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ASTRA'S TOWER

Special Leaflet # 3

1959

Published by:

Marion Zimmer Bradley
Box 246
Rochester, Texas

ASTORIA TOWER

Special Section

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A S T R A ' S T O W E R # 3, Special Leaflet: March 1959

contents;

Edited and Published Annually by

Checklist of
Lesbian Literature
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Marion Zimmer Bradley
Box 246
Rochester, Texas

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E D I T O R I A L

As this is being written, the mimeographed sheets of this second Checklist lie piled up on my bookcases, ready for binding; mountains of pages. I am reminded, as I look at them, of a terse comment made when I was on the wrong end of the editorial blue pencil. "Marion Bradley writes well," said this editor, "she just writes too much." As I look at all this wordage --I'm inclined to agree with him!

The mimeographing of the major part of this list is less than perfect; seduced by some fantastically cheap mimeo paper offered by Montgomery Ward, I ordered enough for the whole job. It turned out to be 16 pound white, which looks perfectly beautiful when mimeographed on one side, and perfectly dreadful when printed on both sides, because of the excessive thin-ness of the paper, which allows the printing on the reverse to show through. Not being rich, I couldn't afford to discard ten reams of paper and perforce had to use it. I think each page is readable, if hardly as attractive as I had hoped.

The first of these Checklists was intended only as an unofficial supplement to Jeannette Howard Foster's invaluable reference work, *Sex Variant Women in Literature* (Vantage Press, 1956). In this second listing, it was my desire to list every novel of lesbianism ever printed in English, with sufficient information to permit the would-be reader to find a copy on his own --and, not least, to decide in advance whether he wanted it.

That, of course, was the major problem. Many subscribers are completists; they would buy willingly, and at almost any price, any novel dealing remotely with homosexuality or variance. However, I felt this list should also be of use to non-completists; so that the ordinary reader can decide which books she wishes to own at any price, and which books she can pass over as trivial, of limited interest, or worth, at most, a quarter or six bits spent on a paperback edition or cheap used copy.

It is also a fact that books dealing with lesbianism must be judged largely sui generis. A "good" lesbian novel is not always a good novel, while a very fine novel may treat so vaguely of lesbian

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Editorial, continued....

matters that it simply is not worth the trouble of acquiring for this specialized purpose.

I have tried to view each book three ways. First, I have tried to indicate whether the book deals (A) mainly with homosexuals and their problems; or (B) homosexuality is included mostly for its' sensationalism, or (C) is largely a novel of the theatre, a murder mystery or a novel of family life, containing at most a few glancing references to a homosexual character in the theatre, murder or family of the novel.

Second, I have attempted some critical judgment. Many lesbian novels, especially those recently flooding the news stands, or vanity published by a "writer" with more money than talent, are simply tripe. A badly written book may, of course, treat sincerely and honestly of lesbianism, but the odds are against it. I am taking it for granted that no one, except the completist collector mentioned above, wants to pay a fabulous price for some trashy book which contains only the most fleeting references to lesbianism anyhow. And third, where a book belongs more correctly to the field of erotica or of borderline pornography, I have so indicated, so that the serious student won't waste his time on it.

When I have not myself read a book, I have tried to give an impartial review drawn from at least two sources. I have tried to devote most of my space to books which are not well known. Books reviewed at length in the J.H. Foster work have been given only brief mention here. Most of the reviews not written by me were supplied by three trustworthy literary judges; Gene Damon, Margaret Ives, and Dr. Foster. The last-named, with really overwhelming courtesy and generosity, tirelessly supplied bibliographical information and full reviews of books I had not seen. Miss Damon wrote many of the reviews on this list, and in several cases where I did not choose to use her precise wording, she was responsible for supplying me with the precis, synopsis or summary used in writing my own review. And if I were to list all the friends who assisted in this endeavor by sending me books, clippings and newspaper announcements of titles, this editorial could run to six pages. Special mention should go to Leslie Laird Winston, of the Winston Book Service, to Margaret Ives, who cut some of these stencils when my own fingers gave out, to Ruth Wieland and LauraJean Ermayne. The last-named even lent me several volumes from her private collection.

And no copy of this Checklist could be mailed out without mentioning the one person who, beyond all others, made it possible; Forrest J. Ackerman, who first introduced me to this special branch of literature, who has been endlessly helpful, sympathetic and encouraging, and without whose help and interest I would long since have left this Herculeane task to someone better qualified than I.

And now the work winds up for another year. Happy reading!

Just turn the page and start --and don't forget to write!

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THE CHECKLIST OF LESBIAN LITERATURE 1959

Editor's note; An asterisk (*) before a title means I have not read this book, and its inclusion is based on information from one or more of the reliable sources mentioned in the Editorial. Two asterisks (**) mean I have NO reliable information about this title and you should buy at your own risk. A review in quotation marks indicates that --even when I have read the book-- I prefer someone else's judgment to my own. Initials in slanted brackets --as //GD// indicate the source of the review.

A DIARY OF LOVE - Maude Hutchens. New Directions Press 1950, Pyramid books 1952.

Billed as "the awakening of a teen-age girl to love," it takes the heroine Noel through a bizarre gamut of experiences, both as observer and participant. Her grandfather seduces his (male) music pupils; a nymphomaniac housemaid sleeps with the whole family in turn, from Grandpa down to Noel herself. Weird stuff, but written with a detachment and delicacy reminiscent of the Colette novels.

*A LESSON IN LOVE - Margaret Creal. Simon and Schuster, 1957.

"Tells a Canadian orphan girl's teen-age passion for a beautiful school-mate, which never reaches specific expression. It ends in bitter disillusion when the older girl, at a summer houseparty, tries to force the heroine Nicola, her guest, into a distasteful affair with a boy, the better to deceive her mother about a similar affair of her own...." //DLG//

*ADAM AND TWO EVES - anonymous. Beacon Books 1956.

A reliable source calls this "such tripe I couldn't read it thoroughly." Roughly it is the story of a young woman whose lover dies, leaving her neurotically heartbroken. She meets a European couple; the Slavic wife seduces her easily because she feels a woman's love does not constitute infidelity to her dead lover. Once initiated, she becomes involved in a long affair a trois with woman and husband. She is finally extricated (somewhat the worse for wear) by a male friend, whom she later marries.

ADVENTURES OF KING PAUSOLE - Pierre Louys. Various and sundry editions, including some privately printed. The standard translation is in the Collected Works of Pierre Louys, Liveright 1932, illustrated, which also contains "Aphrodite" and "The Songs of Bilitis". This was also issued in paper covers by Avon Books, 1955, without the illustrations.

King Pausole, of an imaginary

country, has a hundred wives and approves of Rabelaisian promiscuity for everyone except his daughter, Aline. Aline runs away with a young actress, Mirabelle, and King Pausole goes after her on a topsy-turvy hunt, wildly funny and satirical of all "civilized" sex customs. A ribald classic.

AFFAIR WITH A GREEN MONKEY - Theodore Sturgeon. (In Venture S-F, May, 1957) Short fantasy dealing with the reaction of a "normal" male to a supposed homosexual. Ironical and strange.

*AGAINST THE WALL - Kathleen Millay. Macaulay, 1929.

A college novel with pronounced lesbian overtones, by the sister of the famous poet.

ALL SHOOK UP - Peyson Antholz. Ace Books, 1958.

Alan Peerman, a small-town teen-age rowdy, finds himself warmly attracted to Howard Sirche, newcomer who attracts vicious rumor by his shunning of women. Howard, a "self-directed" person, doesn't waste time protesting the rumors, but Alan fights against them, spurred by the memory of a homosexual episode in his early teens at the hands of his minister. The manner in which Alan struggles against his own fear of this friendship, and the ambivalence of his feelings, make this much better than the run-of-the-mill "shocker", and in spite of the male emphasis, it's worth reading.

ALL MY SINS - Norbert Estey. A.A. Wyn MCMLIV, Crest Books 1956.

In a long and explicitly sexy book about Ninon l'Enclos are one or two buried episodes. Unless you are mad about history, it isn't worth the effort of reading the whole book to find them.

ALL WOMAN'S FLESH - Paul Bodin. Berkeley Books, 1959.

The paper cover of this novel mentions a lesbian affair, but I read the whole book and couldn't find the slightest variant or lesbian interest. Mostly it is the sickeningly dull story of a man's affairs with two or three women. Don't blame me if you waste a quarter.

*AMONG THE DAUGHTERS - Angna Enters. Coward-McCann, 1955.

"...an autobiographical novel of Lucy, a midwestern girl who, like the author, finally becomes a dancer and choreographer. The passionate, but not overt friendship between Lucy and a school friend occupies a good bit of space early in the book."//JHF// "more a sympathetic novel of the theatrical world than lesbiana but very good nevertheless..."//MMI//

*ANN VICKERS - Sinclair Lewis. Doubleday, 1933.

One entire chapter is a viciously condemnatory episode, involving an unpleasant lesbian, in a long novel about woman suffrage.

ANNETTE AND SYLVIE - Romain Rolland. Henry Holt, 1925.

1st volume of "The Soul Enchanted", it deals with a love affair between two young half sisters who have not met until their teens.

APHRODITE - Pierre Louys. (See data on Adventures of King Pausole) This also is a classic. Though it revolves around Chrysis, a courtesan in Alexandria, a large part of the story is devoted to the love of two very young girls, Rhodis and Myrtocleia.

APPOINTMENT IN PARIS - Fay Adams. - Fawcett, 1952. (This has also had a recent paperback incarnation, though the precise date escapes me.) An American girl in Paris has a brief affair with a French woman, and she is thereby enabled to break the hold of her old-maid aunt. She later marries. Entertaining but not too well written.

....*AUNTS STORY, THE - Patrick White. Viking Press, 1948. The nervous breakdown of a neurotic, thirtyish spinster. A succession of variant episodes ends in insanity. The reviews I've seen are vague; buy at your own risk. This book has had excellent critical reviews.

AS MUSIC AND SPLENDOR - Kate O'Brien. Harper, 1958.

Unfortunately, the copy of this book I ordered did not arrive in time for me to review it with the thoroughness it seems to deserve. This is a novel of two young Irish girls who enter the colorful world of the Italian opera in the late nineteenth opera. One of these girls, Claire Halvey, falls in love with a Castilian girl, Luisa, and the affair is treated with "warmth and intimate compassion". This should be of particular interest to music-lovers --- there are not many good novels of the opera -- as well as to collectors of lesbiana. Reliable sources indicate this is a major novel, published by one of America's most reputable publishers, which should indicate something or other.

AWAKE MONIQUE - Astrid Van Royen. Duell, Sloan and Pierce 1957, Crest Books 1958.

The story of a girl growing up in some European country, not identified -- probably Holland or Belgium. The book was reviewed in the Ladder because of the brief episode where Astrid goes to live with her uncle Rainier. She lives upstairs with Rainier, while her aunt Carla lives downstairs with a lesbian friend, Dini. Despite a "broadminded" and "impassioned" plea for understanding of the lesbian pair, Rainier strictly forbids Astrid to associate with them. The substitute Rainier offers sent my eyebrows straight up into my hairline. (In the interests of fairness, I'll quote the DoB review; "Tenderly and with candid beauty, Astrid tells the story of her childhood".....well, it's candid, anyhow.

THE BELL - Iris Murdoch. Viking, 1958

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Male in emphasis, this novel is written by a woman and with feminine delicacy. It was also a Book-of-the-Month club selection, surprising for a novel on such a subject. Maybe this prefaces some such wholesale acceptance of the topic, at least in literature. End of opinion, beginning of review. Michael Meade, leader of a lay Anglican community, is a man of honor, intelligence and integrity... and a homosexual. His hopes of being ordained as a priest were destroyed in Michael's schoolmaster days through an essentially innocent affair with a pupil, Nick Fawley. Years later, when Nick is a melancholy and suicidal alcoholic, he erupts into the life of Imber Community, and the disastrous entanglement between Michael, a guileless young chap named Toby, and Nick, causes the collapse of the community and several personal disasters. But it's not all gloom and doom. The scenes laid in Imber Community are keenly delightful. The insights into all aspects of humanity are almost without equal in any novel of this kind. Even in the midst of the shattering tragedies Michael remains able to survive and survey his personal disaster and still know that one day he would experience again.... that infinitely extended requirement that one human being makes upon another...."

BIRTH OF THE GODS - Dmitri Merezhkovskii. (Trans. Natalie Duddington). J.M. Dent Ltd, 1925.

In ancient Crete, during the days of the bull-dances, one of the priestesses and dancers is Dio, an oddly bisexual young girl. Though attracted and attractive to men, Dio is vowed to remain a virgin in the service of the Great Mother. A large part of the novel deals with her passionate emotional friendship with a younger novice, Eoia. One of Dio's admirers plots to have Eoia killed in the bull-ring, feeling that the younger girl has bewitched Dio and made her unable to love a man; instead, the death of Eoia nearly destroys Dio too. This is an incandescently beautiful, glowing story.

