



The Diary of Anaïs Nin, Vol. 6: 1955-1966

Anaïs Nin, Gunther Stuhlmann (Editor)

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Nin continues her debate on the use of drugs versus the artist's imagination, portrays many famous people in the arts, and recounts her visits to Sweden, the Brussels World's Fair, Paris, and Venice. "[Nin] looks at life, love, and art with a blend of gentility and acuity that is rare in contemporary writing" (John Barkham Reviews). Edited and with a Preface by Gunther Stuhlmann; Index.

The Diary of Anaïs Nin, Vol. 6: 1955-1966 Details

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Author : Anaïs Nin , Gunther Stuhlmann (Editor)

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Joel Duff says

Mesmerizing self-analysis and philosophical reflection. And it builds to a penultimate crescendo with the cadence of a novel. Strip away the fashionable names and the portraits in this book retain a lucid and captivatingly intimate quality. Loved it.

Ashley Harbison says

Ditto For The Last Time!

Shade Aura Melanson says

I love these books because I can totally relate to the author. very good writing, story and I can just relate with her on everything. great woman.

Korana says

One of my favourites.

Véronique says

AYOYE MAN!

Rowena says

You can't help but really admire Nin's craft; she continued pressing forward and writing books in her genre despite people rejecting them as being too neurotic. But finally in Volume 6, Nin experiences the success she so deserves.

I'm still not sure why she felt the need to do LSD. I mean it's not the first time I heard her talk about it but it does surprise me that she was willing to do that for her craft. Crazy or genius? Regardless of what I think, it was definitely a learning experience for her. Here's what she says about it:

"It was not humanly bearable, the separation from one's centre, the total voyage into an atmosphere, a rhythm, a space not in harmony with one's physical body. Yes, too strong a current. I think our

dreams, reveries were meant to be absorbed organically and gradually, tempered by daylight, cushioned by humble occupations and drab interruptions..."

There's a lot of correspondence in this book, correspondence between Nin and famous friends that she has, including Marguerite Young, Lawrence Durrell, and Henry Miller. There's even an interesting correspondence between Nin and a poet who is in jail. This diary covers a longer time period than the other diaries.

As always, Nin touches on themes that concern me. One of her preoccupations was dehumanization, how we are becoming more robotic than human.

"All around me there is a keen interest in science fiction. Some of it appeals to me, but most of it contains a terrifying dehumanization. The human being is totally absent. There is an absence of human contact. Is that a prediction of the future, because of technology?"

One more volume left:)

Ciara says

these books take a while to power through--i worked on this volume off & on for almost a week. it weighs in at 400 pages, & the publishers manage to pack a lot of words on to each page. it makes me realize how large fonts, pargins, & line spaces have grown in the last thirty years. no wonder we're living in an age of such intellectual complacency.

this volume spans a whopping eleven years, all of it spent living in the united states, mostly in california, with occasional jaunts to new york, where anis would undergo analysis. she writes seduction of the minotaur during this period, & partners with alan swallow, a small publisher who was willing to get her older backs back into print & try to get some american reviews & attention for her. i really enjoyed her writing about the creative process & working to finish her books, & the detail about working with a small publisher & the complication small/self-publishers face. i can relate, being a zinester! these parts of the book overflowed with book creative energy & practicality, which motivated me a lot to finish the writing for my new zine (another reason reading this book took so long--i was de-railed for some time doing my own writing & typing).

she also writes a lot about various filmmakers who approach her, wanting to adapt spy in the house of love to the big screen, but none of the script treatments pans out. she even flies out to sweden to meet a filmmaker working on "the sound of music," but she is displeased with his adaptation. she doesn't think any of the filmmakers truly understand her characters or the symbolism of her books. she's probably right, but--loosen the reins a little bit, lady. i don't know.

there is also a lot in this book about the correspondence she had with two writers in prison. one is serving a life stence for holding up a bank with a toy gun. he has rehabilitated himself in jail & is trying to get parole,

but is denied. anaris & henry miller take up his cause, but to no avail. the other is a younger poet who is serving a ten-year sentence. he hasn't rehabilitated himself & intends to go back to a life of crime when he's out of jail. anais is sad that this criminal dude is being set free while the rebailitated writer is stuck behind bars. i liked her exchanges with the prisoners, although i was constantly annoyed by her being annoyed that the gifts she sent them in jail were returned to her--records of her reading, her own typewriter, etc. she writes about how she knows the rules but thought they'd allow her typewriter to be delivered anyway. if you know the rules, why did you bother? whatever. that's fine.

these books are pretty good for motivating a person to be creative when they are feeling kind of stuck. i relate a lot to anais's creative process, even though we obviously write about very different subjects. you definitely have to be in the right mood for these books, & if you read this one, you will have to be okay with reading A LOT about LSD & timothy leary. but it was the 60s, what were you expecting?

Courtney Turner says

I thought Anais Nin was a femme fatale who had scandalous affairs and that her diary was like a little black book. Randomly picked up vol 6, and it is amazing. She is so insightful, deep, authentic. The things that she writes about are things that still are relevant now, about the challenges of a creative life, of staying true to one's voice, the ebb and flow of friendships, people who don't "get" you, crazy parents, one's inner demons. She has lyrical passages on visiting Paris and Venice. Her impressions of America vs. Europe are provocative. She writes about meeting Aldous Huxley, Alan Ginsberg, and other well-known people. It's like a precursor to blogging.

Vicky says

This volume covers eleven years. Mostly it is Anaïs Nin continuing to print/distribute her books, then she meets Alan Swallow, who later connects her with Harcourt-Brace. I feel so happy that Nin publishes the first volume of her diary by the end of volume six.

Many letters and book reviews are excerpted here, and she maintains a correspondence with Jim Herlihy (writer/friend whose diary she feels connected to but as he becomes more successful, she disconnects from his work b/c it becomes more "superficial"), Roger Bloom (in prison for life for life for holding up a bank with a toy gun, tries to get parole, and cannot), an unnamed poet in prison for 10 years who is still pretty angry with the world. The letters were the slowest part for me to read through.

Nin reflects on her experience with LSD and writes repeatedly about how the drug's access to the unconscious is already something she can achieve as an artist. She's very serious about the role of the artist, so she's not really a fan of Aldous Huxley who advocates drugs, and she's disappointed by Allen Ginsburg who takes it for fun.

Oh! A person I wish to have read more about is Tracey Roberts, an actress that Nin describes as having red hair, large blue eyes, this engaging personality, talent. Nin wonders why Roberts isn't more successful but knows it's because she sabotages herself. "Oh I can't take this role because. . ." and so on. I'm very interested in this. Nin as someone who consistently works hard; Roberts as someone who won't let herself do it for fear of failure or something. Both of them have a "telephone friendship" in which they confide in each other, but

when they meet face-to-face, there isn't much exchange, as if they are shy that they have both told each other too much.

lady sangria says

Nothing short of amazing. I got to know her better through the journals than people I have known for years. I'm not sure of another writer who has had as big of an impact on me as Anais Nin.

Mairita (Marii gr?matplaukts) says

Maybe earlier years are more interesting.... Anyway it's quite interesting as long as she doesn't go too far into philosophy and psychoanalysis. Gives good insight in 1950s cultural life.
