

Barbara Grier sets before us our entire literary heritage. Through her work we become visible to ourselves. This new expanded edition of *The Lesbian in Literature* is a must for the general reader as well as the serious collector. Here we meet all our ancestors and learn what they meant to their worlds and what they mean to our own. My own personal excitement about this book is beyond words.

Jenny Feder
Three Lives & Company, Ltd.

Beginning with the first edition, *The Lesbian in Literature* has been a life line, helping me move from isolation and fear into a community of my Lesbian sisters and foremothers. It combats the erasure of our past. It proclaims we have existed, we have struggled, we have loved, we have written. These affirmations are crucial at a time when patriarchal forces are mobilizing to silence us again.

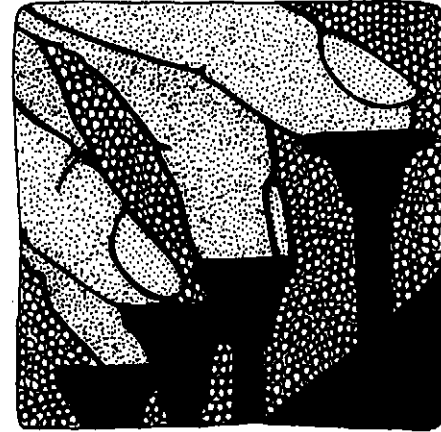
Nancy Manahan
Napa College

For ten years, *The Lesbian in Literature* bibliography has been my bible, almanac, and encyclopedia all rolled in one. Opening its pages is like opening a casket of jewels. May generations of Lesbians continue to be enriched and empowered by this wonderful work.

Bonnie Zimmerman
San Diego State University

THE LESBIAN IN LITERATURE

***THE LESBIAN IN
LITERATURE***



BARBARA GRIER



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THIS BOOK IS DEDICATED TO DONNA J. McBRIDE

OTHER WORKS BY BARBARA GRIER

- 1967 *THE LESBIAN IN LITERATURE* (1st Edition)
1975 *THE LESBIAN IN LITERATURE* (2nd Edition)
1976 *LESBIANA*
1976 *THE LAVENDER HERRING*
1976 *THE LESBIANS HOME JOURNAL*
1976 *LESBIAN LIVES*

The Women Who Made All This Possible

Women from all over the U.S. wrote to offer their help to us when we first asked for assistance in doing this third edition of *The Lesbian in Literature*.

In addition to obtaining many good helpers for this task from those who wrote to help, we were able to find two women who became typists for us, one of these leading us directly to yet another woman who has aided in our mailing function in miraculous ways. We have added an attorney to our staff, albeit without our knowing it for months (she types our contracts, a bit of irony). We even managed to find a new author.

These are the women who worked on this edition of *The Lesbian in Literature*: Margaret Bailey, Mary Biggs, Cathy Black, Rochelle Dubois, Kat Duff, Becky Ellis, Lillian Faderman, Martha Ficklen, Stacey Franchild, Kate Goodwill, Donna J. Harrington, Lois Harshaw, Rhea Jacobs, Carrie Jessup, Cathy Johnson, Carol Lefkowitz, Chris Kelley, Faye H. Lowry, Lee Lynch, Christine Pattee, Jan Pridmore, Gail F. Scho, Andrea Smernoff, Jil Krolik, Carolyn Skem, Kiriyo Spooner, Betty Travis, Chocolate Waters, Phyllis J. Yuill.

Two women worked as coordinators during the early stages of the bibliography, first Melinda Zeilinger Brown and then Helen L. Bennett.

Two women put in hundreds of hours of general clerical work and physical sorting and book handling: Barbara J. Couvion and Holly Sparks.

Special thanks go to Eric Garber, Donna J. McBride, and Betty Wheeler. Thanks to that handful of anonymous women who simply sent notes in the mail without their names to tell us of books they knew about.

