸ As characters with autonomy, they have a self that is not ancillary, that is not described by a relationship or role. Not only do they employ the father as a positive role model but they aspire to learn to control their own destiny, to do rather than to be. Nin, in the Diary, definitely attempts to become a protagonist in her own story, just as her struggle to invent the schema reflects the desire to do rather than

to be. Furthermore, Heilbrun argues that it is by employing the language of male mastery or love that the woman artist embodies her own creative powers in a masculine personification and she insists that "woman must abandon the fantasy of womanhood . . . and perceive themselves as the active principle: in short, as wholes with integrity" (p. 167).

Ideally we recognize that female use of the male model is a matter of reinterpretation rather than translation, as Linda Leonard has so aptly indicated in her discussion of the armored Amazon. In fact, Leonard's cautionary comments with respect to woman's authentic enactment of her strengths are a valuable extension of Heilbrun's thoughts in this area of female psychological development. Heilbrun says that in the past to "portray female destiny without examining marriage was like portraying male consciousness and not examining work and sex . . ." (p. 174). Nin's choice, never to present herself as wife, can be considered an active effort to circumvent the stereotypic fantasy of womanhood, the limitation of her feminine identity to one face.

In Volume Five, in conversation with her analyst Inge Bogner, Nin cites leadership and excellence as man's prerogatives and confesses: "I was afraid to take on masculine activities. The man was in the drivers seat" (V, 226). She emphasizes mechanical not social or inter-personal skills when she characterizes the masculine domain in which she concedes her failure to perform. In effect, she actually trivializes masculine endeavors as she recites her failure to make money, drive a car, run a camera. Yet these are very symbolic actions---money is basic to independence and power, driving is fundamental to being in control and finding the route to excellence, whereas running a camera enables one to envision reality as one chooses. While Nin dreamed once of taking over at the wheel when her

mother drove badly, she also dreamed of being a pedestrian as those in the driver's seat aimed their vehicles directly at her (V, 226; IV, 94).

If Hélène is Nin's twin as woman, Renate and Varda are her twins as artist. Not only is sensuality basic to Nin's concept of identity as a woman, but also as an artist. Varda and Renate are her rivals/twins in this respect. According to Nin, Renate is fiercely independent and defensive, in fact, one of her "greatest preoccupations is not to be dominated by man" (V, 132). Indeed, "[n]othing seems to have patterned her, and she grows like a wild flower in any color or form she pleases" (emphasis mine, V, 132). Basically Nin proves to be Renate's twin with regard to her tendency to negative willing, the denial of others' influence, and her father fixation. If "Renate can penetrate any experience or role without dissolution of her self" this suggests a secure core which does not correspond with the suggestion that her "anxiety propels her outward into action, imagery, fervor" (V, 131). Similarly although Nin suggests that Renate "is a fecundator," inciting others with her contagious, ebullient energy she also suggests she "is as fluid as mercury" (V, 131). Nin has said man attacks the vital center woman fills out the circumference. Renate appears to do both! A further contradiction becomes apparent in Nin's suggestion that "No part of Renate has died under experience. She nourishes on it and converts it to gold or honey as you wish" (emphasis mine, V, 131). Here we have an external center of gravity implied, a self-consciousness and a sense of audience that suggests an external motivation rather than a conscious self-direction. Furthermore, Renate communicates to others "a heightened mood," "a state of natural intoxication" and the major theme of her work is "the coexistence of woman and animal" (V, 132).

Renate maintains that she feels like a character Nin created and in many respects she is Nin's feminine personification of her own concepts of fluidity and sensuality (VI, 107). Accordingly, her portrait is riddled with contradictions. If Renate's fluidity is propelled by anxiety it corresponds to Nin's own obsession with flow. Basically through the portrait of Renate as her twin, Nin dramatizes Linda Leonard's armored Amazon reaction (forced ego adaptations) with the result that she goes on in the final volume to describe Renate as "a marvelous spectacle," "propelled to act and say everything without controls" (VI, 91).

Through Nin's response to the figure of Varda we see the development of her concept of the artist as magician: "Varda's attitude to life was that of a Merlin, the enchanter, who must constantly enchant and seduce, fascinate and create" (IV, 221). In fact for Nin, to entertain an audience implies a concern to entice, to seduce: "Ladies and Gentlemen: Just because I started in the opposite direction from the general run of adventurers, that is . . . with tragedies . . . it does not mean that . . . I will not be able to entertain you further with more and more enticing stories of seductions, abductions and deductions" (III, 277). If in Volume One Nin was concerned to win the father, in Volume Six this desire prevails: "Every act related to my writing was connected in me with an act of charm, seduction of my father. . . . Every act from selling a book, accepting a dollar, involving others, was charged with direct sexual associations: courting the world" (VI, 109, emphasis mine). For Nin, as woman artist, the act of writing is linked to the second face of the feminine--woman as enchantress. While in theory Nin says that "Woman's role in creation should be parallel to her role in life" which Nin has idealized as the acts of reparation or matrixing, in practice she is doing

a complete about-face (II, 235). For Nin, the woman artist is kindred to the mermaid, not the mother.

