The Romance Novel In English

The Romance
Novel in English

The Romance
Novel in English:

A Survey in Rare Books,
1769-1999

Written and compiled by
Rebecca Romney

Type Punch Matrix

2021

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Preface

This catalogue seeks to survey the history of the romance novel in English from the perspective of a rare book dealer, providing not only textual and historical analysis, but also book historical approaches, with a special emphasis on how the material relates to the modern rare book market.

The genre of popular romance is the only billion-dollar industry in the modern publishing marketplace: it accounts for one quarter of all fiction sales, and earns more than double its nearest competitor, crime/mystery (RWA). It is, in sum, the single biggest market force in U.S. publishing today. Yet it is poorly represented in institutional special collections across the country[1], as well as in rare book dealer catalogues. Even while other pulp publications begin to feature regularly in dealers' print catalogues, I know of no example of a Harlequin romance appearing in one. Yet even by 1983, romance paperbacks accounted for 40% of all paperbacks sold (Koenig). Given these numbers, why aren't there more romance holdings in institutional special collections?

Romance has largely been authored by women writers, focused on women's perspectives, and marketed to women readers. As Kamblé, Selinger, and Teo put it in the intro to the ROUTLEDGE RESEARCH COMPANION TO POPULAR ROMANCE FICTION, "it is still the most woman-centered form of popular culture in the western world today" (loc. 597). This trait has far-reaching implications across editorial philosophies, distribution strategies, reader reception, collecting interest, and more. And while the romance novel in English has also historically prioritized the participation of straight, white, cisgender women, increasingly, it has been expanding to include the voices and experiences of women from other races and ethnicities, as well as of people from other marginalized genders or sexualities. Its texts are thus an enormous pool of material for those seeking to study, research, and teach the cultural contexts of marginalized genders, races, ethnicities, and/or sexualities working within, around, and in subversion of patriarchal structures.[2] Although genre fiction is significantly less represented in institutional special collections than "literary" fiction, even

within genre fiction, romance is the least represented — while simultaneously claiming the most readers and revenue of all.

For anyone attempting to write seriously about romance, it has become a trope in itself to preface one's work with numbers like those just quoted above as a justification in the face of entrenched disapproval or patronizing incredulity. The ROUTLEDGE COMPANION quoted above, published in 2020, begins this way. So does editor Kristin Ramsdell's 2018 ENCYCLOPEDIA OF ROMANCE FICTION; Hsu-Ming Teo's 2012 DESERT PASSIONS: Orientalism and Romance Novels (though focused specifically on the key work in her topic, E.M. Hull's THE SHEIK); Phyllis M. Betz's 2009 LESBIAN ROMANCE NOVELS: A History and Critical Analyis; Juliet Flesch's 2004 FROM AUSTRALIA WITH LOVE: A History of Modern Australian Popular Romance Novels; Pamela Regis's 2003 A NATURAL HISTORY OF THE ROMANCE NOVEL (where the existence of this trope is also noted); Linda K. Christian-Smith's 1990 BECOMING A WOMAN THROUGH ROMANCE; Mariam Darce Frenier's 1988 GOOD-BYE HEATHCLIFF: Changing Heroes, Heroines, Roles, and Values in Women's Category Romances; Margaret Ann Jensen's 1984 LOVE'S SWEET RETURN: The Harlequin Story; Janice A. Radway's 1984 READING THE ROMANCE: Women, Patriarchy, and Popular Literature; and Rosemary Guiley's 1983 LOVE LINES — and that's just grabbing a handful of important books from the reference shelf. In 1987, Carol Thurston noted in her preface to THE ROMANCE REVOLUTION: "In spite of such 'telling' numbers, however, my personal experience is that very, very few of my academic and social peers [...] have any knowledge at all of this mass medium or its audiences. And most of them are proud of it" (vii). In fact, as Thurston observes, both popular and scholarly assumptions about the genre have largely remained unchanged, even while the genre itself has undergone dramatic evolution and has a long-established track record of nimble responses to current events. Hence the prologue apologia form, having apparently ever failed to convince, also remains very little changed. Well, add this catalogue's preface to its ranks.

Beginning romance criticism with the most basic numbers of the genre implies an acceptance of the fact that one's audience lacks familiarity with it. While this stereotyped preface speaks to its still relevant purpose, we are also seeing movement: these kinds of prefaces now appear in articles at THE NEW YORK TIMES, THE GUARDIAN, and NPR. This catalogue exists because I believed romance was on the verge of a tipping point when I started gathering material for it over four years ago. The axis is shifting, the cycle breaking.

Purpose

As the items in this collection demonstrate, the romance novel has a much deeper and broader heritage than is typically assumed, even when using the strictest definition of a "romance" as it has cohered into the modern genre: that it have a happy ending, and that falling in love is one of the central aspects of the plot (RWA). Further, for centuries romance has formed a substantial part of popular reading experiences in English, especially for women. Yet one the most influential genres in the reading lives of many women is only incidentally or inconsistently represented in most university library special collections.

Stewards of these special collections are tasked with making their material accessible to researchers and instructors. Yet how can researchers study material that isn't there in the first place? How can instructors teach about the material and bibliographic history of romance without examples? The lack of institutional attention to building romance rare book collections has practical consequences for romance scholars, and for the field of romance as a whole.

The present catalogue, therefore, was created to accomplish three goals. First, to provide an institution with a foundational collection (en bloc) upon which to build further, representing material examples of the popular romance novel in English that will be of immediate and flexible use to researchers, scholars, teachers, and students. Second, to provide a model for other institutions to assemble their own versions of such a collection if they want to invest in the idea of providing the material means for romance scholars to study the history of the genre (as well as an argument about why they should seriously consider it). And finally, to suggest various strategies for the private collector, whose avocational endeavors play a critical role in the preservation, organization, and study of rare book material.

Scope and structure

In pursuit of these goals, the items in this catalogue are offered as a single collection, rather than by individual lot (thus no individual prices are included). There are 100 lots in all, ranging in publication date from 1769 to 1999, though two-thirds of the material dates to post-1949 (the date of Harlequin's founding). Many lots are individual first editions, but a number are runs of important series or smaller collections, as well as a few items chosen because they illuminate some principle key to the catalogue's scope of the romance novel in English (for example, see items 21, 26, 32, and 95).

The catalogue is structured mainly by subject, tracing major developments across time, with a special focus on subgenres (a formative trait of romance). Many of these subgenres are modern constructs, but in each I have included earlier works that fit their parameters in order to trace their longer literary ancestry. They are:

Contemporaries
Career
The Rise of Harlequin
Historicals
Regencies
Romance Wars
Inspirationals
Gothic, Romantic Suspense, & Paranormal
YA
LGBTQ+ [3]
Toward Today's Market

Scarcity and Challenges

One of the myths of modern romance collecting is that this material is common and easy to obtain. But the volume of books available on the secondhand market belies the fundamental scarcity of individual titles, especially in the first printing and decent condition. When Harlequin became convinced of the potential in Mills and Boon's medical romances, it issued 7500-copy print runs, not a particularly small amount. But before it committed, Harlequin printed a trial run of only 1000 copies of the two test titles, HOSPITAL IN BUWAMBO and HOSPITAL CORRIDORS: these books are now rare in the first printing, especially in nice condition (see item 23).