Two women, Becky Ellis and Marie Logan, typed the entire manuscript. There is simply no way to explain what that involved for them in terms of labor and sacrifice, and no way to adequately thank them for it.

These women went through all the assignment stages and were not assigned search tasks: Eleanor L. Best, Libby Bouvier, Wendy Chmielewski, Cherrie Cox, Rus Dowda, Teri Fontaine, Jean Griffin, Sandie Kaplan, Susan M. Kelley, Nancy Manahan, Mara Math, Karen Raphael, Mirim E. Sexton, Susan L. Thames.

Finally, we have probably forgotten to thank some of the women who handled material. We do thank fully another fifty women who wrote after all the jobs were undertaken. It is wonderful to know that so many care about this work that much. We are very grateful to the many photographers whose work graces these pages: Joan Biren (JEB), Thana Christian, Tee Corinne, Honey Lee Cottrell, Diana Davies, Donna Deitch, Anne De La Vergne, Norma Esfeld, S. Galson, Morgan Gwenwald, Phyllis Irwin, Lynda Koolish, Donna J. McBride, Kathleen O'Brien, Matile Poor, Deborah Powers, Rink, and Laverne Washington.

THE LEGENDARY LESBIAN TREASURE MAP

a foreword by Maida Tilchen

Congratulations! You have just discovered the Legendary Lesbian Treasure Map. Perhaps that is an over-used metaphor to describe a book, but in the case of this bibliography it is accurate. This guide will lead you to many lost and buried treasures, to all the marvelous lesbian writers and their even more magical characters. It is the most complete listing of writing by or about lesbians that exists. If you are looking for your kind of Amazon, you will surely find her here.

The Lesbian in Literature's history is typical of so much of lesbian culture. Although it was primarily compiled by one incredible woman, Barbara Grier, hundreds of women contributed information for it. It began as an outgrowth of *The Ladder*, the lesbian magazine published from 1956 to 1972. Barbara Grier had been collecting information on lesbian writing for many years. In 1958, Marion Zimmer Bradley (now a well-known science fiction writer) compiled two brief booklists, entitled "Astra's Tower Special Leaflets #2 and #3." In 1960, Bradley and Barbara Grier, who was using the pseudonym "Gene Damon," issued a hand-typed, mimeographed bibliography called "The Checklist," followed by supplements in 1961 and 1962. In 1967, *The Ladder* published the first edition of *The Lesbian in Literature*, by Gene Damon and Lee Stuart. It included about three thousand books published through 1965. Meanwhile, Barbara had been writing a regular column for *The Ladder* called "Lesbiana," in which she briefly discussed new books by writers known to be lesbians or having some relevance to lesbianism. *Ladder* readers from all over the world sent her information for the column. In 1975, the Second Edition,

an updated version of the bibliography, was issued. The authors were Gene Damon, Jan Watson, and Robin Jordan. I can remember how enthusiastically the upcoming publication of this second edition was discussed at the 1975 Lesbian Writers' Conference in Chicago. Every woman there knew how useful *The Lesbian in Literature* would be, whether they used it primarily as readers, writers, book collectors, bibliographers, biographers, archivists, historians, researchers, or librarians.

What kind of treasures can this book lead you to? For example, let's take the book most lesbians have read, Radclyffe Hall's *The Well of Loneliness*. Did you know that Hall wrote other relevant novels and stories, plus poetry? *The Lesbian in Literature* tells you which of Hall's other works to look for. With many prolific writers, you can save time and expense by knowing exactly which works are relevant, although it is usually worth it to read everything by a lesbian author whose work you love. Or this bibliography may lead you to relevant writing by an author whose other work you have enjoyed.