Whereas other young women came to Varda to be mythologized--renamed, reshaped, redecorated as extraordinary--Nin insists that she created her own mythology, before they met, because of her own writing (Under A Glass Bell). Thus to her, they are both "like two magicians ceaselessly performing for each other. We could not rest to wipe off the perspiration, or appear for one moment as human beings. . . ." (IV, 221). Like her he regards art as essentially an invitational process, whereby one cues the readers to make deductions, to read accurately (III, 174). Inviting others often implies inciting others and Nin speaks of offering clues and cues as invitations to entry, "a portable bridge between self and others." She also speaks of using the writing process "like dynamite, to blast myself out of isolation," for "the poet's duty is to create the marvelous by contagion" (III, 174, 113).

Although Scholar suggests that Nin reduces her "gender definition to biological function (woman as womb)," she goes on to agree with Killoh that "her role as artist transcends the stifling limitation of traditional female roles. . . ." (pp. 42, 43). As we have seen, Nin's artistic practice conflicts with her definition of woman as womb, although she makes an explicit endeavor to make her concept of woman as artist parallel the role of woman in life. On the one hand, Nin's concept of woman as artist is concerned with the "other" face of the feminine, with being invitational, with enticement, incitement. On the other hand, it reveals a concern with potency and through the choice of language, with the masculine prerogatives of penetration, impregnation and fecundation. In effect, therefore, through her self-portrait Nin experienced and began to

substantiate the female psychology now emerging in the seventies and eighties.

Less in keeping with liberationist theory, however, is the way Nin practices "sisterhood." She admits forming alliances with other women to avoid the experience of rivalry, of being the outsider in a triangular relationship harboring a secret desire to divide the relationship and to possess the male herself. "In my case" explains Nin "the other women who took my father away (my first defeats) are the women who haunted my entire life once the pattern of defeat was set. So in every triangle there is one outsider. My way of rescuing myself was to identify with women. As an ally of women, I no longer feel like the defeated little girl who wanted to take her mother's place" (VI, 69). Having suggested her tendency to identify with women, Nin devotes the last Diary to documentation of this pattern. Noteably the espousal of her own tendency to rescue herself from her fears of defeat through identification with women, occurs after the publication of the initial journals has fueled accusations that Nin is a romantic, traditional, male-identified woman.⁹

As an ally of June, Eve and Lepska Miller, Nancy and Claude Durrell, Nin maintains her sense of personal independence by emphasizing the emotional toll of relationship to Henry Miller and Lawrence Durrell upon the psychic economy of these women. When they seem to be relatively happy and managing well, Nin's strategy is to undercut the dignity and strength of the relationship by emphasizing the extent to which the women have compromised their own ideals in response to their partners' ideals and demands. When Eve verbalizes the emotional adjustments she has made in response to Henry, it is with a remarkably clear sighted sense of making life's choices. It is Nin who wants to suggest that Eve has been

overpowered by Henry's wilfulness.

In similar fashion, throughout Volume Six the disguised rivalry with Marguerite becomes steadily more apparent, as Nin proceeds to comment specifically and frequently on her own developing sense of relaxation and ease. Such commentary is indicative of her self-satisfaction, not her self-actualization. She observes that rather than separate, Marguerite englobed. As a result, every "character and event in the book is interconnected, interrelated by associative thinking" (VI, 216). Nin likens Marguerite's vast work to the everlasting pregnancy of one of her characters, Esther Longtree. For Young, "the true experience is in the writing," in the process, not the completion (VI, 207). By comparison, Nin promotes herself as a good mother, as having evolved from a wounded woman into an enabling mother.

Equally revealing is Nin's response to Caresse Crosby, whose "Southern version of Louvecienne," "the first hearth, the first open house" in America fascinated her (III, 38). She suggests indirectly by this phrasing that Crosby is following her pattern, and in this respect that she, herself, is the prototype or role model. Similarly, to her Caresse only "seemed innocent" as "she sat at the head of the table," for actually she was a "public-relations expert among lovers and artists" and "a publisher who played the writers as others of her set played the horses" (V, 225). Or again although she describes Caresse's expression of feminine charm as "the honeyed, consenting, inviting, assenting, agreeing, receptive, yielding flower heart which drew everyone around her" (III, 39), she also presents her as a manipulative person who "mixed, stirred, brewed, concocted her friendships by a constant flux and reflux of activity" (III, 15).