Even obtaining more recent material can often lead to challenges, both due to scarcity in the first printing and how the current secondhand market functions. Indeed, this applies even

to books that some readers may remember seeing in their school libraries, like Scholastic's influential line of YA romances, Wildfire. The hunt for this group (item 85) caused great consternation. The bibliographic resources currently available for the books in this series are garbled — misattributing titles, their places in the series, and their dates of publication. Further, they remain objectively scarce in nice condition in the first printing, due to a combination of the general baked-in ephemerality of mass market paperbacks and their particular popularity. Very few online sellers include images for these books, and those that do rarely include an image of the copyright page (which contains the blessed number line; the earliest cover price of $1.25 is still found on printings other than the first). What first printings are represented here were acquired alongside a far greater number of copies that turned out not to be firsts. In this they exemplify one of the most common problems for any collector: reading copies are abundant, but first printings in collectible condition are not. Indeed, this principle is acknowledged and reflected in how dealers handle many kinds of material — with romance as a major exception. Sellers on the secondhand market currently make very few distinctions in their romance listings that are useful to private and institutional romance collectors.

A final example speaks to the ongoing loss of great material simply because its historical interest has not been recognized — a problem that this catalogue seeks to address by demonstrating the research potential in many of the included lots. Item 95 is a partial archive of material specially gathered and organized by a single romance reader who actively participated in the genre's fandom circles over the course of nearly three decades. It contains letters to and from her favorite romance writers, fan- and author-created newsletters, and a critical mass of promotional ephemera that she particularly sought. In the letters, she also self-identifies as a collector. But we acquired this archive incomplete: the scout who offered it to us found the five binders at a thrift shop. Each binder is organized by a letter of the alphabet, e.g., "D" includes material by Janet Dailey and Jude Deveraux, so presumably there were — at least — 15 more binders (assuming some letters would have been combined, like X, Y, and Z). It is excruciating to think about the years of dedicated work this collector put into her project, only for it to be broken apart and the majority of it most likely thrown away. Would this have happened if romance had a better reputation for its collecting potential? Well, maybe. But the scenario may have played out rather differently if the person who dispersed the collection knew that dealers and special collections libraries actively sought rare and unusual material related to the history of romance. Such an archive offers a treasure trove of research paths for scholars, but there are as yet very few opportunities within institutions to study material like it.

As with the dime novels of the late 19th century, what begins as cheap and common can become rare and desirable — often because it was originally cheap and common, and thus overlooked for conscious preservation. This catalogue seeks to encourage, validate, and support a growing community of romance collectors and collections now, before more of this material becomes unobtainable and, ultimately, lost. It is also therefore an invitation for more people and institutions to join us in this endeavor.

With special thanks to advance readers for their thoughtful feedback: Steve Ammidown, Brian Cassidy, Jessica Kahan, Jamee Nicole Pritchard, Jennifer Prokop, Zoë Selengut, Angela R. Toscano, Laura Vivanco, and Emily C. Friedman for her feedback on item #1. Any errors remain mine.

Rebecca Romney
June 2021

Definitions

Readers may have already noticed that romance has its own vibrant set of terms that describe specific traits and conventions of the genre. For those unfamiliar with romance, I have tried to provide clarifying glosses in the descriptions as appropriate. But there are some terms that are so common and critical that they require definitions up front.

Romance novel: a work of fiction with two fundamental traits: "a central love story and an emotionally satisfying and optimistic ending," as defined by the Romance Writers of America (RWA).

HEA: Happily Ever After. Often used as a shorthand to describe the "emotionally satisfying and optimistic ending" required in a romance.

HFN: Happy For Now. A more recent coinage that still meets the requirements of a romance novel, but avoids the implication that the main characters must remain together forever.

Subgenre: a focused and coherent subsection of the larger romance genre, with its own traits, traditions, rules, and branding.

Contemporary: a subgenre of romance that takes place roughly in the same period that the book itself was published. A contemporary published in 1855 will generally take place circa 1845-1855.

Historical: a subgenre of romance that takes place in the past — primarily in the distant past, i.e. more than one generation removed.

Regency: the most dominant type of historical romance in the modern market, taking place roughly between 1811 and 1820, when the son of George III ruled as Prince Regent before his father's death. The definition can however accommodate a bit of flexibility across the larger Georgian period, i.e. in the years just before 1811 or just after 1820 (but before the Victorian era begins).

Inspirationals: a subgenre of romance in which spirituality is as central to the plot as falling in love. Historically, the focus has been on Protestant Christian traditions, even if vaguely defined; increasingly, inspirationals are expanding to include other religious traditions like Islam.

Category: this term refers not to a subject or topic, but is used in romance to describe a specific kind of production: romances issued within publisher series (often called "lines") that have strict guidelines for both content (e.g. main characters in the Second Chance at Love line must have loved before) and format (e.g. all the books in Second Chance at Love have 192 pages). Category romances, or "categories" for short, share a unified brand across titles in the same line, and are typically slim (i.e. under 250 pages). While not exclusively the case, this term also tends to imply a particular method of distribution: titles come out monthly in batches, and are removed from the shelves the very next month to make room for a new round. They are, therefore, ephemeral by design.

Marriage of convenience: A favorite romance trope in which the main characters must first marry for some exigency unrelated to love, then fall in love in the process.

The Clinch: The term used to describe the main characters embracing on the cover of the book. While it is not uncommon before the erotic historicals of the 1970s, by about 1980 it had become the default.

Sweet: This adjective has a very particular meaning in romance that refers to the level of sensuality included in the text. A "sweet" romance is generally defined as including very little physical interaction between the main characters except perhaps a few kisses; it may also be used to describe romances where no explicit content appears across the board, not just intimacy but also cursing and violence. Some object to "sweet" on the grounds that it implies sexier romances aren't also "sweet" in the more general sense; the term "closed door" has risen in use partly for this reason.

Closed door: A romance novel in which any sexual activity happens "behind closed doors," i.e., the author ceases to describe the scene once it reaches the bedroom, and picks up again after.

"On page": A common term used to describe what content is directly described in the text, as opposed to inferred, as in "closed door." Most commonly used as "sex on page."

INDIGO
BARBARA BONHAM
DARK FIRES
Johanna Lindsey
Tender is the Storm
VALERIE BELGRAVE
TI MARIE
TO·HAVE·AND
TO·HOLD

A HARLEQUIN BOOK

TOWN GIRL
ELIZABETH CARFAE

CONTENDING FORCES

HER LOVE PROBLEM

Contemporaries

1.

The History of Emily Montague
By Frances Brooke
(1769)

First edition of the first novel in English written in and about Canada.

An epistolary novel set in Montreal and composed while Brooke was living there, THE HISTORY OF EMILY MONTAGUE is already highly sought by collectors of Canadiana. Brooke was a celebrated novelist of the era: in one of the earliest histories of the English novel, she's described as "perhaps the first novel-writer who attained a perfect purity and polish of style" (Barbauld, English Novelists, 27: i; quoted in Corman 33). But EMILY MONTAGUE is also remarkable in the history of romance for an unexpected change in the marriage scene at the end: the hero asks that the word "obey" be removed from the wording used in the vows at the wedding.