Then there are the gems you might never have noticed. There are so many wonderful books that don't have obvious titles or known authors. Barbara Grier's favorite "lost" books include Angela Du Maurier's *The Little Less*, Sylvia Stevenson's *Surplus*, and Robert Phelps's *Heroes and Orators*. Using this bibliography, I've found beautiful, unforgettable novels such as *A Compass Error* by Sybille Bedford, the story of a steamy summer in the south of France. There is Mary Renault's early lesbian novel *The Middle Mist*, set on a houseboat on the Thames. Pamela Frankau's *Across the Mountains* features a romantic World War I ambulance driver. Like my personal favorite, Kip Crosby's *Run/Ride*, these books do not have titles, authors, or covers that would easily identify them as don't-miss lesbian novels, and in leading us to them the bibliography is invaluable.

How can you find these books? Use this treasure map, and look! No matter where you live, from big city to remote countryside, you can go hunting. Not only in libraries but in new or used bookstores, in friends' collections, in attics or basements or closets, in boxes or trunks or bookcases, at auctions or rummage or garage sales. There are always books to pick through, and if you take *The Lesbian in Literature* along, you will find lesbians of all types and times. Very few books say "Read me! I'm about lesbians!" on the cover, so Grier's work is invaluable. She not only lets you know if a book is relevant, she also annotates each entry to let you know how major or minor the work is.

If you can't get out to book hunt, the bibliography itself is fascinating to read. For example, you can pick out the titles and dates of old, old books and marvel at them. There is *Despised and Rejected*, published in 1918. *A Moral Antipathy* was written in 1892 by none other than Oliver Wendell Holmes. I would love to take a look at "On the Friendship Be-

twixt Two Ladies," a poem published in 1896. And can't you just picture *Janet and Her Dear Phoebe*, a 1909 novel?

What do these authors have in common: Herman Hesse, Sinclair Lewis, Isaac Bashevis Singer, Sherwood Anderson, and Theodore Sturgeon? They are all men, and they all have written something variant enough to be listed in this bibliography.

We've all read *The Well of Loneliness*, but have you seen *The Well of Sleevelessness* or *The Hell of Loneliness*? They are parodies of *Well* published in 1929. *The Hell of Loneliness* was reprinted in 1965.

If trying to remember obscure information keeps you awake at night, or if you have a tendency to make bets about facts, this book can come in very handy. In what order did Ann Bannon write her famous "Beebo Brinker" book series? How many books were in the series? How long did the period of good paperback originals, "the pulps," last? Did it start with Bannon's *Odd Girl Out* or Vin Packer's *Spring Fire*? And then there's the question that hasn't been answered: what were the pulps that Barbara Grier herself wrote, under various pseudonyms? She won't tell, even off the record.

Grier's thoroughness in providing information sometimes pays off as time brings new knowledge. For example, her listing for Eleanor Roosevelt's autobiography directs us to *Olivia* by Dorothy Bussy, a novel about the lesbian headmistress of the boarding school ER attended.

One chronic problem with the publication of lesbian novels is that subsequent editions or translations are often altered or expurgated of their lesbian content. Grier makes sure these atrocities do not wipe out our culture, by her annotations of members of this bleak list, such as Voltaire's *Candide*, Margueritte's 1924 *The Bachelor Girl*, and Rocheforte's 1965 title, *Warrior's Rest* (it was still being done!).

If you are looking for a term paper topic, or just want to do research on lesbian history, *The Lesbian in Literature* is a stimulating place to start. Many of the listings may yield a lost lesbian author whose life story you may unearth. Your research may well lead to whole communities of forgotten lesbians. And there are endless other subjects possible, in such genres of lesbian literature as mystery, science fiction, utopian, or French or German lesbian novels. The completeness of this bibliography will allow you to do your research with a lot of the tedious work already completed.