Since Caresse was a woman of considerable influence, one would expect Nin to identify with her concept of Citizens of the World, to respect her ability to act symbolically and to mobilize others to commit to a vision. Clearly Nin sounds like a potential grassroots member of Citizens of the World: "If all of us acted in unison as I act individually there would be no wars and no poverty. I have made myself personally responsible for the fate of every human being who has come my way" (II, 450). Nin's theory implies a willingness to support and commit to the possibility of individual symbolic action contributing to the actualization of an ideal vision. Yet her journalistic report on Caresse's negotiations seems to undercut the ideal, and she seems bemused when Caresse's scheme backfires.

Although Nin feels an affinity with both Caresse (III, 41) and Hélène (II, 185) as seductive, expansive women, she depicts their compartmentalization of their lives and roles as inadequate. Intuitives and intellectuals are two basic personality types and Nin reports: "To me people with intuition are like wall-less rooms. . . . They are transparent" whereas with "intellectuals there is an interference with penetrative or absorbent activities. They cannot receive, feel directly" (V, 164). Nin recognizes that while Hélène's "conscious role is maternal," she is a "Medusa, capable of destruction," "only an actress bent on seducing you" (II, 185). Of course, if Nin can convince us of her own achievements in fluidity and establish herself thereby as an intuitive type, she advances one rung further up the ladder of woman's evolution and becomes the prototype herself, outdoing and replacing her own role models. In short, Nin creates an idealized image of herself, acknowledging self-doubts and duality indirectly through projection onto other women. Her portrait of Frances Brown is remarkably insubstantial if Nin is genuine in her

judgement of her as "the most evolved of women, the most superior, a woman of wisdom, good for the attitudes" (III, 293). Similarly, as her praise of Anita Faatz and Virginia Robinson demonstrates, Nin tends to praise herself in what appears to be the process of affirming the accomplishments of other women: "Once I came back from Europe at one o'clock at night, the plane was late, and I persuaded the doorman to drive me in time for the session, which meant starting out at six A.M., and I talked at ten A.M. They were extraordinarily brilliant women, who contributed much to the social sciences" (VI, 391).

It is Henry Miller who points out that Luise Rainer, like Nin, is "no more of the actress in life than on the screen--herself all the time" (III, 118). Nin has the same difficulty as Luise, an inability to create anyone but herself. As portrait artist this is a serious and debilitating limitation, although Nin does endeavor in Volume Six to convince us that she has refined the ability to separate from her characters. She requires confirmation that she has achieved the identity she is straining to effect, and this becomes a problem with other women. Not only does she adopt the traditional or stereotypic mode of feminine evolution by endeavoring to meet her own needs through serving others, but she also adopts a stereotypic feminine mode of seeking power, namely seduction. With Edmund Wilson she maintains: "Under cover of seduction one avoids being controlled, influenced, possessed" (IV, 142). By identification with Varda's reshaping or mythicization of women, Nin seeks to convince us of her magical power in transpositions and disguises but as a seductive woman she understandably feels powerless to influence and convince other women that her imagination has the power of reality. Seduction is not a power effective in relationship with other women who therefore do not accept her

disguises: "The triangle is always the parents and me. Me seeking to displace one parent. As others come to displace me. So many of my women friends resembled my mother and like my mother did not give me the total love I wanted" (VI, 70). Essentially, for Nin, relationships are triangular and other women are regarded as rivals--to be displaced.

Nin cannot sustain a relationship if the man will not accept her at her own valuation and since she likes to present her partner as demanding and herself as self-directed and independent, reciprocity cannot be sustained and a narrative of failed relationships unfolds. While Scholar recognizes the extent to which Nin effects an ideal persona, and relies upon identification and projection, she nevertheless concludes that Nin has successfully avoided male control and domination, defying the feminine stereotype (Nin, p. 37). To the contrary, Nin has identified herself as an actress with June, Hélène, Luise and Isak Dinesen's character Pellegrina, acknowledging thereby her own role playing and need for an audience: "The men always believe in my disguises. . . .They never step behind the stage to say: 'You are lying'. . . .I am here only while someones believes in me, while some human being swears to my presence and loves me" (II, 319). Although Spencer accepts Nin's suggestion that she seeks "serious earthbound men," one would be hard pressed to find one in the entire Diary (C. D., 107). Just as Rank's psychological theory presupposes that woman is made a woman through her mate, Nin needs a man to believe in her. She reflects her initial assimilation of Rank's theory when she says: "I wanted to be the woman not born of Adam's rib but of his needs, his invention, his images, his patterns" (I, 293). She admits having been more identified with her father than her mother, because he was an artist (V, 130), whereas she is never convinced Rosa had talent, arguing that Granados

only "let" her teach singing (VI, 245). She continues to need validation as a woman by a man, but she sees an incompatibility between woman's maternity and her sexuality. She denigrates the maternal forces in her mother who "became all Mother, sexless, all maternity, a devouring maternity, enveloping us; heroic, yes, battling for her children, working, sacrificing" (I, 243). Consequently although Nin judges the negative operation of maternal forces within others, she does not recognize this phenomenon in herself, and this is the reason she fails to defy the feminine stereotype successfully.