The rise of the romance novel in English is inextricable from the formation of the modern English novel in the 18th century. Samuel Richardson's PAMELA (1740) is often cited as the "first" romance novel, but its role in romance is typically overemphasized. It is often the only book cited, as if Richardson were working in a vacuum. But in fact, seduction narratives, Augustan amatory fiction, and women heroines seeking love were quite popular before Richardson, including in the works of women writers who wrote specifically for women audiences, like Jane Barker, Penelope Aubin, and Mary Davys. According to Katherine Sobba Green, Eliza Haywood "had been publishing novels for two decades before Richardson's servant girl [Pamela] made such a splash on the literary scene, and her heroines were already taking feminist positions" (25). In the era of PAMELA, women writers were publishing courtship novels side by side with Richardson. (Indeed, Haywood would have been included in this catalogue if scarcity had not prevented it.) Brooke was one of a number of novelists working in the sentimental tradition in this era, publishing alongside other respected writers like Charlotte Smith, Sarah Fielding, and Richardson (who also served as publisher for a number of women writers in this period). In fact, it is through Brooke as translator that one of the biggest influences on the English sentimental novel and the era's trend of the epistolary form, French author Marie Jeanne Riccoboni's LETTERS FROM JULIET, LADY CATESBY, TO HER FRIEND, LADY HENRIETTA CAMPLEY (1760), became available to the English reading public.

Although other courtship novels in this era didn't quite reach the phenomenon level of PAMELA (though some, like Frances Burney's EVELINA, did see popular and critical success), a number offered notable firsts of their own, as is the case here. Brooke's book is often noted as a landmark in Canadian fiction, but it is also an excellent example of how a marriage plot can serve as a solid framing device for the exploration of women's lives and choices: "By transplanting the British novel of courtship to the New World, Brooke gained not only travel-book matter but also a new multicultural perspective from which to view the institution of marriage and the role of women in British society," notes Green (62).

EMILY
MONTAGU
EMILY
MONTAGU
EMILY
MONTAGU
EMILY
MONTAGU

2.

A Simple Story
By Elizabeth Inchbald
1791

First edition of this long neglected but major courtship novel, which Terry Castle called not only "the most elegant English fiction of the century" but also "one of the finest novels of any period."

Elizabeth Inchbald was the most successful woman playwright of her era before turning to the novel form, and her ability to translate expertise from the theatre is the primary trait that makes this novel such a success. A SIMPLE STORY excels in its development of characters by brilliant subtle details. Inchbald knows just how to communicate heightened emotions through physical movements, seemingly inconsequential gestures now weighted with meaning. A heroine does not simply flush; she decides the window needs to be opened. The hero walks into the room while the heroine plays cards, and suddenly she begins making mistakes. Today we call this "show, don't tell," but that was by no means a standard principle of fiction in the 18th century.

Austen readers may recognize Inchbald's name from MANSFIELD PARK, in which an adaption of her play LOVERS' VOWS plays a central role — but such readers may also appreciate the sparkle of Inchbald's own writing. "Inchbald shares the profound interiority of Jane Austen and Henry James; hers is also a world of the utmost intelligence and wit," says Terry Castle. Thanks again to her experience in theatre, Inchbald has a gift for dialogue that makes for some of the most vivid banter found in novels of this period.

The structure of A SIMPLE STORY differs from most entries included in this catalogue: divided into two major parts, the Happy For Now ending in the first half leads to tragedy in the second half. Ultimately, that tragedy sets up the HEA of the second generation's couple. This allows for a comparative approach to communicate a moral, a common strategy during this era. In this case, Inchbald (herself an autodidact in many of the fields she worked to earn a living) stresses the importance of a substantive education for young women. The first generation heroine is taught social graces, but does not receive a comprehensive education and remains shallow, pleasure-seeking, and spoiled; the second generation heroine is conscientiously educated and conducts herself with a level of maturity that often exceeds that of her own father.

It is worth noting in this context that Inchbald was once a friend of Mary Wollstonecraft (the latter in fact reviewed A SIMPLE STORY upon publication). While Wollstonecraft's contributions to feminist thought are enormous, the presence of similar strands in works like Inchbald's novel (published a year before A VINDICATION OF THE RIGHTS OF WOMEN) reminds us that major figures do not work in isolation, but are surrounded by multifaceted contexts, influences, conversations, and collaborations.

Inchbald's book is terrifically scarce: only one copy of the first edition has appeared at auction in the 21st century.

SIMPLE
STORY
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SIMPLE
STORY
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SIMPLE
STORY
3
SIMPLE
STORY
4

3.

Camilla
By Frances Burney
1796

First edition of this celebrated courtship novel by one of Jane Austen's favorite novelists — including the first appearance of Austen's name in print.

The latter half of the 18th century marks the rise of the courtship novel: English fiction about women seeking marriage for love. The most famous and influential of these is EVELINA, also by Frances Burney (1778), which would have been in this catalogue if it weren't so scarce: only two copies of the first edition have appeared at auction in the 21st century. In EVELINA, Burney did more than simply tell the story of a young woman falling in love; rather, she showed the reader what it felt like for her young heroine to be thrust into public for the first time and find love in the process. By 1796, Burney was one of the most famous English writers of the era.

When her third novel CAMILLA was published by subscription, Jane Austen signed up. Subscribers paid in advance for a book in order to defray its publication costs or more directly benefit the author, much like our modern crowdsourced projects. And just as in many of today's productions, those who contributed saw their name recorded in print: Austen's name appears as "Miss J. Austen, Steventon" in the list of subscribers included in the first edition. Austen was eager for another Burney novel, and this one didn't disappoint; in writing a letter to her sister about a new acquaintance, she remarked: "There are two Traits in her Character which are pleasing; namely, she admires CAMILLA, & drinks no cream in her Tea."

At around the same time, Austen had just started drafting what would eventually become SENSE AND SENSIBILITY. CAMILLA is a comparative study of two heroines, a format that Austen also used in SENSE AND SENSIBILITY — only one of many examples of how Burney's work influenced Austen's. (Another of Burney's novels, CECILIA, contains the phrase "pride and prejudice" that many scholars believe gave Austen the inspiration for her famous book's title.) Like A SIMPLE STORY (item 2), CAMILLA is structured to encourage a comparison of two different paths for young women, ultimately using the marriage plot to communicate larger themes. The two sisters are each dealt different financial hands: one is impoverished, the other an heiress. With this setup, Burney can explore the economic realities that were irrevocably tied to marriage for women. While Camilla suffers from the lack of agency enforced by her impoverishment, her heiress sister is not particularly better off for her fortune, which makes her a target and ultimately leads her into a marriage against her will. In fact, as a young woman Burney herself was heavily pressured by her family into a marriage with a man she barely knew and did not want to marry. She refused. Many years later, she fell in love with a titled refugee of the French Revolution who had lost everything (hence her later name Madame D'Arblay). They purchased their first house as newlyweds from the earnings of CAMILLA.

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4.

The Wild Irish Girl: A National Tale

By Sydney Owenson
1806

First edition of the best-selling Irish romance, published only a few years after the 1801 Act of Union that legally formalized British rule in Ireland.