The rating system and annotations used are a large part of the uniqueness of *The Lesbian in Literature*. As explained in the preface, a simple coding system of "A," "B," "C," or "T," plus none to three stars, is used to rate the significance of every book listed. After you have read a book, it is often fun to see if you agree with Grier's rating. When you are book hunting, this coding system lets you know quickly if you have hit pay dirt. If you are in a bookstore or library, trying not to scream "I found

an A star star star!" can be a real challenge. Once, in a tiny rural bookstore, I found a book that looked relevant and that had "B" written on the cover in delicate handwriting. Checking the bibliography, I found that it certainly was a "B." I felt a great affinity to the unknown woman who had also been using the bibliography. And I felt a great sadness, wondering why she had ever let the book slip back onto a bookstore's shelves. Had she died and her estate been dispersed? Had she needed money so desperately that she sold the book? Or, as I discovered after years of book collecting, had her shelves and closets overflowed so much that she regretfully decided to unload some of the less important books?

In addition to the ratings provided, Grier's annotations often include wry and amusing comments. There is, for instance, her opinion of Martha Rofheart's popular *My Name Is Sappho*: "It is difficult to rate this fictionalized biography, which may have the distinction of being the worst book ever written about Sappho."

Now that you know why *The Lesbian in Literature* is important and how you can use it, I hope you are as thrilled as I am about the publication of a new edition in 1981. The Third Edition has about seven thousand entries, twice as many as the 1975 one. About three hundred of these are pre-1974, new finds that have been discovered. It also has sixteen pages of photos of lesbian authors, from H.D. and Edna St. Vincent Millay to Audre Lorde and Jane Rule. Many of the photos are by lesbian photographers, including the work of JEB (Joan E. Biren), Tee Corinne, Morgan Gwenwald, Lynda Koolish, and Donna J. McBride. The publication of this photo gallery of lesbian authors is an event in itself.

The Third Edition does not include the thousands of "Trash" paperback listings that the first edition had. This means that you won't be able to get your thrills by looking through the listings for titles such as *My Two Strangest Lovers*, *My Wild Night with Nine Nudists*, or *Over the Edge of Lust*. On the other hand, the deletions make room for thousands of new entries. If you do need the first edition, many libraries carry it.

Like the earlier editions, the third was assembled by a dedicated crew of volunteers. Over a hundred women and one man have been researching and compiling basic data for it for over two years, working in libraries throughout the world. And there is one researcher from the past of such significance that I must acknowledge her especially—Jeannette H. Foster. In 1956, she published *Sex Variant Women in Literature*, the result of her years of research into lesbian or quasi-lesbian fiction. Barbara Grier's work was expanded and inspired by Foster. Hopefully, new generations of lesbian readers and writers will be following in this tradition.

Many of us were taught in school to think of bibliographies as dusty, heavy books with dull covers. But to anyone who is excited about a particular genre of literature, a bibliography is a most basic and constantly

used tool and guide. If the bibliography of a genre is weak or careless, the research and development of that whole field will suffer. That is why we lesbians are particularly blessed by the lifelong work of Barbara Grier of compiling and keeping in publication this bibliography. It is so thorough, and so accurate, that it has undoubtedly helped to bring about the abundance of lesbian writing, publishing, and scholarly work which has flourished throughout the seventies and into the eighties. Not only by making available the basic and necessary information about *all* pre-existing lesbian writing has Grier made this possible: more importantly, the fact that she has taken lesbian writing this seriously, despite its complete lack of attention until the very recent past from any of our culture's scholarly institutions, has conveyed to all other lesbian writers and readers the importance and rightness of their interest in the field. To have known, even when the first edition came out in 1967—two years before the Stonewall Riots made gay liberation much more popularly recognized than earlier movements had been—that there were three thousand books in English relevant to lesbianism, was to have known that there has always been a presence of lesbians in our culture. Deny her, suppress her, censor her, yet the lesbian turns up again and again as writers describe the real world around them or their very own worlds. The lesbian writer has left a record of her existence, and Barbara Grier has devoted her life to preserving and displaying that record.

For those of you unfamiliar with her life, a few words about Barbara Grier seem deserved. Now in her late forties, Barbara began collecting lesbian books at the age of thirteen. She wrote reviews for *One* magazine, for the *Mattachine Review*, and for *The Ladder*. She wrote extensively for *The Ladder*, using several pseudonyms, and was poetry and fiction editor from 1966 to 1968, and editor from 1968 to 1972. At the same time she was assembling the earlier editions of this bibliography, she was also assembling one of the largest private collections of lesbian books known to exist. Since 1973, Barbara has been instrumental in running the Naiad Press, a lesbian-owned publishing company which publishes only lesbian books.