As Nin presents it, it is always the men who ask for her love, yet readers are aware of whose attention she is concerned to attract as she persists in "courting the world" (VI, 109). Whereas Spencer views Nin's pattern of multiple relationships as a sign of liberation and self-sufficiency, actually her multiple selves were a means of protection against betrayal and her splitting of love is the very opposite of liberation. The sense of reciprocity and the spiritual rejuvenation that can be kindled is limited by the fact that she needs to conceive of herself as the giver, the sustaining member in a liaison. In fact, it is critical to her gender identity that she define herself as giver.

In My Mother, My Self (1977) Nancy Friday quotes psychotherapist Dr. Richard Robertiello's suggestion: "To say you are like your father is best of all. It implies decision. After all, he is a man. It says you are sexual, while to be like mom is practically to label yourself nonsexual. To declare you are like dad brings in choice. Being like mother sounds automatic and passive. Being like father shows a certain strength of character."¹⁰ Not only does Friday agree with Robertiello that woman's idea of her gender identity, her subjective feelings about herself as a

woman, are much more connected with her concept of herself as mother than with her concept of herself as a sexual person, Friday also goes on to observe: "We do not even have to be mothers to see our gender identity more connected with motherhood than sexuality" (p. 248). Nin presents herself directly as maternal, by emphasizing her yielding and fluidity, whereas she is indirect in idealizing herself as sexual through others' attribution of sensuality to her. She claims maternal attributes and has others attribute sensuality to her.

Nin's vehement denial of her mother's influence as a role model would be interpreted by Friday as an endeavor to provide evidence of her own uniqueness. However, Nin develops from a daddy's girl into a man's kind of woman. In doing so, she "substitutes motherhood which is one possible element in gender identity for femaleness which is the whole" (M./S., 249). As a result her inability to animate the connection between the maternal and the sensual dimensions of her feminine identity is not surprising.

Nin's response to Renate, Caresse and Marguerite is our best index to her ambivalence concerning femininity and sensuality. While intrigued by the examples of Renate and Caresse, Nin sets out to be exemplary in the sensual category herself. While Marguerite is acknowledged as artistically accomplished, this is devalued in Nin's view by her failure to live out her relationship to Dr. Hammerschlaug. Nin emphasizes that for Marguerite "the body did not matter" and insists "I cannot imagine her sensual" (VI, 320). Marguerite may be an exemplary writer but Nin presents her as a failure, as a woman whose maternal capabilities have been negatively implemented and who fails to acknowledge her feminine sensuality.

In Nin's view Renate also fails to actualize her feminine potential in the maternal and the sensual realm. Nin believes that she outdoes Renate

in terms of paganness. When Paul Mathieson, Renate's beau, follows Nin to Acapulco, she pretends that her reception is cool and implies that they are searching for different things. According to Nin, "Paul had come in a Gauguin mood wanting a primitive life" (VI, 86). Yet Nin was in "her pagan mood" and confesses "I wanted pleasure and sensuality (as he wanted pleasure and sensuality!)" (VI, 87). She projects her own frame of mind on Paul who consequently "seemed voluptuous" (VI, 87). Under the guise of discussing their differences, she establishes their similarity and her identification with him in terms of their mood and their mission. The apex of the identification comes when Paul states his need to be sure of an emergency exit from all his love affairs and, of course, they "both laughed at this" (VI, 88). While Nin identifies with Paul as "a pagan with the face of an angel," Renate, whom Nin has presented admirably as free, fluid and sensual is "without the facility to retaliate for his pagan unfaithfulness with a Christian attempt at unfaithfulness, the one done without pleasure. Only the pagan can enjoy his sensual life like a fruit" (VI, 33). Here Nin presents fluidity and resilience in living as a mark of retaliation and a function of her keen sense of rivalry which is omnipresent. Indeed, Nin says Renate has not sensualized Paul, rather she and Paul are supreme in their freedom to explore and experience their own sensuality.

Moreover, Nin presents Renate as a mother who failed her son. While overtly she withholds blame, her presentation of Renate's grief over Peter's suicide is neither convincing nor compassionate. Rather Nin elects to provide an almost detached social commentary, generalizing on failed relationships and suicides. Nin seems covertly to be suggesting that Renate was capable of offering more, but was preoccupied with other roles

that made her unavailable to Peter. Nin's interpretation of the drama of this mother-son relationship seems almost a paradigm of her favorite tale by Isak Dinesen of Caspar Hauser, the dreamer whose mother failed to save him. Actually, Nin's presentation of Renate and Peter is an exploration and reworking of this very pattern.