The subtitle of this novel indicates why WILD IRISH GIRL attracted controversy: Owenson, later Lady Morgan, used the romance format to assert her pride in Ireland, to delineate the country's rich history and culture, and to demonstrate its unique character despite the loss of its independence. WILD IRISH GIRL was the product of a particularly fraught political moment. In 1798 an Irish Rebellion sought, and failed after much bloodshed, to break all ties to Britain; in its wake the Act of Union formalized British rule. In 1803, a second smaller rebellion occurred in reaction to the Act, which also failed. WILD IRISH GIRL ends with a marriage between an English man and an Irish woman, which most critics read as a conciliatory gesture of optimism for Ireland's future while retaining its Irish pride.

Its political bent was attacked in the conservative press, which naturally led to the novel's spread: as Owenson remarked, it was "buoyed up into notice by the very means taken to sink it" (quoted in Wheatley). Support for her novel led to fashion accessories: readers wore Irish harp ornaments, a brooch named after the heroine, and cloaks like the one the heroine wears. Owenson's work demonstrates how the vehicle of a seemingly formulaic genre can provide the necessary structure upon which to build social and political commentary. Biographer James Newcomer summarizes the central importance of this novel in the national Irish identity: "She forced Irishmen to look at Ireland, both the nation's history and its current state, and she attracted Englishmen to look at it. From the appearance of THE WILD IRISH GIRL onward whatever happened in Ireland — and to Ireland — was conditioned more or less by Lady Morgan" (18).

5.

Idalia: A Novel
By Ouida
1867

First US edition of this epic romance featuring one of Ouida's famous morally renegade heroines.

"I only smiled at the fools who thought women had no share in the making of history…"

IDALIA is a novel of international intrigue as well as a romance, with a heroine who uses her title, power, and money to support republican causes across Europe during the revolutionary upheavals beginning in 1848. She has not lived a traditional, domestic life and she has no regrets: "The excitement and the peril of her life, with its vivid color and its changing chances, she would not have exchanged for the eternal monotony of the most perfect calm" (279). The heroine meets the hero by rescuing him; when she is later caught and imprisoned herself for her political actions, the hero in turn rescues her. The couple enjoy an HEA after the heroine inherits the throne of her own kingdom.

Ouida writes from a "fallen world" perspective, in which society is morally bankrupt, and thus deviation from society's norms is a moral act. But Ouida takes this philosophy further than many of her contemporaries in applying it to women's roles as well. Another one of her novels, MOTHS, features a divorced woman who still attains an HEA.

Even more remarkably in this context, Ouida's books were widely popular, both among casual readers and acclaimed peers like Oscar Wilde, John Ruskin, and even Tennyson. "That Ouida is a crucial figure in Victorian popular culture is hard to dispute," Andrew King notes. Yet it's worth noting that Ouida's inherently cynical worldview included a disdain for the late 19th-century "New Woman" figure whom her own novels helped create. In fact, she is generally considered the person who coined the term "New Woman," but not positively. Her public comments on "ordinary" women turned modern feminist critics off, which led to a tendency to leave her out of their canonical recovery work in the late 20th century. Other critics were happy to agree with this assessment, since her flamboyant prose — which earned her the label "forgotten mother of the aesthetic movement" — had also fallen stylistically out of favor. In short, Ouida and her larger legacy are complex for 21st-century readers: but, for this cataloguer at least, that's a large part of the appeal.

IDALIA
BY
OUIDA
J.B.L.&Co

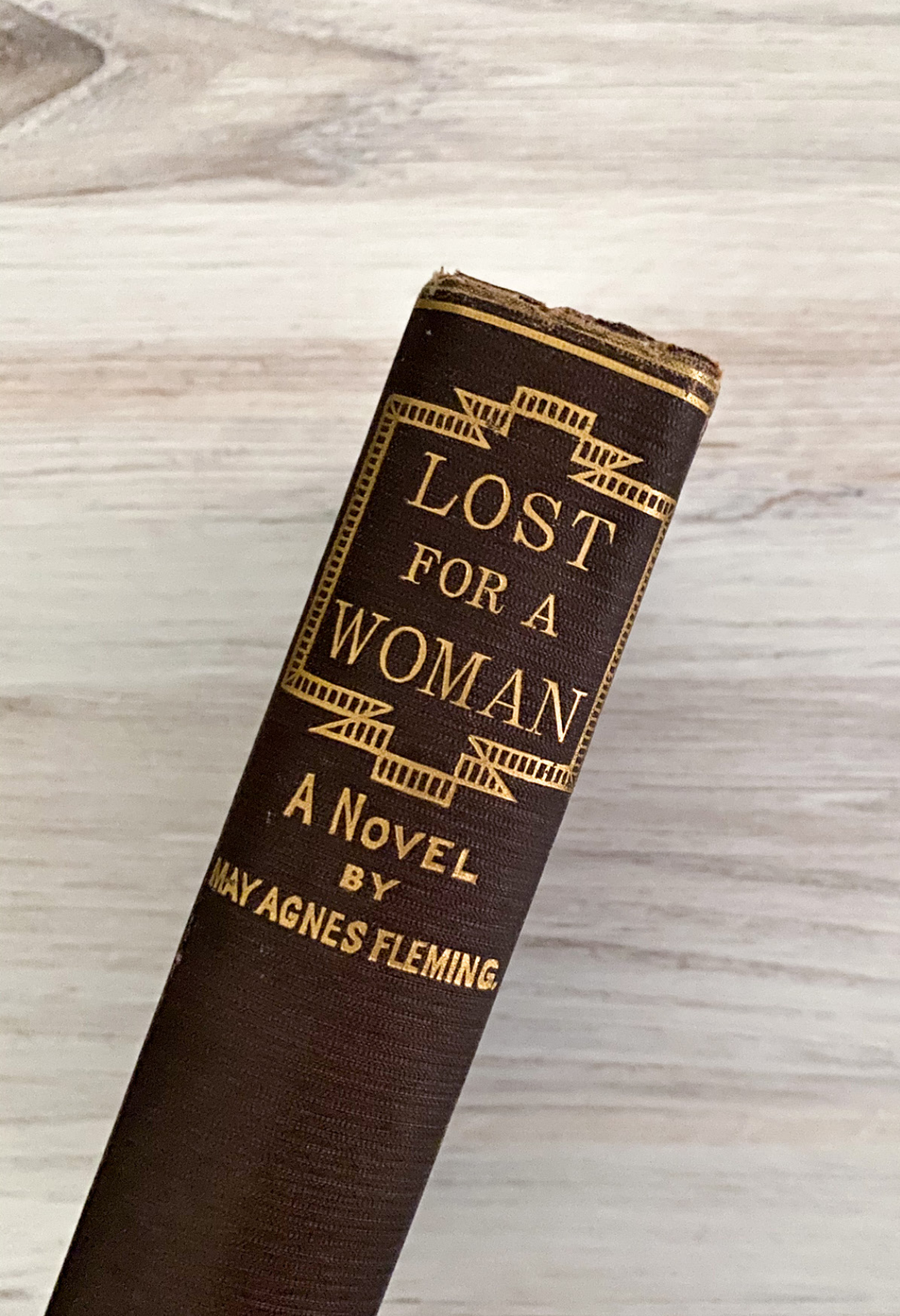
6.