It is worth noting that Barbara comes from a working-class family and for some time partially supported her mother and sisters. She has a high school education and has worked steadily at clerical jobs, and still does so, despite her more than full-time involvement with Naiad Press. She has spent most of her life near Kansas City, but recently moved with her happy household to Tallahassee, Florida. Barbara once described her *Ladder* years to me: "In 1968, I became editor of *The Ladder*, and I had to write three hundred letters a week, edit the magazine, run a staff of fifteen people spread all over the world, work a part-time job, keep house, read

the books, and write my 'Lesbiana' column." Barbara's life is inspiring, but that she had to do so much is in so many ways a result of the oppression of lesbians. The academic institutions which usually fund research such as hers have ignored the field until recently.

Barbara Grier is an amazing and important lesbian. She is also a very friendly and accessible woman, and she above all has for so long and in so many ways helped to advance the work of many other women. Many writers, poets, artists, and photographers were first published in *The Ladder*. Naiad Press will have published twenty-four books by the end of 1981, many of them including art work or photography.

For all the lesbians whose lives she has encouraged and whose work she has promoted, whose talents she has encouraged and whose existence she has validated, let me say, "Thank you, Barbara." Every time a lesbian finds a reflection of her life in a book, and learns to believe in herself in a world which does all it can to prevent that, the work of Barbara Grier has played a part.

Happy treasure hunting to you all!

Maida Tilchen
Boston, June 1981

TO OUR READERS

In May 1967, the first edition of the bibliography *The Lesbian in Literature* was completed. Though the logical result of a lifetime of collecting Lesbian books and writing about them, it was not my idea. The germ of the bibliography compilation came from a suggestion by Helen Sanders, who was then my senior editor on the staff of *The Ladder*. Five thousand copies of that first edition were printed and sold at \$2.00 a copy. Within a year of its appearance there was demand for a second edition or at least an update. The first edition was complete for its time, even including the hundreds of cheap paperbacks that proliferated in the United States during the late 1950s and early 1960s. The majority of these items were coded "T" for trash. All of the money for the first edition went to support the organization, The Daughters of Bilitis. The next year, 1968, when I became editor of *The Ladder*, began for me the permanent lessening of time available to do my work on collecting and reviewing Lesbiana, as we had long ago named the genre of Lesbian literature. Even after the demise of *The Ladder*, in late 1972, my own time available to do research was to continue to be restricted by other activities because in 1973 we started the Naiad Press. This edition of *The Lesbian in Literature* is the twenty-fourth book to be published by Naiad Press.

The second edition of *The Lesbian in Literature* was published by us in 1975. In addition to updating the material and greatly adding to it, we removed the majority of the items coded "T." We have maintained that decision in this edition, leaving out the majority of the trashy titles of the 1950s, 1960s, and very early 1970s. We have also tried *not* to pick up and include paperback originals from more recent dates that fall, by virtue of content, into the trash category. This policy creates problems, however, since an increasingly large number of hardback books would qualify for the "T" designation. On the other hand, the literary standards demanded for trash titles in the 1920s, 1930s, and 1940s probably exceed the standards demanded for mainstream fiction today.

The second edition of *L in L*, as it has always been called, has been out of print for several years, and we have known for years that we needed to update and publish the third edition. It has also been very obvious that I would not have time to do most of the basic footwork and checking of periodicals for the years 1975, 1976, 1977, 1978, and 1979. We published a plea for help in many feminist and Lesbian/feminist publications, and about one hundred fifty women responded to assist us. Possibly half of these could not, for various reasons, be assigned tasks. In most instances location played an important part. We were tremendously fortunate too in that we actually had more qualified volunteers than we had jobs. Just

a week before this introduction was typed by me for the final time, I received yet another offer of assistance from a woman who had just run across our plea for help in an old issue of *Sinister Wisdom*. We are listing in the acknowledgments the women who made up the basic corps of workers responsible for the research in this, the third edition.