BITTER LOVE - Dyson Taylor. Pyramid Books, 1958.

This got on the list by mistake - as long as it's here, I'll give it a quickie review. Cosmopolitan gold-digger Alexandra marries rich, handsome young mystery man, only to discover she has been married to cover up for her husband's homosexual love affair with his business partner. The older man turns out to be an understanding, kind, sympathetic character, but Alexandra destroys the whole household with consummate bitchery. I enjoyed it, you might.

CALLED AND THE CHOSEN; THE - Monica Baldwin. Farrar, 1957.

This fine novel of convent life contains passim the story of Sister Helena, removed from the office of Novice Mistress because of the passionate crushes (schwärmerei) she inspired in the postulants under her care. Her own behavior, it is made obvious, was strictly correct even for a nun, but after this unfortunate experience,

Sister Helena took refuge in a chilly and disagreeable manner to keep everyone at arm's length. After her death the narrator, Sister Ursula, refers to her as "The one human being I ever loved." Not specifically lesbian but a fine study of repression and frustration.

*CARMILLA - Sheridan leFanu (in Green Tea and Other Stories, Arkham House, 1945). Weird story of a lesbian vampire.

**CAROLA - Felix Forrester. Duell, Sloan & Pierce, 1948. "brief and disparaging" mention of lesbianism only - (see Appendix)

*CATAFALQUE, THE - Robert Goldstone. Rinehart, 1958. High grade adventure story of an archaeological expedition in Spain. A sinister Spanish Contesa is attracted to young Stephanie, daughter of one archaeologist, and on a swimming party, takes her into an ancient shrine where a Goddess was worshipped by extinct races, in rites specifically lesbian. This sequence forms a very small part --two chapters-- of the novel.

CENTAURUS CHANGELING- Marion Zimmer Bradley (Fantasy and Science Fiction, April 1954).

How does a writer review her own work? I left this off last year's checklist because it isn't specifically lesbian, received three protests insisting it's at least "variant". Ruth Wieland reviews it for me here; "Beth, pregnant and afraid on a world where childbearing is fatal to Earthwomen, is cared for by the mysterious Cassiana. Cassiana is one of the three wives of the Archon; they all live together in the closest possible polygamous harmony until the jealousy of the youngest wife against the "intruder", Beth, brings about a near-tragedy. Beth's daughter bears an uncanny resemblance to Cassiana....."//RW//. What can a mere author say to that? Naturally I hope you'll all read it, but I warned you!

CHILD IN THE DARK- Rosemary Timperly. Crowell, 1956.

Two out of three stories in this well-written book by a young author involve intense, though not explicitly lesbian devotion between British boarding-school mistresses and a pupil.

CHILD MANUELA, THE - Christa Winsloe. Farrar, 1936 (Trans. Agnes Scott). The book of the movie Madchen in Uniform. Motherless Manuela is accused of a sordid affair with schoolboy friend Franz; the real attraction is his mother. She is sent to a fantastically strict German boarding school; there she encounters Elizabeth von Bernberg, a warm compelling woman who, though very reserved, wins the hearts of all the emotionally starved children. Manuela, exhilarated and a little drunk at a school party, babbles of her love and is punished so strictly that she commits suicide.

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CHILDREN'S HOUR, THE= Lillian Hellman. (This appears in several collections of American plays and is in most libraries). The rumor of lesbianism (unfounded) wrecks a school and the lives of the women who run it.

CHOCOLATES FOR BREAKFAST - Pamela Moore. Rinehart 1956; Bantam Books, 1957.

A candid and shocking study of a young girl's disintegration of personality. The first episode in the book is Courtney's rejection by a schoolteacher on whom she has a crush. After this Courtney's affairs grow wilder and wilder -- though all heterosexual -- but the one fixed point in her life is her affection for her school room-mate, Janet. Janet's suicide shocks Courtney into pulling herself together. The episodes are not explicit, but they are unmistakable.

CITY OF WOMEN- Nancy Morgan. Gold Medal Books, 1952, 1959.

"A war-time story laid in Hawaii. One barracks is a nest of butches and partners, but the gals outside get into such messes it makes the gay ones seem tame." Racy stuff, not badly written.

CLAUDINE AT SCHOOL - Sidonie-Gabrielle Colette (trans. Antonia White). Farrar, Straus & Cudahy, 1956. First printed in 1900, this ran through a few dozen editions, but this new translation is "a good bit racier than the old Boni edition" Claudine is a tom-boyish, mischeivous French country schoolgirl at a day school where the pupils run wild because the two schoolmistresses are sitting in each other's laps -- literally. Claudine's impertinent observation of their doings, and her own domination of her little classmate Luce, make this that rarity - a spicy book that's well written.

CLAUDINE IN PARIS - Farrar, etc, 1958. (STOP PRESS: Avon Books just put this on the news stands under the title CLAUDINE). Now living in Paris with her absent-minded Papa, 17 year old Claudine has her hair cut off and takes up with her "pretty boy" cousin Marcel, with whom she exchanges risque confidences. She encounters Luce, who has run away from school and is living with an elderly uncle. Luce confides to Claudine all the revolting details of her protector's affection, seeking consolation, but Claudine is only repelled, "D'you think I pick up old men's leavings?" Clever, rather racy stuff, by a famous French novelist. (Oh, yes, though after CLAUDINE Colette abandoned lesbianism as such, there are lesbian characters in the background of several of her novels and the attitude is always sympathetic and warmly understanding.)

CONFESSORS OF THE NAME - Gladys Schmitt. Dial 1952, Permabooks 1955. The Decline and Fall of the Roman Novel -- I mean empire. One character, Orbiana Festina, is given to "nameless indecencies" including lesbianism, and there is a Saturnalia scene which contains just what one would expect of a Saturnalia. This is a fine novel -- I love it -- but the lesbian element isn't worth reading the whole book for unless one enjoys long novels of ancient Rome.

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*CONFORMIST, THE - Alberto Moravia. Farrar, Straus & Young, 1951

"A penetrating study of a Fascist whose compulsive drive for conformity ...destroys everything he might have loved. An interlude between his wife and her friend forms an interesting climax before the macabre ending..."//LADDER//

CONSIDER HER WAYS - John Wyndham (in "Sometime, Never"). Ballantine Books, 1956-7. This was reviewed in "The Ladder", so I read it. It's a funny, frightening story of a world in which all the men have died off and society is modelled on the bee or ant. However, most of the story is taken up by an impassioned plea for her point of view by a survivor from the present, who feels the world is empty without lovers.

*COUSIN BETTE - Honore de Balzac. This dates from 1835 or thereabouts and is probably to be found in libraries or the ubiquitous "sets" of Balzac in second hand stores. "It deals with the half-realized passion of Bette, a thwarted spinster, for a married woman."

**CHILDREN OF THE STONE LIONS.- Paul Hackett. Putnam, 1955. I have two reliable reviews - but they sound as if the reviewers were talking about two different books - so I gave this two asterisks, buy at your own risk. #1; "An unhappy and confused man discovers that the wreck of his marriage and death of his baby daughter are the long-range results of an affair between his wife and a boarding school friend who re-enters her life and seems rather pitiful and appealing at first. But she's poison in the end..." and #2; "Jackie, the lesbian character, is presented as the one upright and moral member of the cast." The tribulations of a reviewer!

*CREEP INTO THY NARROW BED - Leonard Bishop. Dial 1954; Pyramid 1958.

Well, I hunted and hunted for a copy of this and couldn't find it on the news stands. For 35¢ I suggest you read it and make up your own mind --and when you do, PLEASE send ME a review!

COMEDIANS, THE - Louis Couperous- Doran, 1926.

A historical novel laid in ancient Rome in the days of Domitian. A lesbian pair, niece and cousin of the Emperor, go in for street adventures disguised as gladiators. More interesting for history fans than homophiles and not very explicit as I remember it.

DAMNED ONES, THE - Guy de Maupassant. Pyramid, 1957.

More variant than lesbian, this deals with a member of the French nobility, ambiguously sexed enough to be classified female at birth, "She" grows up unequivocally a male, but retains the name, dress and character of a woman to avoid a scandal --which comes anyhow when she carries on with an eccentric English lady.

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DANGEROUS GAMES - Tereska Torres. Dial, 1957.

"Juliette, returning from a vacation, discovers that her husband is having an affair with Francoise, her best friend. To her surprise, she discovers also that she is jealous not of Francoise, but of her husband, and that her feelings toward Francoise are turning into passion..." Tereska Torres is one of the very few authors of paperback novels who can write frankly without turning it into borderline erotica. This may be an exclusive prerogative of Frenchwomen.

*DANGEROUS WORLDS - Joan O'Donovan. Morrow, 1958:

Several of the short stories in this volume have a variant tinge. The most pertinent is "Johnnie"; a "roarin' bull-dyke" WAC. //GD//

DARK ISLAND, THE - Victoria Sackville-West, Doubleday, 1934.

Shirin is the introspective, unconventional, over-emotional wife of Venn, the dour owner of the estate of Storn, the "dark island" of the title. Venn treats Shirin so badly that she turns for love and affection to Christine, her husband's secretary; Venn arranges for Christine to be drowned in a boating "accident". A gloomy but haunting book.

**DARK LAUGHTER - Sherwood Anderson - Boni & Liveright, 1925.

The lesbian element in this novel is very slight; I'd leave it off the list except for the connection between the publishing house of Liveright and the paperback firm of Avon Books. Almost any book under the Boni and/or Liveright imprint might appear as an Avon Book sooner or later.

*DAWN BREAKS THE HEART - William Davey - Howell Sekkin and co, 1941.

"Long novel about Philip, a boy of artistic temperament and Jewish extraction, tracing his childhood, adolescence and inferiority complex. About page 230 he drunkenly elopes with an odd girl, Vivian; a few brief spells of irresponsible, non-sensical fun are interspersed with violent love-making and even more violent quarrels, during one of which Vivian taunts her husband with the fact that she is a lesbian. He flatly refuses to believe this until they become involved with a married couple; the woman makes serious passes at Vivian and the man twitters at Philip. The subsequent brawl provokes a flight by car back to New York; the marriage breaks up and when Philip tries to effect a reconciliation, he discovers Vivian playing house with a girl-friend. All very melodramatic, neurotic and what have you...."

** DAWSON PEDIGREE - Dorothy Sayers. Harcourt 1928?

I don't know how this got on the list, but have a pencilled note to the effect that it's in the J. H. Foster book. I can't find it there, so investigate at your own risk. (There has to be one Snafu in every list, no?) --see appendix

*DELICATE FIRE - Naomi Mitchison. Harcourt, 1932.

The title story of a collection of delicately beautiful short stories laid in ancient Greece; it deals with the poetess Sappho and her group of girl-lovers. (I have read other books by Naomi Mitchison and on the strength of that, I'd recommend this one without qualification.)

DESPERATE ASYLUM - Fletcher Flora. paperback 1956.

STOP PRESS; Pyramid books just re-issued this under the title WHISPER OF LOVE.

I had to throw out my prepared review of this one because I have just read it myself. It's a very sad, unhappy story of Lisa, disgraced by the exposure of a lesbian affair, and Avery Sheridan, a neurotic young millionaire who hates women as women because his mother was promiscuous. They marry in an attempt to escape their pasts, marriage being the "asylum". Quite foreseeably the marriage does not work out and after a lot of misery all round, they both wind up dead -- Avery shoots Lisa, then himself. Fletcher Flora writes in a sort of vague, sinister style which suggests the surrealist mannerisms of Anaïs Nin --and I wonder who is hiding behind that pseudonym anyhow?

DESPERATE REMEDIES- Thomas Hardy. Harper, 1896.

This may be in your local fairly-large library. The episode involving a servant girl and her mistress, though discreet as in all English novels of that period, is unmistakably relevant.

DEW IN APRIL - John Clayton. Kendall and Sharp, 1929.

The convent of St. Lazarus of the Butterflies, in Provence, in the year 1212, is ruled over by Mother Leonor - a warm, passionate woman despite her stern self-discipline. She is adored and feared by all, and no one remonstrates when she takes a gypsy waif, Dolores, into the convent because she is attracted to her. Much of the book is concerned with the disaster which the practical, skeptical and common-sense Dolores causes among the hysterics and mystics of the convent. It is also a subtle and beautiful study of adolescent eroticism blossoming into innocent homosexuality under the pressures of repression and deep emotion. This devotion between Dolores and the two youngest novices, Dezirada and Clarisse, leads them to fantastic lengths. Tragedy sweeps the convent when Dolores finds a knightly lover and Mother Leonor conspires to shield the girl she loves from the punishment she would otherwise have. Laid against the panorama of the spurious Domsday terror of 1212, when everyone expected that the reddening of the sky "might not be sunset, but the world beginning to burn", the book is the central volume of a trilogy which forms a vast, exquisite panorama of the Middle Ages.