Lost for a Woman
By May Agnes Fleming
1880

First edition of this contemporary romance by a major Canadian writer, in which the heroine first leaves the hero to marry another man her family believes is the better economic match — a plot that would not have passed muster during the golden years of Harlequin.

Fleming was born in New Brunswick but moved to New York in the 1860s and achieved both fame and economic security writing for US publications: like many popular novels of this era, her works were often serialized first in magazines, and only a small percentage were ever published in book form. LOST FOR A WOMAN breaks one of the predominant rules of mid-20th century mass market romance: that the heroine marry only the hero over the course of the plot. Dolores meets and falls in love with a poor sculptor in Rome, Rene — but decides, for the sake of her family, to marry Sir Vane Valentine. Their marriage soon self-destructs, with Dolores experiencing near constant emotional abuse from her husband. Finally Valentine plans to send her to live in permanent isolation in the English countryside. To avoid the irreversible captivity, Dolores escapes in the dead of night and takes a ship to New York: "I will die before I return to him," she says at one point. There she lives anonymously in hiding from her husband, who is pursuing her — until he drowns in a boat accident while hot on her trail. Free of her husband, Dolores can finally marry the hero.

Unlike most romances, LOST FOR A WOMAN uses the same character to compare marriage for love with marriage for economic stability. (While other books do make this comparison, such as item 3, they typically do so with a foil character whose experiences parallel and contrast with that of the heroine.) In this case, the hero is a poor artist while the villain is a rich gentleman, underscoring the theme that economic comfort does not automatically bring happiness. It is characteristic of the popular US romances that were part of the serialized novel ecosystem of the late-19th century to prize economic independence: the heroine often secures her independence before she settles with the hero, who may or may not bring financial stability of his own. Jan Cohn sees this as an "appropriation of power" from the men in the story: "those heroines assuming masculine ambitions and undertaking masculine adventures on their way to money and power, usually in direct conflict with the villain" (167). In other words, many of the popular romances on the late 19th-century US market used the genre to role-reverse, to claim power, and ultimately to declare independence.


LOST
FOR A
WOMAN
A NOVEL
BY
MAY AGNES FLEMING.

7.

Della's Handsome Lover
Laura Jean Libbey
1891 [but circa 1910s]

Early 20th-century popular re-issue of this working-class romance, published in a proto-paperback format anticipating the mass market publications that would dominate the genre in the late-20th century.

In this novel, the heroine is a de facto orphan whose father is in prison for life. She is taken in, Cinderella-like, and forced to be her step-sister's maid. Her step-sister serves as her foil: beautiful, educated, charming, the step-sister would normally be the heroine of a romance. The meet-cute occurs when the heroine must deliver an envelope in the middle of a snowstorm at the whim of her stepsister; in the process, she nearly freezes to death, but is found in the snow by the hero.

Laura Jean Libbey was a wildly successful author of dime-novel romances, selling millions of copies in that cheap, widely-available format for stories of adventure. In 1889, she published her first romance with a working-class girl heroine, LEONIE LOCKE, the reception of which was so successful that it "immediately was copied by a host of other dime novel fiction writers" (Enstad 42). Working-class novels became one of her specialties, a precursor to 20th-century career romances (see items 21-27).

The ad copy included on the wrappers of this edition, part of a Progressive Era series of dime novels called The Hart Series, offers clues as to Libbey's reputation with contemporary readers. After naming nine women authors — Libbey the first among them — the copy on the rear wrapper states, "Was there ever a galaxy of names representing such authors offered to the public before? … The fact that the first story in the series was Miss Laura Jean Libbey's $10,000 masterpiece, Kidnaped [sic] at the Altar, is a guarantee of the absolute superiority of the stories issued in this series, over all others which are now on the market." The Hart Series was initially published bi-monthly from 1909, and continued into the 1920s, briskly selling backlisted titles as well as new ones. (The Edward T. LeBlanc Memorial Dime Novel Bibliography notes there were at least 187 numbers; this copy prints numbers up to 112.) In many ways, Libbey's successful use of the dime novel form presages the strategy of category romances in the latter half of the 20th century. Ephemeral by design, Libbey's now-rare dime novels were once plentiful — a fact worth weighing against any instinctive disregard for copies of modern ephemeral romances on the grounds that they are common.

DELLA'S HANDSOME LOVER

by LAURA JEAN LIBBEY

The ARTHUR WESTBROOK Company
CLEVELAND, U. S. A.

8.

Other Things Being Equal
Emma Wolf
1892

First edition of this interfaith romance between a Jewish woman and Christian man set in 1880s San Francisco, by "the mother of American Jewish fiction."

A popular and influential novel, OTHER THINGS BEING EQUAL navigates the potential obstacles of an interfaith marriage with a poise and delicacy rarely seen in English-language romance until the 21st century. Wolf was a Jewish woman and wheelchair user born in California; her father, an immigrant from France, helped settle the Bay area in the 1840s. In the Gilded Age, most Jewish representation focused on the Eastern European immigrants living on the East Coast, especially New York City: Wolf's novels of high society in the West add welcome complexity to the literary landscape and counteract monolithic interpretations of US Jewish culture. This was Wolf's first novel, and the "first American novel written by a Jew on a Jewish theme for an American audience" (D. G. Myers). Its importance was immediately recognized, as evidenced in a letter Israel Zangill sent to the author, telling her: "Certainly you are the best product of American Judaism since Emma Lazarus."

When her mother becomes ill, the heroine comes into contact with the local doctor, a young and charming Christian man. The two fall in love and agree to get married, neither concerned about their differing religions or expecting the other to convert. But the heroine's father objects to the marriage on the grounds that the gulf is too wide: "Two ideas held him in a desperate struggle, — his child's happiness; the prejudice of a lifetime" (161). Unable to proceed with a marriage her father cannot accept, the heroine breaks off the engagement. After attempting and failing to match her with a Jewish cousin, the heroine's father can no longer ignore the connection between the couple and gives them his blessing. What is especially remarkable about this romance is that it remains prominently interfaith, focusing on their common beliefs (e.g. in God, human goodness) while creating space for each to cherish their individual beliefs.

OTHER THINGS BEING EQUAL.

CHAPTER I.

A HUMMING-BIRD dipped through the air and lit upon the palm-tree just below the open window; the long drowsy call of a crowing cock came from afar off; the sun spun down in the subdued splendor of a hazy veil. It was a dustless, hence an anomalous, summer's afternoon in San Francisco. Ruth Levice sat near the window, lazily rocking, her long lithe arms clasped about her knees, her face a dream of the day. The seasons single out their favorite moods: a violet of spring-time woos one, a dusky June rose another; to-day the soft, languorous air had, unconsciously to her, charmed the girl's waking dream.

So removed was she in spirit from her surroundings that she heard with an obvious start a knock at the door. The knock was immediately followed by a smiling, plump young woman, sparkling of eye, rosy of cheek, and glistening with jewels and silk.

"Here you are, Ruth," she exclaimed, kissing her heartily; whereupon she sank into a chair, and threw back her bonnet-strings with an air of relief. "I came up here at once when the maid said your mother was out. Where is she?"

9.