The days of even hoping for completeness are long gone—there is *no way* any marching army of workers will find all the books in this subject area, and this is very good news. Of the about seven thousand entries in this edition, there are at least three hundred that pre-date the 1975 edition and should have been included in it. In some cases these are major male homosexual titles with some slight inclusion of Lesbian material. The enormous current proliferation of self-published books presents another problem in that we will have inevitably missed some of these titles because of the relative lack of distribution and publicity to which small publishing operations are subject. As was true in prior editions, we have not indexed current movement periodicals.

Once again I ask for help for future editions. Please let us know about books you find with Lesbian content, however negative or slight. Send us a 3" x 5" card with this basic data: name of author, name of the book, place of publication, publisher name, and copyright year. Tell us also if the book is hardback or paperback, and if you can take the time, give us a few words about the book. We particularly need to hear about books with a copyright year of 1979 or earlier—if we have failed to include them in this edition of the bibliography, it means we do not know about them. *This edition has a copyright cut-off date of 1979. A few 1980 titles are included. No 1981 titles are included, even though this meant we had to leave out some wonderful books, including our own eight new books in 1981.*

I am taking the option of using this introduction to ask that you remember the existence of the Lesbian and Gay Archives of Naiad Press. Donna and I now have over twenty-four thousand items in the library we are creating. The materials in the archives have been collected over a thirty-year period. The sheer number of books and periodicals involved has long since made it impossible for us to purchase all of the new materials. We welcome gifts of books and related material to the archives. We are able to pay postage or shipping where necessary. The address for the archives is the same as that of Naiad Press. A street address can be provided for shipments that require U.P.S. or truck delivery. The archives have been used by women from all over the world doing serious research in various aspects of our herstory.

Barbara Grier
June 25, 1981

INTRODUCTION TO THE SECOND EDITION

Not quite eight years ago, in May 1967, I wrote the introduction to *The Lesbian in Literature*, by Gene Damon and Lee Stuart. We were very proud of that first bibliography, especially glad that we had made every effort to be completists—to list every book we could find in the English language, in the general field of literature.

The present compilers of this new edition of *The Lesbian in Literature*, Gene Damon and Jan Watson and Robin Jordan, have just as strong a conviction about completeness, but we have acknowledged the changing consciousness of the world to agree with the deletion of almost all "Trash" entries, thus removing over three thousand books from the bibliography. The only exception to this is with those few authors whose works span the "T" and other ratings; we have, for bibliographic accuracy, retained their entire body of work. Of course, those titles that are "T" are so marked and can easily be avoided.

As was done in the first edition, we have limited this bibliography, for the most part, to novels, short stories, short novels, poetry, drama, and fictionalized biography concerned with Lesbianism or having Lesbian characters. We have also included much biography and autobiography, and we have been more inclusive in this area than we would have dared to be in 1967, a measure of the changing times.

Unlike the first, this edition includes a substantial body of non-fiction works dealing with Lesbianism as a subject field. There have always been such works as well as the so-called technical works (sociology, psychology, psychiatry), but in the past these have been, without exception, inaccurate and simply unfit to use as reference tools. Happily, this is no longer true, and we have included those few non-fiction works that have appeared in the English language since 1967 that are accurate in their presentation and thus deserving of inclusion in this reference tool.

Works dealing with male homosexuals are not included except where they are contained in a work which also deals with Lesbians. Works in other languages are not included. No attempt has been made to index the Lesbian press. The only exceptions to this are a few very rare, much older literature entries where the *only* English language appearance has been in the pages of a Lesbian magazine. Magazines and newspapers such as *The Ladder*, *Arena 3*, *The Lesbian Tide*, *Sisters*, *Focus*, *Tres Femmes*, *Ain't I a Woman*, *The Lavender Woman*, *The Furies*, *Hysteria*, *Wicce*, *Amazon Quarterly*, and so forth, have not been indexed here. Such a task is beyond this book's scope.