Although Nin tries to convince us that Renate "was eminently created for maternity . . . was protective, nurturing, full of empathy, and devotion" (VI, 371), she also implies that she neglects to enact these capabilities, being busy with her young lovers who treated Peter more like a playmate than a child. Thus Nin's strategy is to present Renate very abstractly, as a feminine ideal in terms of her fluidity and sensuality. She then proceeds to establish herself as outdoing her in these very realms of strength. As with Marguerite's artistry, Nin seems to be openly affirming the other woman's capabilities but is actually concerned with establishing her own superiority. Under the guise of forming alliances with other women, Nin is really endeavoring to enhance her own image.

In Volume Six she justifies her concern with human relationships as opposed to involvement in history: "In history the objective of the game is power. In human relationships love" (VI, 126). She believes that the Diary is mainly an act of love. We, of course, can no longer be convinced, having witnessed her incessant rivalry and struggles for power. She concludes her section on Peter's suicide skillfully with an avowal of her admiration for Simenon who "has the greatest quality of all for a writer, that of not passing judgment on his characters" (VI, 373). We recall Renate's feeling that she was a character Nin had created, and we know she has been judged. Again theory and practice do not cohere and by her own standards Nin is a failure.

After publication of the initial Diary volumes, when Nin had gained some recognition and literary success she redirected her focus and endeavored to make it a diary of others. She accomplished this by extending the size of the cast, placing more emphasis on external events and less on passages of introspection. If this new focus indicated that her sense of self had been confirmed, so that freed of the need to be defensive and calculating she could let go, be fluid and recognize others, then Nin's portraits of others would demonstrate more objectivity, less identification and projection, particularly in the sixth volume. Instead we find Nin is still unable to appreciate or allow the individuality of others.

CHAPTER FOUR

NOTES

¹ Signe Hammer, Daughters and Mothers, Mothers and Daughters (New York, 1975), p. xiii.

² June Singer, Androgyny, Toward A New Theory of Sexuality (1976; New York, 1977), p. 61.

³ Lynn Z. Bloom, "Heritages: Dimensions of Mother-Daughter Relationships in Women's Autobiographies," in The Lost Tradition: Mothers and Daughters in Literature, eds. Cathy N. Davidson and E. M. Broner (New York, 1980), pp. 291-303; henceforth abbreviated as "Heritages."

⁴ Luise Eichenbaum and Susie Orbach, Understanding Women, A Feminist Psychoanalytic Approach (1982; New York, 1983); henceforth abbreviated as U. W.

⁵ Patricia Spacks "Free Women," Hudson Review 24(1971-72), 562; henceforth abbreviated as "F. W."

⁶ Evelyn Peck Killoh, "The Woman Writer and the Element of Destruction," College English 34(1972-73), 31-38; henceforth abbreviated as "Dest."

⁷ Stephanie Demetrakopoulos, Listening To Our Bodies, The Rebirth of Feminine Wisdom (Boston, 1983), p. 3.

⁸ Carolyn G. Heilbrun, Reinventing Womanhood (New York, 1979), pp. 234 and 141; henceforth abbreviated as R. W.

⁹ Mary Ellman, Thinking About Women (New York, 1968), pp. 187-91. Ellman argues that Nin succumbs to the temptation of personally displaying the ideals imposed on the female sex.

Ellen McKee Peck in "Section Three: Anaïs Nin, Chronicler of the Feminine Women's Progress" of her "Explaining the Feminine: A Study of Janet Lewis, Ellen Glasgow, Anaïs Nin and Virginia Woolf," Ph.D. dissertation, Stanford University, 1974, pp. 131-314, interprets Nin as accepting the traditional definition of women.

Yet Nin's editing of Volume Six accomplished the effect she desired, for Joyce Carol Oates reviewed it as more entertaining, less narcissistic and more accepting; "the most successful and artistic volume to date." See Joyce Carol Oates, "A Gigantic Plea for Understanding: The Diary of Anaïs Nin 1955-68 and In Favor of The Sensitive Man and Other Essays," New York Times Book Review (New York, June 27, 1976), pp. 4-5.

¹⁰ Nancy Friday, My Mother My Self A Daughter's Search For Identity (New York, 1977, p. 448; henceforth abbreviated as M. S.

CONCLUSION

The Diary is genuine in dealing with the "problem" of creating a self. In this light Nin's aspiration "to be the writer who best described relativity, dualities, ambivalences, ambiguities" deserves comment (II, 330). This is truly the area of her greatest accomplishment and her understanding of literature and writing as modes of experience, capable of contributing to personal growth was genuinely avant-garde. Her high degree of self awareness was both problematic and painful to her, functioning as a detriment rather than as a strength. Consequently Nin was unable to feel either sincere or integrated, a situation which explains the humanness of her need to create a persona. Similarly, although Nin was well aware of her tendency to projection and identification, her extensive quoting of letters in Volume Six is an attempt to convince herself, as well as readers, of her willingness to "let" others speak for themselves.