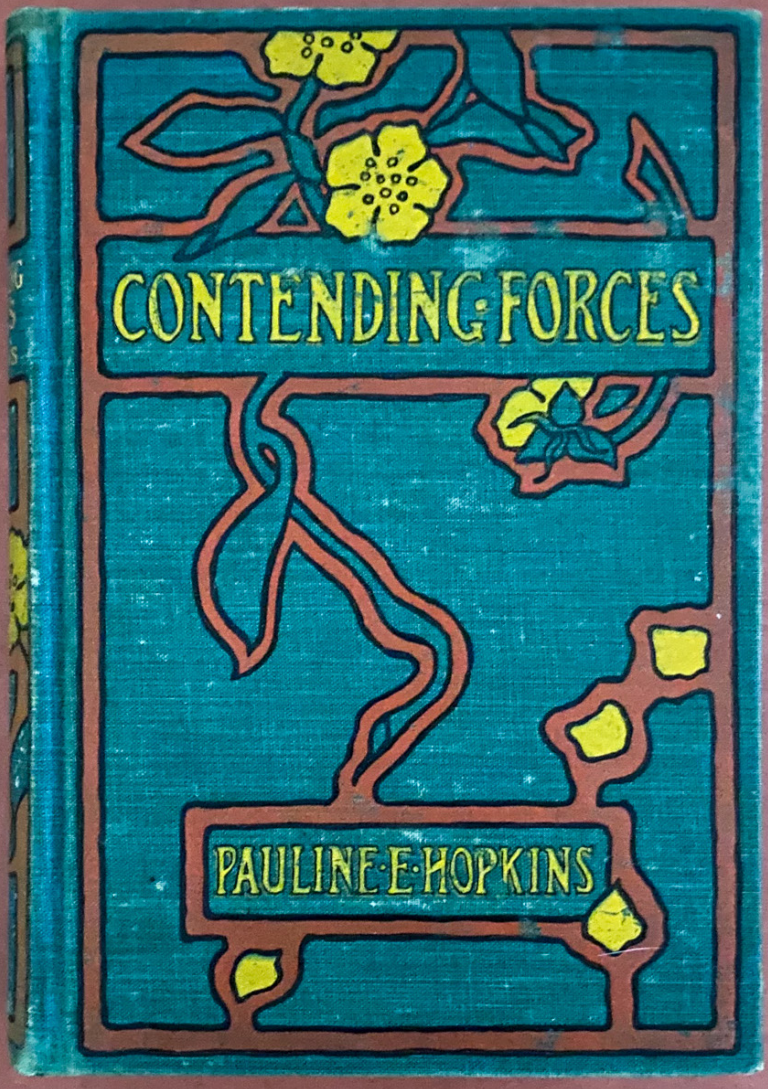
Contending Forces
Pauline Hopkins
1900

First edition of one of the most important novels in Black literature, featuring a Black heroine and hero amid the activism of African American communities in Reconstruction-era Boston.

Hopkins was a journalist and member of the Colored National League, a civil rights organization and precursor to the NAACP called "Boston's most daring, outspoken and unapologetic African American political collective" (Brown 168). CONTENDING FORCES grew out of Hopkins's experiences in this work, including her participation in anti-lynching campaigns. The novel is a tour de force, building civil rights arguments into the plot that featured a realistic portrait of an African American community, which were more typically depicted in popular media with racist caricature, even among so-called allies. As Hopkins says in her preface: "No one will do this for us; we must ourselves develop the men and women who will faithfully portray the inmost thoughts and feelings of the Negro with all the fire and romance which lie dormant in our history" (14).

CONTENDING FORCES is part of what Rita Dandridge calls the "first wave" of Black romance, from Frances Harper's IOLA LEROY in 1892 to Zena Wright's BLACK AND WHITE TANGLED THREADS in 1920. As a foundational ancestor to authors such as Beverly Jenkins, Sandra Kitt, and Brenda Jackson (part of Dandridge's "second wave," and all featured in this catalogue), Hopkins should be better known in modern popular romance circles.

Further, this novel offers a critical counter to readers of literary fiction who struggle to see the value in novels that define their structure by a focus on love and a happy ending. Tropes that can be read as shallow, materialistic, or fundamentally conservative in a romance about upper-class white people have the potential to read very differently in the context of African American history, including the very concept of a happy ending. CONTENDING FORCES portrays romance as a sustaining and supportive concept in the fight for rights. Hopkins biographer Lois Brown argues that for Hopkins, "romance was a state of existence that persisted in the face of oppression. It offered unwavering protection to certain persons, and it prevented moral, physical, and emotional damage in the face of social and political evil" (291). As modern romance authors such as Alyssa Cole have stated, "That's the magic of romance: it tells you that no matter how terrible and broken and awful you feel, no matter what ups and downs you go through in life, that you deserve love and hope and happiness." CONTENDING FORCES captures one of the fundamental reasons romance novels can be appealing to women of various cultural and ethnic backgrounds (and, increasingly, readers of marginalized genders and sexualities): they reflect the joy in marginalized communities that is rarely depicted in other forms of popular media.


CONTENDING·FORCES
PAULINE·E·HOPKINS

10.