We have maintained the same coding system, basically as follows:

- A This symbol, A, following an entry indicates major Lesbian characters and/or action.

- B This symbol, B, following an entry indicates minor Lesbian characters and/or action.
- C This symbol, C, following an entry indicates latent, repressed Lesbianism or characters who can be so interpreted. This type of behavior is properly termed "variant" behavior.
- T This symbol, T, following an entry indicates that regardless of the quantity of Lesbian action or characters involved in the book, the quality is essentially poor. The "T" is for "trash."

To aid those interested in finding Lesbian material of the best quality, we have adopted an asterisk coding system. The use of a single asterisk, *, indicates some interest beyond the ordinary. The use of two asterisks, **, indicates very substantial quality of Lesbian material, and the use of three asterisks, ***, indicates those few titles that stand out above all the rest and must properly belong in any collection of Lesbian literature. The asterisk system, in itself, has nothing to do with the "literary" quality of the material, only with the quality of the Lesbian material in the work in question. Inevitably, some very good literature contains very poorly handled Lesbian material, and some pretty poor literature contains some excellent Lesbian material. Happily, sometimes the two are combined.

It must also be noted that the coding throughout has an element of personal selection in it. This is unavoidable, especially when one considers that the compilers of this bibliography have had access to *all* of the literature involved. No random sampling of twenty or fifty or a hundred titles in casual reading can possibly give the same overview as the one obtained from examining all of the titles in the field.

We know from response to the earlier edition that many readers are confused about the asterisk system and the major/minor qualifications. Most readers have indicated a belief that only A** or A*** could possibly be of interest. This is not necessarily true, and limiting your reading to these books is possibly depriving yourself. Many C*** books are as valid and important to the subject area as some of the A*** books are—they are simply more subtle and are usually those written before our present explicit days. Also, A, B, and C in themselves are less important than the asterisk; thus, B*** is considerably more important in the subject field than A without an asterisk.

Standard abbreviations are used throughout. Following is a list of some of the abbreviations which might not be in general usage:

- pbo paperback original title. A book that has not first appeared in hardback. The addition of "q" indicates the so-called quality paperback original, usually higher in price.
- pbr paperback reprint title

- tct title changed to
- s.s. short story
- s.n. short novel (or novella)
- (p) poetry. Used to designate entire collections and also to indicate individual poems in a collection.
- (d) drama
- (biog) biography
- (auto) autobiography

Place of publication is used throughout for all hardcover publications. Place of publication is not used for paperback publications, except occasionally for quality paperback originals.

Most works that do not have a modifying code may be considered novels. However, there are a number of essay collections and other unclassifiable non-fiction inclusions. Most of these are obvious from their titles, and where they are not, some special note has been included in the entry. The earlier pseudo-sociological titles of Ann Aldrich are included without comment.

The copyright date cut-off is 1974. We have included all those titles known to us as of about January 15, 1975, which means we have undoubtedly missed many: there are well over a hundred titles included, for example, with copyright dates before 1967 that did not appear in the first edition; they were just not found by that time.

We would be very grateful to learn of omissions, particularly titles with copyright dates 1970-1974, or earlier. Feel free to send us notations or to make inquiries. We promised in the first edition to issue supplements every two years and it never happened. This time we promise that we will issue supplements, though not that often, and this promise we will keep. *If you write to us and your letter requires a reply, please include a self-addressed, stamped envelope.*

Gene Damon
Jan Watson
Robin Jordan

This introduction from the second edition, 1975, is reprinted without change. Basic coding and format remain the same in the present, third, edition.