Nin began her Diary with the intention that it would serve "to make the absent present, the ideal real". Although it does not accomplish the intended task and Nin is not a self-actualized woman, nevertheless she remains a fascinating one. Essentially the Diary is most significant for its authorization or legitimization of the need to create a persona. Critics like Franklin and Schneider and Scholar, who are condescending in their treatment of Nin's aspirations for literary success and cultural acceptance, do not adequately appreciate this dimension.

Conventionally projection is considered a defense mechanism, while symbiosis is regarded as a sign of the failure to individuate. Both

attitudes are essentially negative and not necessarily accurate with respect to the operation of these strategies in artistic sensitive individuals. In the creative personality as opposed to the average symbiosis is not necessarily indicative of a failure to individuate, but rather offers a promise of an openness, fluidity and multi-dimensionality indicative of creative and feminine personalities in particular. Although Nin did not manage to implement and actualize her own ideals she certainly explored for us the potential and parameters of such an understanding.

In Volume Six Nin reaches the unfortunate conclusion "that love and sensuality could only be reconciled if a woman remained primarily seductive" (VI, 63). Although the vocation of artist takes Nin beyond the traditional stereotypes, she does not reconcile her roles as artist and woman and consequently the desired connection between art and life is not achieved. The two aspects of feminine identity--the maternal and the sensual--remain disconnected. That sensuality is basic to her self definition both as artist and as woman is not consciously acknowledged by Nin, with the result that it can only express itself as feminine seductiveness. Nin never made the gaps between her theory and practice explicit, rather she allowed herself to be made a cult figure. If she did not manage to self-actualize, she still believed in the theory and the social responsibility of the artist to commit to and risk the process.

Scholar tries to emphasize the failure of Nin's portraiture, claiming that "Looking for 'characters' lifelong for her book, Nin failed to produce more than a handful of convincing portraits" (Nin, 64). However, Nin's artistic focus has been on her self-portrait and the extent to which she has been eulogized documents its power. In order for a portrait to be "convincing" it must appeal to the reader's intellect, whereas the power of

Nin's self-portrait resides in its persuasiveness, its appeal to our affections. Sensuality and seductiveness are basic not only to Nin's concept of identity as woman, but also to her concept of artist, and as such are central to her powers of persuasion.

Paradoxically, if the term is rightly understood, so is Nin's "narcissism," for as Christopher Lasch observes in The Culture of Narcissism: "In order to polish and perfect the part he has devised for himself, the new Narcissus gazes at his own reflection, no so much in admiration as in unremitting search of flaws, signs of fatigue, decay."¹ In what Lasch terms an age of diminishing expectations, people need to believe in the possibility of growth. Indeed, as he suggests "the contemporary climate is therapeutic not religious" (Cult., 33).

In Volume Four Nin offers readers her short autobiography, prepared on request for Leo Lermann (IV, 176). It constitutes a perfect distillation or analogue of the Diary (Volumes One through Six), documenting not only our sense of Nin as highly self-conscious, the new Narcissus, but more significantly as possessing an incredible degree of self-knowledge. Essentially this is Nin's own "short answer" to her own perpetual question--Does anyone know who I am? While it makes reference to the problem of an external center of gravity, through Nin's opening suggestion she would prefer Leo Lerman portray her--this is countered by her subsequent reaffirmation midway: "It is impossible to make my portrait because of my mobility." It documents her negative willing: "I have tried to be not neurotic, not romantic, not destructive, but may be all of these in disguises." She concedes that "integration" is "unknown to me" and emphasizes her aspiration to be the whole work of art, being more "interested in becoming a work of art than creating one." While the

mini-autobiography affirms her sense of being "gifted in relationship above all things" she concedes that she is "guilty of idealization," "of fabricating a world in which [she] can live and invite others to live in, but outside of that [she] cannot breathe." Re-iterating her conviction that "I will die a poet," a dreamer, she concludes most appropriately: "My symbol is a roving ship. I am a writer. I would rather have been a courtesan. The rest is in the diary." Having provided a "penetrating" analysis of her own problems she then suggests "I have not mentioned my flaws" and proceeds to cite only one--her lack of courage. Moreover, this flaw is truly the basic one, as it is the origin of both her inability to trust and to compromise. As a result she persists in her endeavor "to flow in a dual manner" (II, 110).

CONCLUSION

NOTES

¹ Christopher Lasch, The Culture of Narcissism, American Life in An Age of Diminishing Expectations (New York, 1979), p. 166; henceforth abbreviated as Cult.

A SELECTED BIBLIOGRAPHY

PRIMARY SOURCES

Works by Anaïs Nin:

The Diary of Anaïs Nin (1931-1934). New York: Harcourt, Brace, and World, 1966.

The Diary of Anaïs Nin (1934-1939). New York: Harcourt, Brace, and World, 1967.