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DIANA, A STRANGE AUTOBIOGRAPHY - "Diana Fredericks" - Citadel Press
1935? Dial 1939, Berkeley Books (paper) 1955, 1957.

A confessed autobiography, this is presumably too well known to need description. It describes the youth, slow self-knowledge and adjustment to her homosexuality of a young woman, and is perhaps the best and most honest picture of lesbian life as it must be lived outside the "gay" circles of large cities. It is a very good antidote to too much Ann Aldrich.

DIANA STAIR - Floyd Dell. Farrar and Rinehart, 1932.

A long novel of the early 19th century. Diana, a woman writer, also explores living as a mill-girl, schoolteacher and suffragette; as well as a Brook Farm type community. Though attracted to men, she is never without "some older woman to adore and emulate, and some younger woman to teach and inspire". Diana is thoroughly unconventional, seizes many masculine privileges, and her story is a delightful and ironic treatment of the trouble women can get into when they don't run smoothly in the ruts laid down by society for women to run along in.

DIARY OF A 15 YEAR OLD FRENCH GIRL- Colette. Avon Books, 1957,
and this is our old friend, CLAUDINE AT SCHOOL.

DISAPPEARANCE, THE - Philip Wylie. Rinehart, 1951; various paperbacks, one currently on the stands.

A viciously satirical story in which, for the women, all men disappear, and for the men, all women vanish. Both parallel worlds approach homosexuality but Wylie, though theoretically defending lesbianism, has his protagonist reject it for herself, saying "I'm not a child."

DUSTY ANSWER - Rosamond Lehmann. Holt 1927.

Well known, well written story of intense attachment between two British college girls, which colors the later life of both.

EDGE OF TWILIGHT- Paula Christian. Crest Books, 1959.

Val and Toni are two airline stewardesses. Val sleeps around with men and once in an alcoholic haze allows herself to make love to Toni. She tries to free herself from Toni's hold on her by redoubling her heterosexual affairs, but the two girls end up together. Despite the starkly explicit sex, which is almost mandatory in this kind of thing, the book makes some effort at serious evaluation of the problems involved. It will never win any literary prizes, but homosexuals will be pleased with the promise of happiness for the two girls, and heterosexuals might find themselves sneakily in sympathy -- for certainly lesbianism is a wiser solution to Val's messed-up life than her tough-girl promiscuity.

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EITHER IS LOVE - Elisabeth Craigin. Harcourt, Brace, 1937; Lion Books 1952-56.

Another "classic"; after the death of her husband the narrator re-reads the letters in which she had described to him, before their marriage, her intense love affair with another woman. I believe this book is without any equal in sympathetic; detached and tenderly compassionate treatment of a lesbian romance.

ELSIE AND THE CHILD - Arnold Bennett. Doran, 1924. "Common sense" treatment of an attachment between Eva, a girl of twelve, and her nurse Elsie, culminating in a hysterical outbreak when Eva is sent to school.

ELSIE VANNER - Oliver Wendell Holmes. 1875 or thereabouts. A classic of the macabre found in many laboratories...I mean libraries; the pseudo-scientific explanation offered for Elsie's affinity with snakes make the mistake natural....her mother was bitten by a rattlesnake before her birth. However, the portrait of Elsie is such that one might suspect Dr. Holmes of genteelly covering his clinical picture of a 19th century variant girl by the polite fiction of making her a creature of fantasy rather than psychology. Part of the story hinges on Elsie's compulsive domination and attraction of a young schoolmistress; the teacher treats her with revulsion until Elsie falls ill, when Helen overcomes her antipathy to watch over Elsie's dying hours with tenderness.

**ESTABLISHMENT OF MADAME ANTONIA, THE - Leyla Georgie. Liveright, 1932. From all accounts this is nearer erotica than lesbiana. Strictly at-your-own-risk.

EVIL FRIENDSHIP, THE - Vin Packer. Crest Books, 1958. This is a well-written, if somewhat sensational murder and suspense story in which two supposedly English children (though the idiom of the story is very definitely not English) together plot and carry out the murder of the mother of one, who plans to separate them. The romance of the little girls, though complicated by some exceedingly pseudo psychology, has an authentically hair-raising ring. And, though the story left a bad taste in my mouth, I will grant that it is probably an important contribution to the literature.

((And if you will allow the editor a brief parenthesis; don't; I implore you, fail to read COMPULSION, by Meyer Levin, the fictionized version of the Leopold-Loeb murder and trial. Meyer Levin is the husband of Tereska Torres, mentioned many times in these lists, and translates all his wife's work. The element is male, but COMPULSION is a far better book than the above-mentioned EVIL FRIENDSHIP which made me think of it, and far, FAR more sympathetic. For better understanding of the fantasy elements in both novels, THE AMAZING CRIME AND TRIAL OF LEOPOLD AND LOEB -paperback of recent date - probably served as reference material for BOTH novels.))

*EXTRAORDINARY WOMEN - Compton Mackenzie. Martin Secker, London, 1928; New Adelphi 1932. (recent reprint, hardcover, is now available from Winston Book Service --see inside back cover). A witty and sophisticated satire of an island resort literally swarming with "extraordinary women" of all sizes and shapes and ages.

FAIR GAME - Clement Wood and Gloria Goddard. Woodford Press 1949, Beacon Books 1948. Just about what you'd expect from the Woodford press; risque entertainment with plenty of bedroom detail, just evasive enough to allow the book to be sold above rather than below the counter. Four young girls come to the Big City to become "Fair Game" for the dangers lying in wait for girls, and we all know what these are. One girl, Hazel, falls in with the dangerous women instead of the dangerous men. It takes all kinds.

FEAR AND THE GUILT, THE - Wilene Shaw. Ace Books, 1954.

Ruby, a girl softball player, is infatuated with Christy, a sweet leech type. She brings Christy to her Tobacco-road home, where to avoid suspicion Christy allows herself to be seduced by Ruby's father and so forth and so on. Sympathetic for a shocker, but oh My!

FORBIDDEN PLEASURES - Barry Devlin. Berkeley Books 1958. This was originally published as "Moon Kissed" and will be reviewed under that title.

*GEORGIANA - Maude Phelps (McVeigh) Hutchens. New Directions 1948. "The story of sensitive Georgiana and her emotional development. In the first part she is a child in Virginia. The writing is clear and straightforward and there is no hint of future sex life. The second part, laid in a boarding school, concerns Georgiana's adolescent years. There are three minor variant attachments between students around Georgiana in her own age group. A serious, quite detailed lesbian affair between two of Georgiana's classmates results in one of the girls being expelled. There is also a less specific but more interesting affair between one of the older girls and a teacher. The teacher leaves the school under pressure. In the third part Georgiana fails, in later life, to find love with anyone; she blames this on a 'lesbian complex'."//GD//

GIRL'S DORMITORY - Orrie Hitt. Beacon Books 1958

This is supposed to detail the evils of off-campus housing in colleges --including predatory lesbian housemothers, bedroom cuddle-sessions and showers, and a predatory handyman who sleeps on the premises when he isn't sleeping with the girls. It's a good way to waste an evening and I do mean WASTE.

*GIRL ALONE - Christa Winsloe. (Trans. Agnes Neill Scott) 1936, but my reference omitted the publisher's name. By the author of "The Child Manuela" and I am assured it is of interest, but I've no detailed review handy. (last-minute note, it's reviewed in the J.H. Foster book but no room to review it here. Good.)

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GIRL WITH THE GOLDEN EYES, THE - Honore de Balzac (1835 or thereabout). Trans. by Ernest Dowson, Liveright 1931, Avon 1957, 59. A macabre episode in the Human Comedy, it deals with the Chevalier de Marsay's attraction for Paquita, slave-girl to a sinister Marquise and written in what an acquaintance of mine calls "very French french."

*GIRLS OF THE FRENCH QUARTER - John B. Thompson, Beacon Books 1954. "This is so near to pornography that I doubt if it pays to list it," says my reviewer. "Interestingly enough, though, I'm sure it is written for women. This is strongly romantic in setting, wardrobes, minor characters, proper names, etc. Most of the action -- pretty explicitly described -- is heterosexual, but not all...." //JHF//

GITANETTE - Colette - (in Music-Hall Sidelights; Farrar, 1958, twinned in one volume with Mitsou.) A pretty and pathetic short story of a dancer who lost her lesbian sweetheart to another.

GLASS PLAY PEN, THE - Edwin Fadiman, Jr. Signet, 1956. A rich girl loses her parents, is unsuited to poverty and turns expensive call girl. In the story there is one lesbian episode, treated with a tenderness and sympathy greatly at variance with the same author's condemnatory attitude in My Sister, My Beloved.

*GOLDEN JUNGLE, THE - W. H. Harris. Doubleday, 1957; Berkeley 1958. "Brittle novel about a wall street banker...his beautiful wife is a lesbian, but he naively believes her faithful because she prefers the company of women...denouement of the story is his unannounced entrance into her boudoir." //DoB//

*GOLDEN NYMPH, THE - Roy Debussy and Les Maxime. Brookwood Publishing Co., 1958. According to the catalogue, "a novel involving every aspect of sex...nymphomania and lesbianism." Knowing the Brookwood people, I believe it. In short, a sexy book with no pretense of being anything else.

GREENGAGE SUMMER, THE - Rumer Godden. Viking 1957. Five English children, parked in a French inn during their mother's illness, are at the mercy of some peculiar characters who haunt the inn. Among these is a lesbian couple, but they stay in the background except for a pertinent (or impertinent) question by one small girl, "But how can a lady be in love with another lady?" Minor, but charming.

GREEN SCAMANDER, THE - Maude Meagher. Houghton, Mifflin, 1933. Another ancient-historical, laid during the siege of Troy. A considerable part of the novel deals with the passionate friendship between the two co-queens of the Amazon tribe. Penthesilea is an "Amazon" type of masculine manners; Camilla a gentler, more feminine woman who has had lovers and borne children. The death of Camilla works some havoc on the other girl, but it's been ten

years since I had a copy of the book in my hands, and my memory, though accurate enough in the ordinary way, is blurry about the details. If you liked "Dev in April" or "Birth of the Gods", it is your meat; if your preference is for "Spring Fire" and the like, skip it.

*GREEN WALL, THE - James Wright. Yale University Press, 1957

collection of poetry, some on Sapphic themes. Completists note.

*HALO IN BRASS - John Evans. Bobbs-Merrill 1949. Bantam Books 1958

A pretty girl disappears and her parents hire a detective to find her. The girl's description sets him hunting through the lesbian hangouts. I haven't read this particular book, but I've read other John Evans mysteries and they are all good. I'll recommend it sight unseen and if you don't like the paperback I'll buy it when you finish with it...I hunted in vain.

HAVING WONDERFUL CRIME - Craig Rice. Simon and Schuster 1943.

one I have read; but though Dr. Foster lists it in her index, if there's a scrap of lesbian interest it was too subtle for me. If you like murder mysteries read it yourself and make up your own mind. It's a Craig Rice murder mystery and you like 'em or you don't, but it's almost impossible to review one intelligently.

HEARTH AND THE STRANGENESS, THE - N. Martin Kramer. Macmillan 1956, Pyramid Books 1957.

The slow disintegration of a family, through inherited madness or the belief in inherited madness. The oldest daughter Cora wastes away in a school for the Deaf as a teacher; Gareth struggles with his conscience; the youngest daughter, Aliciane, is portrayed thoroughly and in detail from her earliest childhood and her lesbian development documented every step of the way. The stories of the rest of the family skim the whole range of abnormal psychology with such thoroughness that Aliciane seems remarkably sympathetic and normal by contrast. Although Aliciane's life ends tragically, this is not in any way connected with her homosexual bent -- that is, the author does not fall back on the tired cliché of making lesbianism the curse that destroys her. Her brother Gareth, himself very far from sanity, comes open Aliciane and her girl-lover together and kills Aliciane -- and to me an ironic point is made in this conclusion; that the one member of the family who had escaped to sanity and happiness is regarded as wicked and abnormal by the maddest one of them all.

BREATHES

Before reviewing further, I would like to take time out for a few comments on my own hook. A writer who gets into the homosexual publication field under her own name (and anyone who doubts it is my own name is welcome to look me up on the tax rolls of Haskell

County, Texas -- is not apt to be particularly prudish or Puritanical. Please bear this in mind when reading the review coming up next.

As a result of publishing the checklist last year, I entered into correspondence with about thirty men and women of varying interests. Twenty-nine of these were pleasant citizens. But as always there was a rotten apple in the barrel, and if I were to give even an evasive summary of the letters I received from Miss R. Apple (which of course was not her name) this publication could not be sent through the mails.