Barbara Grier

LIST OF PHOTOGRAPHS

Photographs of eighty-nine women authors of books in this bibliography are on pages 73-88. Here is a list of the subjects and their photographers. Our one regret is that we could not include every woman mentioned in the book; we would have liked to do so.

We are planning to include another group of photographs in the fourth edition of *The Lesbian in Literature*. We invite your suggestions, and we invite Lesbian authors and Lesbian photographers to send pictures to us for future use.

Page 73:

Emily and Anne Bronte (photograph by Donna J. McBride*)
Sappho (DJM)
Ladies of Llangollen (DJM)
Mary Wollstonecraft (DJM)
Margaret Fuller (DJM)

Page 74:

Emily Dickinson (DJM)
Christina Rossetti (DJM)
Alice French ("Octave Thanet") (DJM)
Adah Mencken (DJM)
Alice James (DJM)

Page 75:

Dame Edith Smythe (DJM)
Virginia Woolf (DJM)
Katharine Mansfield (DJM)
Vita Sackville-West (DJM)
Katherine Harris Bradley & Edith Emma Cooper ("Michael Field") (DJM)
"Somerville & Ross" (DJM)

Page 76:

Renee Vivien (DJM)
Radclyffe Hall (DJM)
Natalie Clifford Barney & Romaine Brooks (DJM)
Una Lady Troubridge (DJM)
"Mitzy" & Colette (DJM)

Page 77:

Amy Lowell (DJM)
Sara Teasdale (DJM)
Hilda Doolittle ("H.D.") (DJM)
Bryher (DJM)
Edna St. Vincent Millay (DJM)
Charlotte Mew (DJM)

Page 78:

Willa Cather (DJM)
Violet Paget ("Vernon Lee") (DJM)
Rose O'Neill (DJM)
Mercedes De Acosta

Dorothy Thompson (DJM)
Mazo de la Roche & Caroline Clement (DJM)

Page 79:

May Sarton (DJM)
Margaret Anderson (DJM)
Christa Winsloe (DJM)
Janet Flanner ("Genet") (DJM)
Virgilia Peterson (DJM)

Page 80:

I.A.R. Wylie (DJM)
Valerie Taylor (Tee Corinne)
Jeannette Foster (Tee Corinne)

Page 81:

Alma Routsong ("Isabel Miller") (JEB)
Elsa Gidlow (Lynda Koolish)
Anais Nin (JEB)
Barbara Deming & Jane Gapen (Diana Davies)

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Paule Marshall (Lynda Koolish)
Phyllis Lyon & Del Martin (Rink)
Jane Rule (Tee Corinne)
Kady Van Deurs (Diana Davies)
Lillian Faderman & Brigitte Eriksson (Phyllis Irwin)

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Judy Grahn (Lynda Koolish)
Audre Lorde (Lynda Koolish)
June Jordan (Lynda Koolish)
Adrienne Rich (Lynda Koolish)
Sandy Boucher (Tee Corinne)
Monique Wittig (JEB)

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Mary Oliver (DJM)
Claudia Scott (photographer unknown)
Lea Hopkins (Laverne Washington)
Susan Windle (S. Galson)
Marilyn Hacker (Lynda Koolish)

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Susan Wolfe (Anne De La Vergne)
Julia Penelope Stanley (Anne De La Vergne)
Harriet Desmoines & Catherine Nicholson (Lynda Koolish)
Elly Bulkin & Jan Clausen (Morgan Gwenwald)

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Chocolate Waters (Thana Christian)
Vicki P. McConnell ("Gingerlox") (Kathleen O'Brien)
Margaret Cruikshank (Matile Poor)
Nancy Toder (Donna Deitch)
Doris Davenport (Norma Esfeld)

*All photographs by Donna J. McBride (DJM) are reproductions from other media.

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Tee A. Corinne (Self-portrait)
Joan E. Biren ("JEB") (Self-portrait)
Honey Lee Cottrell (Self-portrait)

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Ginny Vida (JEB)
Victoria Ramstetter (Deborah Powers)
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