The Diary of Anaïs Nin (1939-1944). New York: Harcourt, Brace, and World, 1971.

The Diary of Anaïs Nin (1944-1947). New York: Harcourt, Brace Jovanovich, 1971.

The Diary of Anaïs Nin (1947-1955). New York: Harcourt, Brace Jovanovich, 1974.

The Diary of Anaïs Nin (1955-1966). New York: Harcourt, Brace Jovanovich, 1976.

The Novel of the Future. New York: The Macmillan Co., 1968.

A Woman Speaks: The Lectures, Seminars and Interviews of Anaïs Nin.
Edited by Evelyn J. Hinz. Chicago: Swallow Press, 1975.

In Favor of the Sensitive Man, and Other Essays. New York: Harcourt Brace Jovanovich, 1976.

A Photographic Supplement to The Diary of Anaïs Nin. New York: Harcourt Brace Jovanovich, 1974.

SECONDARY SOURCES

Books:

- Ascher Carol, Louise De Salvo and Sara Ruddick, eds. Between Women: Biographers, Novelists, Critics, Teachers and Artists Write about Their Work on Women. Boston: Beacon Press, 1984.
- Chodorow, Nancy. The Reproduction of Mothering: Psychoanalysis and the Sociology of Gender. Berkeley and Los Angeles: University of California Press, 1978.
- Claremont de Castellejo, Irene. Knowing Woman: A Feminine Psychology. New York: Harper and Row, 1974.
- Cutting, Rose Marie. Anaïs Nin: A Reference Guide. Boston: G. K. Hall, 1978.
- Davidson, Cathy N. and E. M. Broner, eds. The Lost Tradition: Mothers and Daughters in Literature. New York: Frederick Unger Publishing Co., 1980.
- Demetrakopoulos, Stephanie. Listening To Our Bodies: The Rebirth of Feminine Wisdom. Boston: Beacon Press, 1983.
- Eichenbaum, Luise and Susie Orbach. Understanding Women: A Feminist Psychoanalytic Approach. New York: Basic Books Inc., 1983.
- Ellmann, Mary. Thinking About Women. New York: Harcourt, Brace and World, 1968.
- Evans, Oliver. Anaïs Nin. Carbondale, Illinois: Southern Illinois University Press, 1968.
- Friday, Nancy. My Mother, My Self: The Daughter's Search For Identity. New York: Dell Publishing Co., 1978.
- Funk and Wagnalls Standard College Dictionary. Toronto: Longmans Canada Ltd., 1963.

- Gilligan, Carol. In A Different Voice, Psychological Theory and Women's Development. Cambridge, Mass.: Harvard University Press, 1982.
- Gornick, Vivian and Barbara K. Moron. Woman in Sexist Society: Studies in Power and Powerlessness. New York: Basic Books Inc., 1971.
- Hammer Signe. Daughters and Mothers/Mothers and Daughters. New York: Quadrangle/The New York Times Book Co., 1975.
- Harms, Valerie. Maria Montessori, Anaïs Nin, Frances Steloff: Stars In My Sky. Weston, Conn: Magic Circle Press, 1976.
- Harding, M. Esther. The Way of All Women: A Psychological Interpretation by M. Esther Harding with an introduction by C. G. Jung. New York: Putnam's Sons, 1970 (first edition, 1933).
- The Parental Image: Its Injury and Reconstruction. New York: Putnam's Sons, 1965.
- The "I" and The "Not I": A Study in the Development of Consciousness. New York: Bollingen Foundation, 1965.
- Woman's Mysteries: Ancient and Modern. New York: Harper and Row, 1976 (first edition, 1935).
- Psychic Energy: Its Source and Its Transformation with a forward by C. G. Jung. Washington, D.C.: Bollingen Foundation, 1948; rev. 1963.
- Heilbrun, Carolyn G. Reinventing Womanhood. New York: W. W. Norton and Co., 1979.
- Hinz, Evelyn J. The Mirror and the Garden: Realism and Reality in the Writings of Anaïs Nin. New York: Harcourt Brace Jovanovich Inc., 1973.
- ed. The World of Anaïs Nin. Winnipeg: MOSAIC, 1978.
- Jason, Phillip K., ed. Anaïs Nin Reader. Chicago: Swallow Press Inc.,

1973.

Jung, Carl G. The Portable Jung. Trans. R. F. C. Hull. Ed. Joseph

Campbell. Harmondsworth, England: Penguin Books, 1980.

Keen, Sam and Anne Valley Fox. Telling Your Story: A Guide To Who You Are
and Who You Can Be. New York: Doubleday and Co., 1973.

Knapp, Bettina L. Anais Nin. New York: Frederick Ungar Publishing Co.,

1979.

Laing, R. D. Self and Others. Great Britain: C. Nicholls and Co., 1971.