However, during the early stages of this correspondence, before I fully knew what I had let myself in for, Miss Apple raved to me about the "beautifully written" books of one Frances Lengel, which for one reason or another were not permitted publication in this country. As it happens, I had recently read Lolita, which had been turned down by American publishers and finally issued by the Olympia Press in Paris. I considered Lolita a masterpiece, and as a result was feeling a little peevisish about the general Puritan standard of American mores and more than a little friendly toward the Olympia Press. Miss Apple, it seems, had an ulterior motive in telling me about these. It seems she had had a couple such books confiscated by the Postal Authorities, and was leery of ordering any more. In my soft-hearted, and soft-headed fashion I agreed to order the books for her, stipulating only that I should be allowed, before passing them on to her, to read them for the Checklist. She sent me the money, and in due course I received the books.

Meanwhile a few things had transpired which made me feel that just possibly Miss Apple was not qualified to judge a book on its literary merits alone. I was therefore, in part, prepared for them -- but not entirely; nothing, short of apprentice in a call-house, could possibly have prepared me for these beautiful books. Their beauty seemed to consist largely in spelling out all the words one usually finds written up on the courthouse toilet. Of course, fine writers have done the same thing -- I believe James Joyce and D.H. Lawrence have been cited for this -- but though, in fairness, I tried to find something in these books which might go beyond mere tediously explicit recitals of bizarre sexual encounters, I frankly admit; if it was there to find, I didn't find it.

Don't get the idea that I therefore approve of censorship. On the contrary. I was thoroughly revolted by these books, and I believe that if they were openly sold for a quarter they would not sell enough copies to pay for a second paperback printing. I can't imagine anyone of normal mentality actually enjoying them; only their lure as "forbidden fruit" would make them attractive to the healthy mind.

Well, I sent them on to their rightful owner, Miss Apple, who shortly thereafter, pulled up stakes and moved, due to "trouble"

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in her neighborhood. She gave me only an evasive account of the trouble -- I had cooled considerably since discovering what she considered "beautiful" in books -- but I should imagine she would have trouble wherever she lived. I don't know where she is now, and hastily add that I care less. My correspondence with her was occasionally entertaining -- she had the virtues of her faults, one of which was wit, candor and an apt vein of satire -- sometimes enlightening, sometimes gruesome.

It was also a literal education in another field. Like most readers of the Ladder, I have wondered why the Daughters of Bilitis sternly refuse to put correspondents in touch with one another. Now I know that it is the rare, occasional person like Miss Apple who makes it dangerous. At her most earnest plea and solicitation, I gave her her name and address to two friends -- with the most disastrous consequences. (I would not give her the names of others, though she implored me, since I regard this particular mailing list as inviolate. However, I saw no harm in giving her name, at her own request, to two others who had asked for a possible correspondent. In both cases -- oh, my!) even her name was not safe.

This is where I ought to say a heartfelt THANK YOU to the other twenty-nine correspondents. One more like Miss Apple would have soured me on the field forever. Now let's review some more.

HELEN AND DESIRE - Frances Lengel. Olympia Press, date unknown. This book, I discovered too late, is not legal to import into this country, and believe me, you're not missing a thing. To satisfy your curiosity, Helen, an Australian girl, is a nymphomaniac (cause unknown) and undergoes a series of bizarre adventures which take her all over the world with sailors, airplane pilots and the like. The sexual episodes are pretty wild and woolly but when you've read one you've read them all, and I confess I skimmed much of the book in boredom, hunting for a plot to tie all this stuff together. In one sequence Helen is (incredibly!) hired as governess for a young girl, and of course the inevitable occurs. Helen ends up in an Arabian brothel, longing to finish writing her memoirs (this book), forget her intelligence (what she had of it) and become only "female flesh". I'd say she had already succeeded fairly well. The only part of the book which has a macabre interest for anyone but pornography addicts was the account of Helen's experience with drugs among the Arabs. My main reaction to this book was immoderate laughter, and a mild wonder at the sort of people who will pay large sums of money and risk the attention of the police -- for THIS? I wouldn't pay ten cents or walk across the street for a copy, once having satisfied my curiosity. It's that curiosity, born of our silly censorship, which makes such things profitable. And now the reviewer will fold up her soap box and get back to the serious business of reviewing.

**HEROES AND ORATORS -R. Phelps. McDowell, Oblensky, 1958. 17
ly buy-at-your-own-risk. No data available. (See Appendix) Strict-

HELLCAT -Idabel Williams. Dell Books, 1952.

Fairly typical paper-back feminine novel. The title describes the heroine, who has adventures with both men and women, including one sympathetically portrayed lesbian.

*HETTY DORVAL - Ethel D. Wilson. Macmillan, 1948.

This is listed by two of my review sources but no review given, b-a-y-o-r.

HOTEL, THE -Elizabeth Bowen. MacVeigh 1928.

One of the subtle, vague novels for which this writer is justly famous. In this one a young shy girl named Sydney is packed off to a hotel at a famous resort to catch a husband there, but finds herself fascinated by an older, sophisticated woman whose friendship makes her indifferent to men. Nothing is explicit.

I AM A WOMAN- Ann Bannon - Gold Medal Original, 1959.

With a girl naked on the cover, the title proclaims "I am a woman --in love with another woman--Must society reject me?" The "woman" is Laura, heroine of Bannon's first lez novel ODD GIRL OUT. Now she turns up in Greenwich Village, running away from her past, and first falls in love with her divorcee roommate Marcie (who "reminds her of Beth") then with Beebo, a boyish "butch" type. Bannon writes well, with insight and perception, but a really appalling immaturity. In the first book, the problem was "solved" when Beth married and Laura ran away and they never saw each other again. In this one it's "solved" when Laura resolves never to see Marbie again, never to see her father again, and to find happiness with Beebo -- whose personality, to say the least, doesn't argue any ability to succeed in a constructive lesbian relationship --or any other relationship at all. Maybe, if Bannon writes a homosexual novel every year for the next five years, she will end by writing a good one. I'd call this one close, but not yet the book for which Bannon can be remembered as a major writer in the field. Oh, yes; it is remarkably good reading, a cut above most paperback originals, because of its' evident sincerity.

ILLUSIONIST, THE -Francoise Mallet. Farrar 1952, trans. Herma Briffault. This has also had a paperback incarnation as THE LOVING AND THE BARING. It's a now-familiar novel of a French teenager who becomes entangled with her father's mistress.

INDULGENT HUSBAND, THE -Colette (in The Short Novels of Colette Dial Press 1954)

Claudine (see reviews above) is now married. When she becomes infatuated with another girl, her husband connives at the affair, in order to enjoy it at second hand. Despite this on-the-surface-rather-sordid situation, the book has the good

taste and delicacy of all Colette novels:

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IN CASE OF EMERGENCY - Georges Simenon. Doubleday 1958.

A whodunit by the amazingly prolific Belgian writer is complicated by lesbians. Purists pardon me for "whodunit" - roman policier is tendentious.

**INCREDIBLE TRUTH, THE- Chris Massie. Random, 1958.

See Appendix.

INTIMATE STORY- Rose Franken. Doubleday 1955.

"Not a novel of lesbianism, but a sympathetic lesbian character, in one of this typical lady-novelists ladylike books." //RW//

*I AM A LESBIAN - Lora Sela - Saber Pubs.

The Ladder reviewed this book at length. The author explained her position by saying that she agreed to provide sexy scenes for the audience if the publishers would allow her to put across her serious views of lesbianism. It's a free country, but writers find it very hard to believe when this sort of thing goes on.

ISLAND, THE - Naomi Royde-Smith, Harper, 1930.

A sad tense book about a lifelong attachment between an ugly unhappy girl nicknamed "Goosey" and her older, married friend, who will neither love her or let her go.

JANE - Phyllis Bottome - Vanguard 1957.

The story of a street urchin, including a lesbian episode in a girl's reformatory.

JASSY.- Norah Lofts. Knopf 1945, also recent paperback.

Only one episode in this long and very well written book is lesbian. Jassy, kitchen maid at a girl's school, attracts one of the two school-mistresses, Katherine, who has her admitted to the school as a pupil. The other mistress, Mrs. Twysdale, suffers rages of jealousy and contrives to have Jassy dismissed.

JOURNEY WITH LOVE, A - Denys Val Baker. Crest, 1956.

The hero's first marriage is broken up by his wife's insistence that her best friend Elisa shall make a third party in their home. It is not explicitly stated that the two are lovers, mostly because both are very minor characters.

KING OF A RAINY COUNTRY - Brigid Brophy. Knopf 1957.

"...a poignant novel of a young girl who lives with Neale, a young male homosexual, without benefit of wedlock. They both become enamored with the picture of Cynthia, a girl out of the past of the protagonist after searching all over the world for Cynthia, she finds her

love is only a dim childhood memory. At the end of the book she meets and falls in love with Helena, a famous singer...."

KING MUST DIE, THE - Mary Renault. Pantheon, 1958

The homosexual element in this novel of Theseus and the bull-dancers is too slight for mention here, except that most of us would read any book by Mary Renault. Someone pointed out to me (Thanks, Mac) that literally every novel by Mary Renault in some way mentions or touches glancingly on homosexuality. I checked this, and sure enough they do.

KING'S DAUGHTER - Victoria Sackville-West. Doubleday 1930.

Poetry.

LABYRINTH, THE- Helen R. Hull. Macmillan, 1923.

A typically brittle and catty novel by this author, dealing with college life from the faculty's viewpoint and variant only at implication.

LAST DAYS OF SODOM AND GOMORRAH- Paul Ilton. Signet 1956.

Quasi-historical in a Biblical background. A couple of male homosexuals- what else in Sodom - but no lesbians that I could find. I didn't look very hard. Poorly written.

*LAST INNOCENCE- Celia Bertin. McGraw-Hill, 1955.

Paula is a member of a respectable French provincial family. "The refreshing thing about it is that Paula is treated as a matter of course --that she wears trousers, hates men, etc, is presented with no more apology or explanation than the individual foibles of the rest of the family...."

LESBIA BRANDON -A.C. Swinburne (Randolph Hughes, editor) Falcon Press, 1952. Famous unfinished novel by the famous poet, and too scrappy (it is really only a handful of scattered chapters) to interest most readers who read for fun, not scholarship.

*LOOKING GLASS HEART, THE - Myron Brinig. Sagamore Press, 1958.

One variant episode, treated vaguely.

*LITTLE LESS, THE - Angela du Maurier. Doubleday 1941.

"Tragic events throw a married woman, despondent over her child's death, into the arms of another woman" //KS//

*LORD HAVE MERCY, THE - Shelley Smith. Harper, 1956

"A murder mystery complicated by a couple of lesbians, treated for a change without any special condemnation. During the course of the book they nearly adopt a child."

LOVE SEEKERS, THE - Leonora Horoblow. Simon & Schuster, 1957;
Signet 1958.

This trend possibly exemplifies the future of the lesbian in fiction, as distinguished from the use of lesbianism in "shockers"; that is, the trend toward using lesbians as characters, good, bad or indifferent, in books about quite ordinary things. In other words, the modern trend is not to write a novel about lesbians and lesbianism, but to write a novel with lesbians in it, scattered at random as they are in real-life affairs. The heroine of this book is not a lesbian, and the central point of the novel is her hesitation between a solid dull marriage with a fine man, or intense escapades with an exciting bum; but one of her friends, young Mab, is a lesbian, and when Mab gets into trouble by witnessing a murder, the heroine interrupts her liaison with the exciting-bum and makes her final choice. It is a very good novel, by the way.

DISGRACEFUL DISGRACEFUL DISGRACEFUL

(Not by the editor, this time, but by Royal H. Drummond; reprinted from the FAPA publication "Fairy Tales" by permission of the editors.)

Almost without exception the male homosexuals one encounters in fiction are exceptional people from standpoints far other than their sexual orientation. Whether the writer is speaking of them with sympathy or distaste, they are portrayed as being of finer weave than the mine-run of human being. Usually they are shown as active, and sometimes highly talented, in the arts or in one of the professions such as teaching. This is, probably, because the average person who knows few homos tends to think of them as being less manly than most, and thus less apt to compete in the everyday business of working fields. Then, too, the homosexuals one sees and recognizes as such (sometimes erroneously) on the streets, are the "swishy" ones, and one tends to assume that of such is the universe of deviates.

Like many generalizations, this one has its flaws, the most flagrant being that it just isn't true. Or so my limited experience would indicate. As a weedy but pink-cheeked adolescent I was on the receiving end of the usual number of passes from these gentry, and can testify that of those I encountered, none had any qualities whatsoever that would place them among the intelligentsia. One, for example, had been released from the Army because of his low IQ. Poor guy! His pass was in the form of a shame-faced "Lemme fix you up, hey, kid?" I didn't understand, and it took him fifteen stammering minutes to make his meaning plain. Scared hell out of me, as I remember. I was just out of high school.