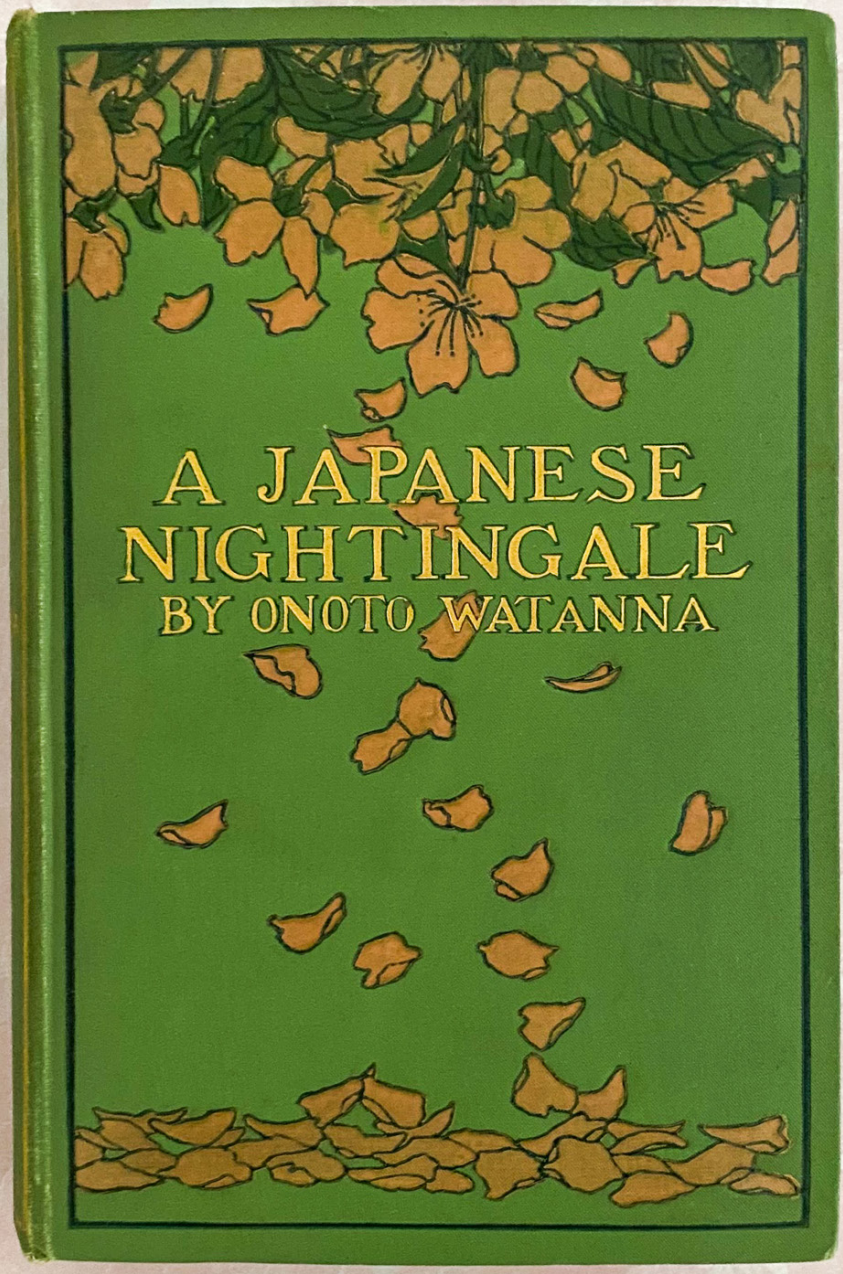
A Japanese Nightingale

Onoto Watanna [pseud. Winnifred Eaton]
1901

First edition of this "marriage of convenience" romance between a Japanese woman and a man from the US, written by a "founding figure in Asian American fiction" (Jinny Huh).

In A JAPANESE NIGHTINGALE, the white hero living in Tokyo is at first resistant to the match, not because of prejudice but because he "would not append his name to the long list of foreigners who for a short, happy, and convenient season cheerfully take unto themselves Japanese wives, and with the same cheerfulness desert them" (17). The heroine, who works as a geisha, is in financial distress and eagerly marries him early in the novel for economic support. Thus A JAPANESE NIGHTINGALE begins with many of the same elements as MADAME BUTTERFLY — but without the tragic ending (with thanks to Zoë Selengut for this observation). The long journey to the HEA begins after the marriage: the heroine will not open up emotionally, expecting as she does their relationship to last only until he returns to the United States. Thus issues of race, class, and power create the main obstacles faced by the couple, with a major O. Henry-esque twist thrown in. In 1903, a play adaptation of the novel appeared on Broadway.

Eaton achieved success under her pseudo-Japanese pen name with romances that capitalized on the late 19th-century trend of Japonisme, when the forced reopening of Japan to the West in 1858 led to an influx of Japanese influence in the arts. The daughter of a Chinese mother and English father, Eaton used these works to subtly counter anti-miscegenation sentiment in the United States (although, notably, happy endings in her books are reserved for couples with Japanese women and white men, but not white women and Japanese men). These popular books are complicated by Eaton's masquerade as a Japanese woman, even if for Eaton it was in the cause of critiquing wider anti-Asian American racism. The book's extensive illustrations, which received much contemporary acclaim, are by Genjiro Yeto, a Japanese artist who worked in the United States for at least two decades. Both the book's text and production are thus an illuminating reflection of the US's complex relationship with Japan at the turn of the century, all under the guise of popular fiction.


A JAPANESE
NIGHTINGALE
BY ONOTO WATANNA

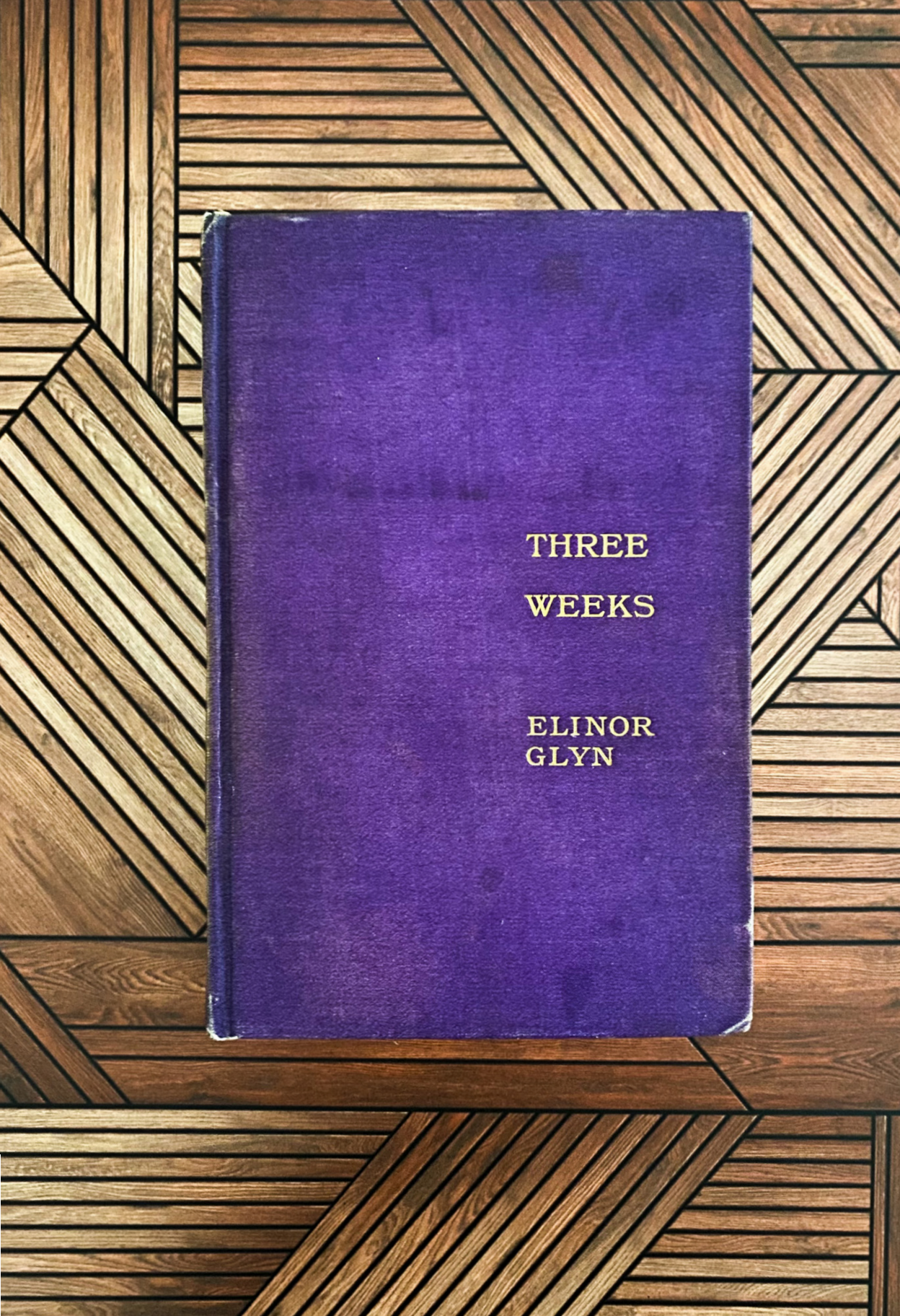
11.