_____. The Divided Self. Great Britain: Cox and Wyman Ltd., 1965.

Lasch, Christopher. The Culture of Narcissism: American Life in An Age of
Diminishing Expectations. New York: W. W. Norton and Co., 1979.

Leonard, Linda Schierse. The Wounded Woman: Healing the Father-Daughter
Relationship. Boulder and London: Shambhala Publications Inc., 1983.

Martin, Jay. Always Merry and Bright: The Life of Henry Miller. Santa
Barbara: Capra Press, 1978.

Miller, Jean Baker. Toward A New Psychology of Women. Boston: Beacon
Press, 1977.

Olsen, Tillie. Silences. New York: Dell Publishing Co., 1983.

Rank Otto. Art and Artist: Creative Urge and Personality Development.

Trans. Charles Francis Atkinson. New York: A. A. Knopf, 1968 (first
English edition, 1932).

_____. The Myth of the Birth of the Hero and Other Writings. Ed.

Phillip Freund. Trans. F. Robbins and Smith Ely Jelliffe. New York:
Knopf, Vintage Books, 1959.

_____. Will Therapy and Truth and Reality. New York: A. A. Knopf,
1945.

_____. Beyond Psychology. New York: Dover Publications Inc., 1958

(first English edition, 1941).

Rich, Adrienne. Of Women Born: Motherhood as Experience and Institution.

New York: W. W. Norton and Co., 1976.

Rosaldo, Michelle Z. and Louise Lamphere, eds. Woman, Culture and Society.

Stanford: Stanford University Press, 1974.

Schneider, Duane and Benjamin Franklin V. Anaïs Nin: An Introduction.

Athens, Ohio: Ohio University Press, 1979.

Scholar, Nancy. Anaïs Nin. Boston: G. K. Hall and Co., 1984.

Singer, June. Androgyny: Toward A New Theory of Sexuality. New York:

Anchor Press, Doubleday, 1977.

_____. Boundaries of the Soul: The Practice of Jung's Psychology. New

York: Anchor Press, 1973.

Spencer, Sharon. Collage of Dreams: The Writings of Anaïs Nin. New York:

Harcourt, Brace Jovanovich, 1981.

Thorne, Barrie, ed. Rethinking the Family: Some Feminist Questions. New

York: Longmans, 1982.

Tillich, Paul. Dynamics of Faith. New York: Harper and Row, 1958.

Zaller, Robert, ed. A Casebook on Anaïs Nin. New York: New American

Library, 1974.

Articles:

Hillman, James. "Anima II". Spring, An Annual of Archetypal Psychology

and Jungian Thought (1974), 133-147.

Hinz, Evelyn J. "'EXCUSE ME, IT WAS ALL A DREAM'" The Diary of Anaïs Nin: 1944-47." Journal of the Otto Rank Association, 7, No. 2(1972), 21-36.

----- "The Art of Confessions: The Diary of Anaïs Nin from the Biographer's Point of View." Lecture given at the University of California, Santa Barbara, April 18, 1978.

- Killoh, Ellen Peck. "The Woman Writer and the Element of Destruction." College English, 34(October 1972), 31-38.
- Leonard, Linda Schierse. "Puella Patterns." Psychological Perspectives, 9(Fall 1978), 127-147.
- Oates, Joyce Carol. "A Gigantic Plea for Understanding." Review of The Diary of Anaïs Nin 1955-1966 and In Favor of the Sensitive Man and Other Essays. New York Times Book Review, 27(June 1976), 4-5.
- Potts, Margaret Lee. "The Genesis and Evolution of the Creative Personality: A Rankian Analysis of The Diary of Anaïs Nin." Journal of the Otto Rank Association, 9(Winter 74-75), 1-37.
- Shapiro, Stephen A. "The Dark Continent of Literature: Autobiography." Comparative Literature Studies, 5, No. 4(1968), 421-54.
- Rank, Otto. "Reflections on the Diary of a Child." Editorial note by Virginia Robinson and Anita Faatz. Journal of the Otto Rank Association, 7, No. 2(Dec. 1972), 61-67.
- "The Birth of Individuality." Journal of the Otto Rank Association, 12, No. 1(Summer 1977), 26-36.
- Rogan, Daniel. "Partialization and Totalization." Journal of the Otto Rank Association, 12, No. 1(Summer 1977), 44-49.
- Spacks, Patricia. "Free Women." Hudson Review, 24(1971-72), 559-73.
- Spencer, Sharon. "Anaïs Nin: A Heroine For Our Time." Journal of the Otto Rank Association, 12, No. 1(Summer 1977), 1-13.
- "The Dream of Twinship in the Writing of Anaïs Nin." Journal of the Otto Rank Association, 9, No. 2(Winter 1974-75), 81-90.
- Traba, Marta. "The Monumental 'I' of Anaïs Nin." Under the Sign of Pisces, 7(Winter, 1976), 8-14.