Anyway, when one considers the reasons that psychologists advance for sexual variance, (here should follow about three paragraphs of gobbledygook about the Oedipus myth, the silver cord, envy and unresolved conflicts, but I don't have the patter or the time to

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acquire it) it is apparent that they can appear in almost any childhood, and that there is no reason why the shotgun pattern of whatever-it-is that causes deviance should not fall throughout the entire range of economic and cultural strata that exist in our society, instead of just the intellectual hoi polloi. From the unrelieved pattern of effeminate artists, etc, that the lending libraries and paperback publishers insist on showing us, it is a great pleasure to come across a book like the next....

RHD

(The "next book" he mentioned was James' Barr's DERRICKS; but I believed it would also apply to THE LOVE SEEKERS. I have, however, one explanation as to why lesbians and male homosexuals in fiction are usually artistic or professional figures. Writers of fiction, perforce, exist in a literary or professional milieu, whatever their personal orientation. Artistic and professional people -- to say nothing of literary people with their taste for confession and revelation -- tend to be more unconventional about their lives; and while homosexual truck drivers and waitresses, for instance, tend to conceal their offbeat tastes with desperate secrecy, in the more Bohemian world of the intelligentsia the occasional homosexual is less apt to make a secret of his tastes. Therefore to most writers -- who make most of their friends in such circles -- it seems that "gay" girls and boys are encountered here with greater frequency. It is certainly true that they reveal themselves more easily at such levels.))

*LOVE LIKE A SHADOW - Lois Lodge. Phoenix, 1935.

"Pseudonymous purple prose - a bizarre sidelight on the jazz age." //MMI//

LOVELIEST OF FRIENDS - Sheila Donisthorpe. (orig pub? 1931;)
Ber eley Books 1956.

This book has one distinction; the most beautiful and striking cover picture ever to appear on a paperback novel. Otherwise it's a tear-jerker and an unsubtle attack on lesbianism patched full of plagiarisms on Swinburne. Kim, for no good reason, seduces young happy-housewife Audrey and wrecks her life. Read it and weep.

*LOVES OF MYRRHINE AND KONALLIS - Richard Aldington, Pascal Covici 1926. "This is nothing on earth except a sloppy English pastiche on the Songs of Bilitis," //RW//

LUTE PLAYER, THE - Norah Lofts. Doubleday 1951, Bantam 1953. Yes, I know this is male-homosexual and about Richard the Third and Blondel. But it's a terrific favorite of mine, and the temptation to list it here was overpowering.

MAIDS, THE - Jean Genet. Grove Press, 1954.

Weird stuff about involuted love between two housemaids and their mistress, Long preface gives Existentialist attitudes about homosexuality. Offbeat stuff.

MONDAY NIGHT - Kay Boyle. Harcourt 1938

One lesbian episode seen through the eyes of a small boy.

MALE AND FEMALE - Jack Woodford. Woodford Press 1935.

Racy book containing lesbian episodes, for entertainment only - not to be taken seriously.

MIDDLE MIST, THE - Mary Renault. Morrow, 1945.

Fine, funny, well-known book, the major part of which is devoted to the boyish Leo (Leonora) and her friend Helen, who live on a houseboat together; although the book ends with Leo's gradual feminization and marriage, this is not -- emphatically NOT -- the tacked-on moralistic conclusion of the run-of-the-mine paperback shocker. I can't review this impartially, I love it - everybody does. I'll just say that if you haven't read it, you don't know what you're missing.

MISS PYM DISPOSES. - Josephine Tey. Macmillan 1948

Remarkable murder mystery in a woman's college, where a romance between two seniors provides motive and solution. Excellent.

**MESH, THE - Lucie Marechal (trans. Virgilia Peterson). Appleton 1949. Besides the obvious fact that this was originally in French, no data available. Check before buying. -/see appendix!)

MOON KISSED - Barry Deylin. Green Farms, Connecticut, 1957

Last year in the checklist I made the statement "Probably well worth missing". Now that this has been re-issued in paperback as FORBIDDEN PLEASURES, there seems no reason to alter this conclusion. Briefly it deals with a group of nymphs working at a big resort hotel for the summer. There are a lot of racy and sensational episodes, beach lovemaking, backstage summer theater, even an un-mysterious murder. All these are recounted as frankly as the law allows. I plowed about half way through it and decided there was a limit to what I could do even for the Checklist. I cheated and read the ending -- the mad Casanova marries the most ardent lesbian, so you know what to expect. Gee whiz!

MOON MAGIC - Dion Fortune. Aquarian Press 1956

Those interested in serious inquiries into lesbianism or in sexy books, skip this review and go on to the next, for this book deals exclusively with heterosexual sex, and from a very offbeat angle at that. There is one brief relevant episode, but I like this book and since I happen to be pounding out these stencils, I'm going to

reclusive, fanatically disciplined personality suggests something alien to complete normality.

**RAINBOW HAS SEVEN COLORS- Nadia LeGrand. St. Martins 1958.

Though this appeared on two lists as of variant interest, I couldn't find a copy and didn't locate the title in time to ask for a review. Check before buying. ((or see appendix- I finally got a review)

*RAW INTERLUDES- Paul Renault. Brookwood Pub. 1957

The blurb describes this as "misadventures in a shady nudist colony" and Brookwood, in the main, publishes risqué novels. You have been warned.

RED ROOM, THE - Francoise Mallet-Joris. (Trans. Herma Briffault) Farrar 1956; Popular Library 1958.

This is the sequel to "The Illusionist"; not a bad novel but without any specific lesbian interest either.

REGIMENT OF WOMEN - Clemence Dane. Macmillan 1917.

Dr. Foster's index lists this as the first English novel devoted to the theme of female variance --I believe it even ante-dates the "Well of Loneliness". It is a lengthy study of the power-loving schoolmistress of a girl's boarding school.

REMEMBRANCE WAY - Jessie Rehder. Putnam 1956

"A retrospective tale in which the heroine remembers her summer at a girl's camp, where she was the victim of the directress and her daughter. The older woman deliberately enslaved the girl and her daughter (for jealousy?) made her appear a thief. Well written but not convincing".

ROOM TO SWING - Ed Lacy. Harper 1957; Pyramid 1958

A colored detective is retained by a pair of lesbians to investigate a murder and is, instead, accused of committing it. The love life of the girls doesn't obtrude on his efforts to get out of this fix, though there's one fairly amusing scene where one of them makes a fairly obvious pass at him in the presence of her roommate, presumably to enrage the other.

RUTH AND IRMA * Isabel Bolton. (short story; appeared in the New Yorker, Jan. 26, 1947, and is reprinted in 21 VARIATIONS ON A THEME, edited by D.W. Cory.)

SALAMBO - Gustave Flaubert. French classic which has had a couple of paperback editions. Some authorities call it "predominantly lesbian"; others as emphatically deny it. It's a long bewildering story of a pagan priestess of Babylon or some such. The veil of the temple is stolen by a horde of invaders and Salambo goes to the commander of the invading army to get it back for the Goddess. It's written in fantastic, highly colored prose and very tiresome.

the background of a large hospital. With the growing reputation of Miss Renault (a pseudonym, I understand) even including a Book-of-the-Month club selection, this one ought to be due for a reprint in the not-too-distant future.

PROUD PALADIN, THE - Iris Morley. Morrow 1936

Gene Damon guarantees that "This hasn't a scrap of relevance". In my memory of the book it is at least variant, dealing with one of those compellingly masculine women. Those who live near a large library might check it out, read it and make up your own minds -- don't buy it on the strength of my memory. But our difference of opinion -- and two or three other disputes I've had about including titles to be put on this list -- shows that there is a very large area where the decision about a book's variant interest and the prevailing impression it makes depends on the personal makeup of the reader. Usually, if there is a doubt, I put the book on the list; quote the opinion of whichever reader recommended it, and suggest the reader check before buying.

QUEER AFFAIR - Carol Emery. Beacon Books 1957

A rather nastily written shocker about a dancer, Draga, who moves in with mannish sculptress Jo; she falls in love with a man and runs into unpleasant complications with Jo. The ending satisfies both censors and sadists.

QUEER PATTERNS - Lilyan Brock. Greenberg 1935 (paperback sometime around 1951).

Badly written (unanimous report, not just my opinion) purple-passaged soap-opera slush about Sheila, a Broadway star who marries a dream man, Philip, but finds true happiness only with Nicoli, a caricature lesbian complete with mannish dress suits. They part to avoid gossip and live unhappily ever after.

*QUEST, THE - Helen Hull. Macmillan, 1922.

"a schoolgirl falls in love with a schoolteacher mostly as a reaction to quarrels in the family. The ensuing unpleasantness turns her against variant love just as her unhappy home has turned her against marriage."

RAINBOW, THE - D.H. Lawrence. Modern Library (no date) recent Avon books 1958.

Buried in a long novel of an English country family is a brief romantic episode between Ursula, at a teacher-training college, and a slightly older woman.

RAINBOW BRIDGE, THE - Mary Watkins Cushing. Putnam 1954.

This is included mostly as a sidelight on "Of Lena Geyer", not for the sake of any impertinent conclusions about the real people named herein. Mrs. Cushing spent many years as secretary and buffer against the world for prima donna Olive Fremstad -- who never married and whose

which edition you have, of The Scorpion. Myra or Metta has a blazing love affair with a dancer, Piametta, then gradually set-takes down in a country home.

PAINTED VEILS - James Huneker. Liveright 1920; Avon 1958.

A long and unpleasant novel about an opera singer, Easter, who has among her retinue a rich lesbian backer, Allie Wentworth. It reads like a 1920 version of the Beat Generation.

*PASSIONATE EXILES, THE - Maurice Levailant; (Trans. Malcolm Barnes. Farrar, Strauss & Gudahy 1958.

A "dual biography" of Madame Recamier and Madame de Stael. Long, detailed and includes much political and literary history. "Between these two," states the book jacket, "sprang up a friendship which Napoleon was powerless to break."

*PITY FOR WOMEN- Helen Anderson. Doubleday 1937.

"A lesbian novel something like Diana, but written by a very-bitter anti-lesbian; the way a prejudiced person might have written it from the outside." //MMI//

PRICE OF SALT- Claire Morgan. Coward McCann 1952; Bantam 1953

(STOR PRESS: I saw a new paperback edition on the newsstands last week. I didn't buy it, because I own it, but it's around.)

"It's the history of a lesbian affair between two very nice, courageous, integrated women, whose initial attraction comes to be the mainspring of their lives, though it also causes the greatest griefs either has experienced. Both are completely true to themselves and to each other, and absolutely fair as can be to the outsiders enmeshed in their tribulations. Carol, the elder, is involved in a divorce suit, and their love, discovered, leads to the loss of custody of her daughter. Therese has a boyfriend whose reaction is what one would expect from such a thoroughly spoiled youngster. It ends well or sadly, depending on one's sympathies and prejudices, but leaves a feeling that the two will be all right for the future." //RHD// An absolute MUST.

*PRETTY LADY, THE - Arnold Bennett. Doran 1918.

Treats lesbian affairs as just another aspect of wartime hysteria.

*PRISON GIRL- Menzell Brown. Pyramid 1958.

"Just another of those books dealing with the kind of enforced lesbianism in women's prisons, don't bother with it," says one correspondent. Your move!

PRIVATE LIFE OF JULIUS CAESAR - see VENUS WITH US

PROMISE OF LOVE - Mary Renault. Morrow 1939.

Sensitive story of a lesbian affair laid, like so many of Mary Renault's books, against

convent school learn all about love in different ways. The narrator is the most innocent; for the first half of the book her only romantic attachment is for Mother Nathalie, who evidently returns her passion, though there's no overt behavior except kisses. This childish affair breaks up when the girl becomes aware of mature love.

ODD GIRL OUT - Ann Bannon. Gold Medal, 1957. This has been covered quite thoroughly in the review of *I AM A WOMAN*. Despite the harsh review, this is very fine reading. Freshman Laura and frigid senior Beth have an affair; Beth breaks it up by her marriage.

OF LENA GEYER - Marcia Davenport. Scribner, 1942. Well known novel of the opera. Singer Lena Geyer has a young friend and adorer Elsie but Elsie is careful to state that while gossip had had "many cruel things to say of this friendship" it was nevertheless "essentially childish". The two women remain together until Lena's death, even after marriage.

OF LOVE FORBIDDEN - Anna Elisabet Weirauch. Crest, 1958. Despite the huddled naked woman on the cover, this is nothing more or less than a reprint of the classic German novel *THE SCORPION*. It's called an "uncensored abridgement" which means they had to make it shorter, so they left out important plot elements in order to keep all the love scenes intact. By the way, there was an Avon reprint of *The Scorpion* which, as far as I can discover, was entirely unabridged -- the new Guy Endore translation which calls the heroine "Myra" rather than the literal German "Metta".

OLIVIA - anonymous - Wm. Sloane Associates, 1949; Berkeley 1957. An English girl, Olivia, is sent to a French boarding school where the pupils are divided between partisans of the invalid Mlle. Cara and partisans (and lovers) of Mademoiselle Julie. Julie and Olivia are mutually attracted, but Cara's jealousy breaks it up; Cara commits suicide and Julie, shocked to coldness, parts from Olivia with wounding formality.

OPUS 21 - Philip Wylie. Rinehart 1959, pb edition about 1952? Over a long weekend in a hotel the narrator meets a fabulous assortment of weird characters. One, a woman upset because her husband is having a homosexual affair, is seduced through his connivance into dallying with a lesbian -- shaming her into tolerance.

*OTHER ONE, THE - Jean Garrigue. Long short story in the anthology "Cross Section" edited by E. Seaves or Seaver -- my informant doesn't write very legibly. Simon & Schuster, 1947.

OUTCAST, THE Anna Elisabet Weirauch (trans. Guy Endore) Willey Book co. 1948. The final volume, or the sequel, depending on

her young half-sister Sheila, sixteen. Their mother is a drunken sadist and Eve protects Sheila; Sheila plays around with an unpleasant male and becomes pregnant. Mother, at the stage where alcohol would be fatal, is given a big drink by Eve and dies; Eve arranges for Sheila to have an abortion and live happily ever after, but instead Sheila marries the boy and Eve is whipped half to death by an inconsequential male. One of those books --where anything, rape, sadism, or teen-age marriage is supposedly preferable to the "horrible crime" of lesbianism.

NAKED STORM - Simon Eisner (Cyril Kornbluth) Lion, 1952, 1956

A group of assorted travelers on a transcontinental train are marooned snowbound in Donner Pass -- a situation which brings out the best and the worst in humanity. Among the passengers is a predatory lesbian who tries to capture a young, naive woman; the lesbian is murdered by a big-hearted fellow traveller to give the young woman "a chance at real happiness with a man." A fast moving and not badly written shocker but viciously slanted.

NEVER DIES THE DREAM - Margaret Landon. Doubleday 1949.

"This is the story of an intense attachment between an unmarried American missionary and a woman ten years younger. Their relationship is full of warm self-sacrifice -- the older risks typhoid, plague or something, to nurse the other girl -- but not of course explicitly homosexual." //RW// --didn't this appear in paperback a couple of years ago? Margaret Landon, of course, is the author of the now famous ANNA AND THE KING OF SIAM, and it seems that when the musical THE KING AND I was first released, this came out in a pocketbook.

*NIGHTWOOD - Djuna Barnes. Harcourt, 1937 and also available in an inexpensive hardcover edition -- though limited quantities -- from Winston Book Service. A well known but obscurely written novel of love on the Left Bank...the boyish, tragic Robin wanders in and out of the other affairs.

*NIKKI - Kevin McCrae - Vantage Press, 1955

Nikki loses her beloved in an air raid in London and nearly cracks up before coming home to California, where she has lived in a lesbian "colony". Among the new tenants she finds a new love and they all live happily ever after. "Silly but a lot of fun".

NOT AS A STRANGER - Morton Thompson - Scribner 1954.

Very minor incidents buried in a long novel of medicine.

NOT NOW BUT NOW - Mary Fisher - Viking 1947

Fantasy of an undying woman; one lesbian episode on a college campus.

NOT YET - Tereska Torres - Crest 1958

Four young girls in a Paris

review it, first giving you fair warning. This is a curious tale of a modern, ageless sorceress, Vivien Morgan, called by her lovers Morgan la Fay and Lilith. She has devoted her life -- spanning from before the Industrial revolution in England -- to personally rooting out and fighting the repressive morals of what she calls "Christianity gone sour." MOON MAGIC is the story of her affair with an inhibited doctor, Rupert Malcolm. Her attempts to influence him with magic will delight fantasy lovers, while her mundane efforts to get rid of his repressions and inhibitions will tickle everyone's funny bone. The affair reaches a climax (this is the brief relevant passage referred to above) when Rupert discovers, after the death of his invalid wife, that there was absolutely no physical reason why we should not have led a normal married life... she made her health an excuse to get rid of me, and her companion, who had a kind of infatuation for her, liked making an invalid of her. She evidently thought I'd expect her to be a wife to me if she got up, and so she preferred to stop in bed. Think of it, Lilith--all those years, for both of us -- what a damnfool arrangement! And they call that holy matrimony, and morality and purity! I feel a fool...."

MOON VOW, THE - Hazel Lin. Pagaent, 1958.

"Sixteen-year-old Chinese bride Mei consults a psychiatrist to find out why she is unable to consummate her marriage with her husband. The chase leads her into the back alleys of pre-war Peking and into a rather grim lesbian cult. Incidentally, the author is herself a doctor..." //ED//

MURDER IN MONACO - John Flagg. Gold Medal-1957.

Another murder mystery complicated with lesbians - "Fast and funny".

*MRS EGG AND OTHER BARBARIANS - Thomas Beer. Knopf 1933

This is listed in the Foster Index but not too fully reviewed. Probably for completists only.

MY NAME IS RUSTY - Kay Johnson. Castle Books, 1958

This is called "A study of Lesbian life behind Prison bars" but despite the use of alleged "prison slang" all through the text, and the pious preface about the terrible fate awaiting young girls cut off from Men (to which most criminologists would add a resounding AMEN, no matter who said it) this book contributes nothing to the literature of penology or of lesbiana. And if the author has ever been inside a woman's prison, even as a visitor, or even known an inmate, I'll eat a copy of the book, cover jacket and all; it contains such glaring and atrocious howlers a woman inmate wearing "a negligee of shimmering satin" as part of the "prison wardrobe made by the inmates for other inmates". Oh, yes, the plot: Female inmate Rusty seduces new girl Marcia for her commissary credit, protecting her against lecherous female wardens and so forth. When Rusty gets out she turns feminine, goes straight and marries and Marcia kills herself.

MY SISTER, MY BELOVED - "Edwina Marks" - (Edwin Fadiman jr) Citadel 1955; Berkeley Books 1955. "A butchy girl in her twenties loves

SATAN'S HARVEST - paperback novel costing 75¢. I read this in the winter of 1957 and chucked it out long before I ever thought of publishing the checklist, so no further data. Lupe, a young Mexican girl, after the death of her shiftless parents, goes with her older sister into a brothel, where Lupe is "protected" from the advances of men by the lesbian madame who takes an interest in her. The older sister burns down the place to "protect" Lupe from this un-natural relationship. Later Lupe is married and betrayed, arrested for murder, etc. It's not a bad novel but too dreary for me.

SCHOOL FOR PASSION - H. Tennob. (no publisher listed but I think it's Brookwood). Story of two male teachers in a girl's school. Aside from all the twenty year old temptations, the headmistress is a lesbian. This is "illustrated" for fans of mildly sado-masochistic stuff and strictly speaking belongs to the collections of curious rather than lesbians.

SCORPION, THE - Anna Elisabeth Weirauch, Greenberg 1932 (trans. by Whittaker Chambers) Willey Book Co. 1938? Trans. by Guy Endore, Avon Books 1957. Classical German novel of lesbianism. Strictly brought up Metta (called Myra in the Endore translation) falls madly in love with an elder, sophisticated woman who repudiates her; later Metta drops into Bohemian circles and is thoroughly revolted; still later she seeks camouflage in a stuffy respectable town and even there discovers lesbian difficulties. Despite this bald summary, the book is perceptive, realistic, warm and wholly sympathetic to the lesbian characters, though condemning the drink-drugs routine which seems to have been the prewar-German version of Greenwich Village.

SEEDS OF THE RAINBOW - Desmond Emery, Olympia Press, date unknown. I expressed myself rather fully on this type of thing on a former page. For the sake of the record, it's the story of young Brenda, who gets into the power of a bum, but the bum marries her cousin, whom Brenda loved with lesbian passion. After the death of the cousin Brenda submits to all kinds of indignities and indecencies, described in nauseating detail, at the hands of this man - because she has sworn to her cousin to stay near her child. There is no insight into the lesbianism of either girl, both also engage enthusiastically in all sorts of amorous exercise with all sorts of men, and their supposed "lesbianism" is merely an excuse to vary the sex scenes a little.

SERAPHITA - Honore de Balzac. Another "strange story" by the classical French author and I don't know if this has ever had an English translation or not. Check the public libraries.

SEX OPPOSITE, THE - Theodore Sturgeon. (in E Pluribus Unicorn, Abelard 1952, Ballantine Books 1953. Fantasy about a hidden "third sex" who can appear as a man to a woman, and as a woman to a man. A strange and lovely story.

***SHIPWRECK ON LESBOS** - Clement Wood. (in his **DESIRE**; Berkeley Books 1950)... the author and title ought to tell you enough about this one.

SHIP'S COMPANY - Lonnie Coleman (William Lawrence Coleman) Little Brown & Co., 1955; Dell, 1955, 1957. One short story in this collection, "Bird of Paradise", tells about a sailor who returns to find his girl the property of a WAC butch. Three other stories have a variant tinge (male).

***SIGN OF EROS, THE** - Paul Bodin. Berkeley Books 1957. A love triangle involving man, wife and wife's friend.
SIGN OF THE RAM - Margaret Ferguson. Blakiston 1944-45.

Sherida comes into an English household as secretary-companion to crippled Leah, fanatically adored by all her family and especially by tense, hysterical Christine, sixteen years old. By making Christine believe that Sherida is her father's mistress, Leah subtly impels Christine to attempt Sherida's murder. No lesbian behavior is hinted more than ordinary family intimacy, and Leah's motive is given as sheer love of power; but Christine's emotion is unmistakable -- I found it significant that in the filmed version of this book they carefully made Christine only eleven years old, so that the texture of her adoration would be regarded unmistakably as childish.

SPRING FIRE - Win Packer. Fawcett 1952. A somewhat gamy novel of sorority-house life. Mitch, a confused young freshman, falls for neurotic Lana, who conceals her lesbian bent by carrying on a blazing affair with a man. The two girls are literally caught in the act and Lana casts all the blame on Mitch; only Lana's nervous collapse and attempted suicide exonerate the younger girl. An unpleasant but fairly well done book.

***STAGE FOR FOOLS** - Michael Norday. Vixen Press 1955-58. Novel of theatrical people, with one bizarre lesbian character.

***STAR AGAINST STAR** - Gwena Brownrigg. Macaulay 1936.

THE STONE WALL - Mary Casal. Eynco Press 1930. I have no information on this specific title, but I know a little about the press. Judging from some of the male H. titles I have seen from them, this is no doubt pertinent (and) probably well written. //GD//

STRANGE CONFLICT - Olga Walten. Pagan Press 1955.
--Eurasian - is born a hermaphrodite, supposedly because of the sex-starved mother's intercourse with demons in her dreams. R. is

raised as a girl, is innocently responsible for the drowning of twin friends. In adolescence she is taken to New York for an operation to establish her sex, then entered in a woman's college. She at once inspires a terrific crush in a female student who, repulsed, commits suicide. A male faculty member, similarly infatuated, is killed in a car crash due to drinking heavily after she repulses him. In India again, her refusal to marry the man to whom she was betrothed at age 5 brings on his decline and death. From here on she goes on her un-merry way causing the death of anyone, male or female, who loves her. She finally plans to marry an opera conductor, but when R. tells him her full history he is horrified by the apparently demonic persecution behind her (monotonously) tragic fate. She commits suicide while he is sleeping her story off."//JF//

*STRANGE FIRES - Clement Wood. Woodford Press, 1951.

STRANGE FRIENDS - Agnete Holk (trans. Antony Hinton) Pyramid 1955
Boyish Vita adopts a "little sister" Hilda, blissfully ignorant of the nature of their attraction. In adolescence, stirred but unsatisfied, Hilda makes a hasty and unwise marriage and Vita drifts from one unsatisfactory love affair to another until Hilda's marriage breaks up and the two settle down together happily, having adopted a motherless orphan. This book contains some remarkable pictures of European teen-agers and European gay life, both very different from their American equivalents.

**STRANGE MARRIAGE - Gerald Foster. Godwin 1934.
"transvestite, not lesbian."

STRANGE PATH, THE - Gale Wilhelm (see TORCHLIGHT TO VALHALLA)

SUCH IS MY BELOVED - Carol Hales (see WIND WOMAN)

SUDDEN GUEST, THE - Christopher La Farge. Coward McCann, 1946.
The human driftwood blown in by a hurricane includes a pair of lesbians.

*THAT OTHER LOVE- Geoffrey Moss. Doubleday 1930.
"Phillida lives with a woman artist for four years, finally deserts her because she longs for children."

*THINGS AS THEY ARE - Gertrude Stein. Banyan Press, 1950.
Very rare and out-of-print lesbian novel by a famous woman poet.

*THIRTEEN WOMEN -Tiffany Thayer. Claude Kendall 1932.
Offbeat book by a very offbeat author. I haven't read this one, but books by the same author are interesting, intelligent, slightly racy.

TO LOVE AND BE WISE - Josephine Tey. Macmillan, 1951. Murder

story, revolving around the slightly sinister Leslie Searle, who turns out to be a woman, motivated by lesbian passion for a cousin now dead.

TORCHLIGHT TO VALHALLA- Gale Wilhelm. Random 1938. (reprinted by Lion Library, 1953, 1955, 1988, as THE STRANGE PATH). This is a cornerstone title to any collection. Morgen, the sheltered daughter of an artist, is loved by two fine young men, but finds happiness in her own way with a younger girl, Toni.

TORMENTED, THE - Audrey Erskine Lindops. Popular Library, 1956. Included to correct two misprints in last year's checklist. This is a reprint of the original title THE OUTER RING, published by Appleton, and it's all-male.

*TORMENTED VENUS - Guy Andreya. Key, 1958? -

"a hair-raising novel of a teen-age girl's adventures inside and out of a reformatory.."

*TORTOISESHELL CAT, THE - Naomi Royde-Smith. Boni, 1935.

"an unworldly girl's capture by a predatory lesbian. Now quite rare."

*TRIO - Dorothy Baker. Houghton, 1943. (this was also a Broadway play)

"a decadent lesbian struggles with a man for a girl's love, commits suicide when her victim escapes. Conventional."

** 21 INCH SCREEN - Edwin Fadiman jr. Doubleday, 1958.

THREE WOMEN - March Hastings. Beacon Books 1958.

Very fine (for a paperback) and sympathetic treatment of a basically tragic lesbian triangle. Paula is captivated by, and loves, rich woman artist Byrne. Byrne however is held in subjection by love and guilt directed toward her cousin and first lover Stella. Unfortunately Stella is insane. After Byrne's death Paula marries; but no condemnation is expressed or implied of the lesbian interlude; she does not wallow in guilt, and always remembers Byrne with love, tenderness and regret. Only after wading through as many paperback originals as I have in the last few months -- good, bad, or indifferent, but almost all sharing the conventional ending where the lesbian girl is either "cured" by successful seduction, meets a Horrible Fate, or else flees in disgust from her "past foolishness" -- could you understand what a pleasure it was to come across this one; maybe it is good only by contrast to the others I read before and after it. Nevertheless, worth reading.

21 VARIATIONS ON A THEME - Donald Webster Cory.

Classic anthology of short stories dealing with homosexuality; four are lesbian in theme. (I think this is still in print.)

Some of these books are available from Winston Book Service!

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TWILIGHT WOMEN- Les Scott. Beacon Books 1956

33.

Racy adventure story, in which Rance Marshall, Greenwich Villager, meets a beautiful Polynesian girl, Lakla. She forces him to accept, also, her lovely friend Aletha; a suspenseful kidnapping takes all three to a tropical island, where he "marries" both of them. Good fun, though the lesbian attachment is subordinate to their mutual devotion to Rance.

TWISTED CLAY - Frank Walford. Claude Kendall 1934.

"A young girl, a psychotic sadist...is bisexual and has one bmg affair with an older woman, then in later years falls in love with a male criminal. This must be marked for people with very complete collections only. It is depressing, inaccurate etc. I cannot help wondering what the author intended to do in the first place, since he is no more or less sympathetic to any phase of the poor damn fool's life...the technical aspects of this novel are excellent but oh My what a plot!" //GD// (Editorial wild guess after reading this review; I have a vague notion Frank Walford may also have written Satan's Harvest; there is something about the name that rings a bell.)

*TWO SERIOUS LADIES-Jane Bowles. Knopf 1943

The title is serious, the book isn't. An "inhibited Brooklyn Housewife" kicks over the traces to such effect that she ends up in the redlight district of a city in Spain or somewhere. (Correction; Panama canal zone.)

UNLIT LAMP, THE - Radclyffe Hall. Jonathan Cape 1924.

This is the first book by the author of The Well of Loneliness, and deals with the sacrifice of a girl's entire life to selfish parents. "It is less explicit than the other, but I consider it much better written"//MMI//

UNMORAL - Jack Woodford. Woodford Press circa 1946.

A college prof's daughter called Nausicaa is resolved to seek "every experience known to humanity". She falls in with a charming lesbian and stays with her awhile before going on to more conventional adventures.

VENUS WITH US - John Marston. Orig. Pub 1932 but I don't know by whom; reprinted 1953 as PRIVATE LIFE OF JULIUS CAESAR by Universal Publishing and Distributing Company.

Racy ribald pseudo historical which should be called "Julius Caesar Slept Here." It has approximately six historical errors per page which even desultory research would have eliminated but is tremendous fun nevertheless. The scenes in the College of Vestal Virgins are exclusively lesbian and there are both serious love affairs between girls and funny risqué ones in the vein of Pierre Louys.

VESTAL FIRES- Compton Mackenzie. I am assured that this deals entirely with male homosexuality.

WAIT FOR TOMORROW - Robert Wilder. Bantam 1953.

No details handy-- but Wilder is a major writer in any field, so the book is probably worth picking up.

WARPED WOMEN - Janet Pritchard. Beacon Books 1951, 1956

"Despite

the horsewhipping cover; this is a relatively sympathetic and unsadistic tale. Cynthia, with an anti-male phobia, is picked as a secretary by Jan, supervisor of a massage-and-physical culture establishment. The place is really an abortion racket run by a very nasty customer; when he gets a yen for Cynthia Jan fends him off.. ..at the cost of her own life. Cynthia then marries a nice boy who's been telling her all along that there's something rotten about the place --"

*WASTELAND - Jo Sinclair (pseudonym of Ruth Seid) Harper 1946.

This

is the excellent and heavily lauded Harper prize Novel for that year. Told on the psychiatrist's couch, it concerns the failure of Jewish Jake Braunovitz to face up to his own manhood --which forces this job onto the shoulders of his sister Debbie....the psychiatrist discovers that he ran from his responsibilities in the first place due to feeling weaker than the masterful intelligent Debbie; then after forcing her to take a mannish role in the family he turns around and feels guilt and shame toward her because she is a lesbian. (The authoress then very cleverly puts her own words in the psychiatrist's mouth and has him philosophize in favor of lesbianism or at least in favor of letting people live their own lives if they are adjusted to them.)... (oh yes Debbie's affairs and all are recounted without bedroom detail but they are all there). //GD//

WAYWARD ONES, THE - Sara Harris. Crowb 1952; pb of recent date/

One

of the few really good treatments of lesbianism in a reformatory. Bessie, a wayward girl, is sent to a "good" reform school. At first naive, fairly innocent and presumably redeemable, the loneliness, sadistic persecution by the matrons, indifference by the few good school officers and forced association with hardened young thieves and prostitutes, corrupt Bessie to the point where it is certain she will come out of the reformatory a confirmed criminal. Without ever tipping the edge into special pleading, Sara Harris paints a very strong case for reforming the reformatories before they can actually reform the girls. Incidentally, Sara Harris is herself a social worker and this painfully true picture of the kind of lesbianism found in prisons and reformatories should at least give the passionate defenders of lesbianism some insight into why social workers and the police tend to be prejudiced against homosexuals. To put it mildly, they hardly find the best types of lesbians in their courts and cells.

WE ARE FIRES UNQUENCHABLE - Mary Speers. Murray and Gee 1942.

Last

year's checklist called this "the worst piece of tripe I have ever

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read. This year's crop has proved such a liberal education that I now look back on this particular book as simply silly. It begins in a girl's school crawling with lurid lesbians, some so exhausted from their nights of love that they can't even sing in the final recital -- after leaving this dear Alma Mater the heroine is engaged as chaperon for a young lesbian during a tour of France; to see that she does not engage in any affaires, and fulfills her mission with such efficiency that her charge drowns herself on the boat coming home. After this the heroine marries and her life is even sillier. It was evidently written by someone who never got into the eighth grade, from the grammar and style. Strictly for completists!

WE TOO ARE DRIFTING - Gale Wilhelm. Modern Library 1935, Lion Books 1951.

It's a temptation to say, from the ridiculous to the sublime. This is certainly the classic American novel of lesbians, and I'll only say, if you don't own it, you should. It's the story of Jan Morale, a remarkably fine woman and a lesbian, and her entrapment between an unhappy, sordid entanglement with a married woman, and her sincere, constructive but essentially hopeless love affair with young Victoria. ((I would also say that Gale Wilhelm has the happy, almost unique facility of being frank without being embarrassing. If you are looking for a book to introduce your mother to the field of lesbian literature -- and that problem does sometimes come up -- I'd recommend this one.) No matter how stuffy or "normal" a friend or relative might be, this book can give insight without revulsion to the most prejudiced heterosexual!))

WE WALK ALONE - Ann Aldrich - Gold Medal 1955

WE TOO MUST LOVE " " " " 1958

My last year's remark that these books were "phony as a three dollar bill" seems to have given a false impression and raised a real storm. They are very good reading. They also give a fairly accurate picture of life in the "gay" circles of big cities; and, beyond all shadow of doubt, they are reasonably honest and sincere efforts to present a plea for the rights of lesbians while still collecting large sums of money from Gold Medal -- whose editorial policy is to print sexy books for not too intelligent readers. I have no doubt at all that Ann Aldrich could write a better book about lesbians, but who would print it?

WELL OF LONELINESS, THE - Radclyffe Hall. Many editions in hard and paper covers. Too well known to need description, this story of the mannish Stephen Gordon and her unhappy love life now seems -- to a 1959 reader -- about as overdone and stereotyped as UNCLE TOM'S CABIN. This, of course, is the ultimate fate of all books which attack social problems and break new ground.

WHEEL OF EARTH, THE - Helga Sandburg. McDowell, Oblensky, 1958.

One entire section of a very long novel about rural life in the 20s and 30s is devoted to Frankie Gaddy, who revolts a-

against her father and lives with an older lesbian, Genevieve Wheeler. Their love and life together is treated well and sympathetically, and at the conclusion they are still happily living together after 12 years. Since they are such a vital part of the novel, it is significant that this book has received extreme critical praise..."/>

WHISPER THEIR LOVE - Valerie Taylor. Crest 1957.

College novel which reads like a poor blend of "Spring Fire" mixed with overtones of "Odd Girl Out." The lesbians are treated without any sympathy or understanding, but then, so are the heterosexual gals. In fact, the unending pattern of rape, incest, abortion and seduction make lesbianism appear positively attractive -- though the author went out of her way in one or two scenes to make it obvious she wasn't intending it that way. Not bad for an evening's entertainment, but I would guess offhand that the author has had neither experience or insight into either kind of love.

WICKED CURVES - Roy Debussy and Arthur Maurier. Brookwood 1958

This is ostensibly a baseball story. Beverly is the frigid mistress of Rex, a champion pitcher. She travels as his "sister" to the training camp. Monica, daughter of the manager, is a lesbian and seduces Beverly. There is no insight into the reasons for the lesbianism of any character and successful male seduction immediately "cures" them both -- a cliché in male-angle erotica. There are also spanking sequences and plenty of bedroom sport, but the book cleverly avoids the obvious detail by amusing switches -- for instance, as Rex is about to make love to a girl called Sandra, we leave them both at the door of the bedroom and there is a long interlude telling precisely how Rex once "broke in" a skittish mare to the saddle, with descriptions of all her fidgetings and movements as he tried to put it in -- put the bit into the horse's mouth, of course. And so forth and so on. I confess that this book gave me a wicked chuckle on almost every page and I'd recommend it as "fun" reading to anyone but a confirmed prude.

WIDE WIDE WORLD, THE - Elizabeth Wetherell (Susan Warner)

This ran through dozens of editions in the 19th century and was still in print as recently as 1925. A naive but, for its period, uncommon direct picture of girlish attachment between orphaned lonely Ellen; thirteen or so, and her beloved "Miss Alice" a few years older. It is unlikely that the author herself was aware of the implications which the psychological insight of 75 years later would discover in every chapter of this beloved girls' classic. Conventional educators would doubtless crucify a reviewer who ventured to suggest that this frank acceptance of the normal intensity of such girlhood attachments may be the reason why this book was so inordinately liked by generations of girls!

WINTER SOLSTICE - Dorothy Cowlin. Macmillan, 1943.

Conflicting reports on this book sent me to checking the Foster index for

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authentic data. It seems that this is a "thinly disguised case history" of a hysterical paralytic whose eight years invalidism is cured by sudden infatuation with another woman. "The relationship is brief and innocent and followed by marriage for both." //JHF

WIND WOMAN - Carol Hales. Woodford Press 1953, reprinted by Berkeley Books, 1958, as SUCH IS MY BELOVED.

I cannot give a fair impartial review of this book. I have read it three times in the hope I might find something about it to praise. Some readers will love it because it does give a multitude of slushily written love scenes between women, and because it ends with a psychiatrist telling the girl to go ahead and be a lesbian --and almost seducing her on the couch but not quite, maybe only because the author got THE END written in a hurry. It also includes a turgid episode where --in blissful ignorance of medical ethics and the wording of the Hippocratic oath -- a supposedly reputable medical man thoughtfully and kindly administers medicinal sex to the girl to "calm her nerves" -- first informing the girl's mother that this is the best treatment for her! (*&&) So read this book at your own risk and make a liar out of me.

*WOMAN ASTRIDE - Nora Purtscher. Appleton-Century, 1934. "One of those woman-disguised-as-soldier jobs, definitely pertinent." //jhf/

WOMAN OF THE WORLD- Somerset Maugham. Doubleday 1937; Bantam 1951 (original title THEATRE)

A lesbian backer and financier, Dolly de Vries, appears in the background of the life of the actress Julie Lambert. There is an amusing scene between Julie and her husband where he suggests how she can play on Dolly's feelings. The whole novel has the smart satirical tone of any Maugham novel.

WOMEN WITHOUT MEN- David George Kin. Brookwood 1958.

"True stories of lesbian love in Greenwich village" is the subtitle; the tone of this book is found in the preface, where the author baldly states "I take my mental hygiene from Moses rather than Freud and have a Mosaic horror of homosexuality." This collection of case histories of "real live lesbians" is a round-up of "the most famous literary and artistic" figures of the past 50 years, but the author parades sordid picture after sordid picture without a glimmer of understanding or real insight....though he sometimes shows a smug sympathy for a few he claims to have "reformed" by something he calls "cultural therapy". He certainly makes homosexuality appear like a Fate Worse than Death, and the writing is straight out of the Sunday Supplements and tabloids. Read it and weep --but read it. Why should I recommend a book I deplore so much? Because the material is explicit, funny in places, and presumably most of it is true, however viciously slanted.

WOMEN IN PRISON - Joan Henry. Permanbooks 1953.

Extremely unsym-

-pathetic non-fiction but very definitely pertinent. By a well-thought-of social worker; this one is classified 300 - Social science - in the library. //GD//

WOMEN WITHOUT MEN (#2) Reed Marr. Gold Medal 1956

A naive, if not too intelligent girl of really remarkable sweetness is sent to a woman's prison. She encounters the usual hardening experiences; lesbians of the police-court type; trusties and old prisoners who viciously regulate the weaker inmates; sadistic wardens; well-meaning but indifferent officials who have their own lives to live and can't or won't do anything to better the conditions they are theoretically fighting. This too belongs rather to the literature of social work and prison reform than lesbianism, though the lesbian element in the book is very pronounced.

WORLD WITHOUT MEN - Charles Eric Maine. Ace Books 1958.

Allegedly science fiction. The men all died off five thousand years ago and women, having no one else to love, love each other. Believe it or not, and in defiance of all conceivable theories of heredity and environment, a few women still consider this state of affairs as "abnormal" and band together to create a male birth, with the implication that if successful everybody will turn normal again overnight. Another good evening-waster.

WOMEN'S BARRACKS - Tereska Torres. Fawcett 1950 and reprinted every year or so since then --according to the latest edition it's sold over two million copies. Briefly for newcomers; it's the story of women soldiers of the Free French army and their adventures in and out of love with various men and with each other. Oddly enough, it's not bad.

YOUNG MAN WITH A HORN - Dorothy Baker. Signet 1953.

Only a brief episode in a remarkable good novel of jazz enthusiasts.

And that, dear friend, is that- except for the....

ERRATA, ADDENDA AND SO FORTH

METAL MONSTER, THE - A. Merritt - Avon Murder Mystery Monthly, ca 1947; Wild adventure fantasy, one brief lesbian episode between Norhala, weird pagan slave of the "metal people" and Ruth, sister of the explorer. Norhala steals the girl to "play with her"; after Norhala's death Ruth weeps, saying "she loved me dearly, dearly", but significantly can remember nothing of her time in the "Living City" in which Norhala is the only human.

THE COLLECTED POEMS OF H.D. - Evergreen Books, Grove Press, 1957; are very definitely relevant, a few being paraphrases of Sappho, though not including the famous "Sweet apple" one by H.E.

APPENDIX



THE PICTURE ABOVE represents your editor slowly going mad as she tries to check, document and correct all the mistakes, false impressions and the like which somehow slipped into the text of this Checklist. Listed below are the reviews which got in too late for the "Checklist", and addenda, errata and the like. Most of the material herein was provided through the generosity of Gene Damon and Jeannette H. Foster, who with breath-taking kindness read and annotated my rough draft. I was in a hurry to get the stencils cut, so the last-minute material is packed off here in the back. Doubtless even this final bringing-up-to-date will be obsolete even before the last stencil has left the mimeograph.

CHRIS - Sheldon Lord. Beacon Books, 1959.

"An expert conchologist, nearly thirty, has lived for four years with "Dizz" a ruthless and utterly selfish egomaniac. While Dizz visits her family over week ends, Paula cuts loose in the Village, drinks herself dazed, and goes home for Sat. night with any girl who wants her --but all this is told with restraint and no undue revelling in bedroom detail; On one such binge she meets Carol, who works in a marine museum, knows Paula's work and is crazy about her. Nevertheless Paula cannot get over her infatuation for Dizz until the latter fouls up a very important fishing and diving expedition (for shells, that is) that means much to Paula. Carol, hurt by Paula's vacillation, seems about to marry a New England fisherman; Paula gets up enough spirit to leave Dizz, as Paula has left her. One rather hopes she and Paula will get together again. //jhf//

CAROLA (see text for bibliographical data)

In college a prying psych professor digs up the memory of a time when teen-age Carola loved a schoolmate but was ashamed and afraid to do anything about it. In view of the memory, the prof convinces her she is a lesbian. In

horror she jumps into an excessive affair with a man -- communist and boor -- who learns why she has accepted his attentions, damns her to hell and back, and leaves her. She marries a Chinese student and the major portion of the book describes her dozen nightmare years as a Chinese wife.... //jhf//

CREEP INTO THY NARROW BED -(see text for publisher, etc)

A "hideously realistic" novel of an underworld abortion racket that doesn't let its operatives live if they try to get out of it. Main character would risk his own life to get himself and a widow with twins away but knows that his sister, a lesbian, would be exposed out of spite.. "...the tender compelling story of young Patricia (Petey) whose love affair and gradual but complete acceptance of her lesbianism is well told. Similar in treatment to THE HEARTH AND THE STRANGENESS in that the lesbians are superior to the other degraded characters.

DAWSON PEDIGREE is "so slight, and so vague in its variance, that most readers won't want it"....//GD//

HEROES AND ORATORS - (see text) This story pivots around Roger, the narrator; his cousin Gib; a man of impulsive action; and Margot, Roger's lesbian neighbor, who is "...a blend of Stephen Gordon and Jan Morale, but more human, more real, more lovely". Margot is deeply in love with Elizabeth, a young girl who is married to Margot's ex-husband. After his death, Elizabeth comes to live with Margot, but nothing overt is implied - in fact, the opposite. Both Roger and Gib fall in love with Elizabeth. Gene Damon calls this the best book of the last two years.

HAVING WONDERFUL CRIME - Craig Rice. And here I must humbly say mea culpa, since I mixed this up in my mind with Home, Sweet Homicide by the same author. "Having Wonderful Crime" contains a "nutty Greehwich village poet, Wildavene Williams. Malone, the detective, finds some vaguely threatening poetry signed W W in the murdered girl's room; he sets out to track her down, and finally locates her at a Village party cuts her out of the herd and with many stammers and coy evasions induces her to tell about the relationship between herself and the murdered Bertha.

IN CASE OF EMERGENCY is not a whodunit, says Gene Damon, but one of Simenon's straight novels and one of his best.

INCREDIBLE TRUTH, THE - the events are remembered fifty years after they actually took place, which was in the late Victorian period. A man, N. was physically drawn to athletic girl M. but married E. for her beauty and discovered this aesthetic passion more satisfying. However, he and his wife are never friends until E's old school friend V. comes to stay with them; the two revive their school-type passion and the man feels that he is brought much closer to his wife by this triangular deal. Then the athletic M. takes E. over (after V's death) which the man considers healthy and fortunate for his wife. The "Incredible Truth" is that the man doesn't mind, but felt his life enriched by all this femimine passion. //jhf//

LAST INNOCENCE - "You ought to make it clear that Paula is, through-
out, involved in a lesbian affair, frankly but not indelicately told.
One gathers that she runs with a group of lesbians also. But she
breaks away in the end because of a slow-growing understanding with
a man, rather like Leo's gradual feminizing in THE MIDDLE MIST.

RAINBOW HAS SEVEN COLORS is the story of a fascinating Parisienne
who destroys everyone around her. The victims include a lesbian who
loves her and a young girl who wants to....//GD//

STAGE FOR FOOLS - "this is about 'amateur college theatricals --only
the imported star is a professional, a lush trying to make a come-
back." Her understudy has a lesbian room-mate ashamed of her own
desires and trying to resist them and the two girls have a sympath-
etically pictured intimacy until the understudy falls in love with
the (male) playwright. Unfortunately, the lush has been having an
affair with this man too; when he shakes her she gets revenge by
staging an orgy at which she gets both girls drunk, persuades the
lesbian to join her in seducing the straight girl, and invites the
man to watch the show....after which he breaks his engagement. When
the lesbian sees what she has done, she tells the man the truth, then
shoots the lush and herself, and the playwright and straight girl
marry. //jhf//

STRANGE SORT OF LOVE - Randy ("and how!") Salem. Mid-Tower Pubs, 1959
"I'm really surprised this was sold above the counter," says
JHF. A hack writer, drinking himself down to skidrow because of the
death of the two (of his hundreds of) women he really loved, treats
himself to a lot of straight bedroom stuff as well as a lot of mixed
voyeuristic, sadistic etc sport of an offbeat type. "Before he
gets married to his new girl she up and dies on him, ~~and~~ which served
him right, say I. Were I you, I'd save my 35¢".

THIRTEEN WOMEN - one of whom is a physician's wife who seduces a
young patient, puritanical and ill from sex-repression. When the
girl realizes this new experience is sex too, she commits suicide.."

MIT FOR TOMORROW - about some pint-sized Balkan state's court in
exile in Mexico. Monique, a reluctant lesbian, is first enslaved,
then dropped by the king's lush mistress. Monique then begs the
hero, a nice young journalist working in Public Relations, to take
her and free her from her curse. But she can't respond. In a bad
jam, the mistress tries to recapture Monique, the girl thrusts her
away so hard she falls over the balcony rail to a messy death...."

THE MESH is reviewed at length in the Foster book, it seems. "In a
French family, the weakling son brings home a bride and the daughter
takes the bride away from him. A mother dominates the whole story
and the author indicates this weakens son and strengthens daughter.
Quite good in a French fashion....." //GD//

Last Minute Addenda

THE VISITORS - Mary McMinnies; Harcourt, Brace, 1958. The review of this in THE ATLANTIC suggested it might be of interest; it is also reviewed in the current LADDER.

Not Now but NOW! by Mary Fisher; a recent letter pointed out that the "one lesbian episode" mentioned in the text takes up one third of the book.

Another recent letter, received too late to be incorporated into the main part of the text, mentioned "quite a bit of lesbian content" in Ben Hecht's new novel "The Sensualists", and also that there is "a lesbian couple" in "The Bright Young Things" by A. Vail.

Another letter, this time from Margaret Ives, pointed out that the character of Jo Ullman, in this month's Book-of-the-Month-Club selection, THE SCIENTISTS, is treated vaguely and equivocally, but the trained reader will spot various indications that she is a lesbian, even though the author didn't come out and say so. "It is too subtle for most readers, but the overtones place this quite definitely inside the variant category."

I can add of my own knowledge that there is a lesbian--mentioned briefly as such, but playing quite an important part toward the end of the story -- in Jay Deiss' THE BLUE CHIPS, Simon and Schuster 1957, Bantam Books 1958.

In the field of male homosexuality, a paperback edition of GIOVANNI'S ROOM (by James Baldwin) is now on the newsstands, and I picked it up and read it between stencils. It isn't for the squeamish, but it is a tremendously moving story. Incidentally, author Baldwin has just won a Ford Foundation award. Today (March 20th) I received my Encyclopaedia Britannica "Book of the Year", and quickly checking the categories of "English Literature" I notice that two books on this list merited mention even in this exalted scholarly category; Mary Renault's THE KING MUST DIE, and Iris Murdoch's THE BELL. Both, unfortunately, deal with male homosexuality; isn't there any noted woman of letters (both Renault and Murdoch are women) who can write this well of the lesbian?

ERRATA: due to a clogged stencil, some copies of page 21 are not clear; the first three lines should read; "...acquire it) it is apparent that they can appear in almost any childhood, and that there is no reason why the shotgun pattern of whatever-it-is that causes deviance should not fall throughout the entire range of economic and cultural strata..."

And last, there is a hair-raising true story of male homosexuals in Chapter 10 of THE MAGIC OF ALEISTER CROWLEY, by John Symonds, Frederick Muller Ltd, London, 1957.

And this is REALLY the end of the checklist, except for the List of Publications on the inside back cover. WHEW!

Marion