Three Weeks
Elinor Glyn
1907

First edition of the "obscene" romance that achieved immense success and harsh blowback for its depiction of a woman who not only prioritizes her own sexual needs, but believes doing so is a moral act.

In THREE WEEKS, a wealthy young Englishman is sent abroad to break him of his puppy crush on the local parson's daughter. While in Switzerland, he meets the heroine, a married woman at least ten years older than him — and whom he later learns is a queen. Their dynamic is a striking inversion from most romances: she has more money, more power, more experience, and more preferences — and she directs their relationship according to her own desires. "They were only together three weeks and during that time she contrived to cram more knowledge of everything into the boy's head than you and I have got in a lifetime," the hero's father remarks upon his return (237). Glyn's success conveying sensuality in her writing is a large part of why the book works so well. (Indeed, Glyn would later move to Hollywood and coin the term "it" to describe the intangible sexual tension evoked by someone's presence, as in "it girl.") In her article on Glyn's life, Hilary Hallett argues that Glyn's persona "tied respectable white women's sexual satisfaction to their individual and marital happiness, thereby popularizing a more erotic definition of romantic love decades before scholars typically credit the diffusion of such attitudes to the middle class."

This entry is the only novel included that does not technically end in an HEA or HFN, though it does see the heroine succeed in her aims of the love affair with the hero. The heroine is locked into her fate by law, culture, and responsibility as a queen married to a physically abusive king. She determines to use what time she has to find moments of happiness and achieve her own desires before her fate comes for her. The heroine carves out these three weeks with the hero for herself in a world that has circumscribed her agency. The adulterous affair transforms the couple in idealized ways that traditionally applied only to married couples, which is of course the primary reason THREE WEEKS was labeled obscene. Glyn argues that in circumstances like those of her heroine, adultery is not only not immoral, but is a tool for self-redemption. Indeed, the author teases out this thesis directly in the introduction to the US edition, in which she says that love — not marriage — is "the one motive which makes a union moral in ethics." In this Glyn's novel helped launch the trend of sexually liberated heroines seen in English romances in the 1910s and 1920s, demonstrating that popular romances haven't always been virtuous, and their heroines not always virginal.


THREE
WEEKS
ELINOR
GLYN

Flower of the Moon
Louise Gerard
1914

12.

2/ net edition of this early Mills & Boon romance by one of their first star authors, rare in an intact original dust jacket.

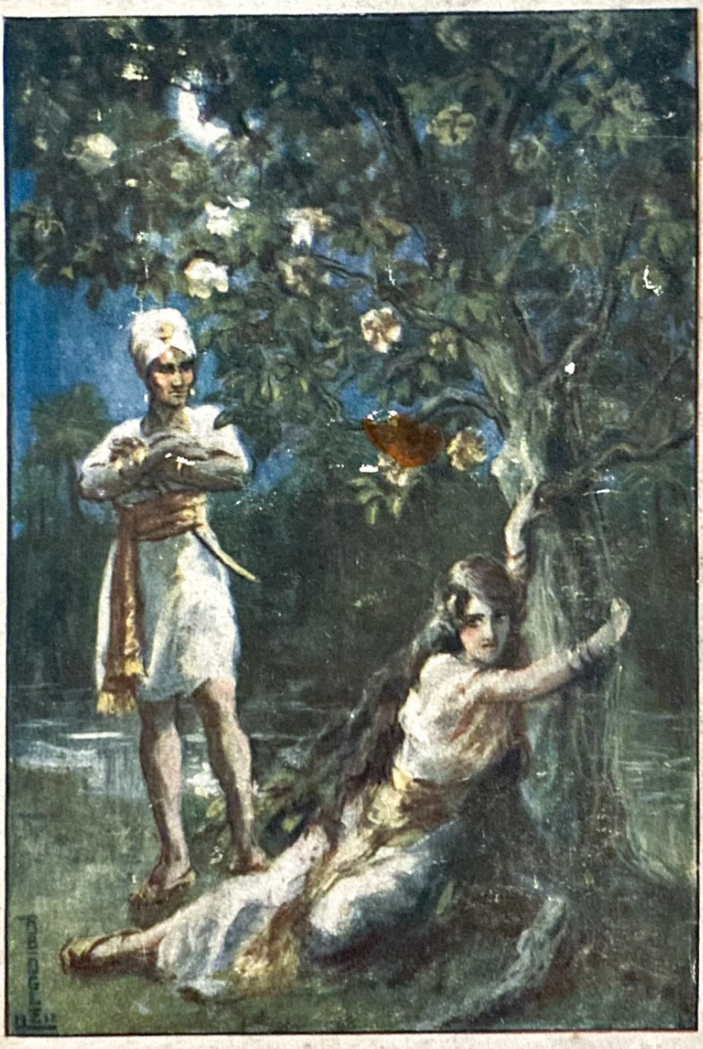
Founded in 1908, Mills & Boon was at first a generalist publisher, offering romance novels alongside the likes of Jack London's latest books. But it soon became clear that romantic fiction was driving much of their early momentum — due in large part to Joan Sutherland and Louise Gerard in the 1910s (and additionally Denise Robins and Elizabeth Carfrae in the 1920s; see item 16). Early in its development, Mills & Boon was making a name for itself in "discovering" new writers, specifically through a policy of investing in women writers. In 1913, Charles Boon noted that the "great majority of circulating libraries' readers" — a market upon which they relied heavily — "are women [...] and there can be no doubt that, as time goes on, the number of women's names on our roll of honoured novelists will be very considerable" (quoted in McAleer 29). According to John Boon, the company's philosophy of refusing to condescend to their women readers while championing women writers was central to its success in achieving market dominance in British romantic fiction, to the point where "Mills & Boon" became synonymous with "romance novel" in British parlance.

In its focus on popular literature, Mills & Boon pursued a strategy of dual fiction lists: full priced first editions (at first 6s., but increased after the war to 7/6) and cheaper editions (here at 2s., although with many variations, and later standardized to 2/6). The expensive editions were more commonly aimed at their big client, the circulating library, with better produced materials that could withstand multiple readers. The cheaper editions were sometimes published simultaneously with the first editions, but aimed to "bolster the low end of the market" (McAleer 51). While Mills & Boon preferred to market their series as a whole, like their "Cheap Popular Reprints," Gerard's star power is evident on the jacket of this edition, which reproduces a photographic portrait of her on the spine.

Gerard's early specialty was "exotic" romances, featuring white heroines falling in love within an orientalist or colonialist framework. These romances worked within a larger trend of imperialist adventure literature, which gained steam in the late-19th century with works like H. Rider Haggard's SHE. The most famous example of this kind of romance — helped along in broader popular culture by its film adaptation with Rudolph Valentino — is THE SHEIK by Edith Hull (1919, quite rare in the first edition; all "first edition" copies I have yet seen offered are, in fact, misidentified). This novel drew controversy not only because the heroine falls in love with the man who raped her, but also because she falls in love with a man she believes is not white. THE SHEIK is also a formative work in the development of modern romance through its embrace of the heroine's sexual desire, presaging the 1970s "bodice rippers" (ref. items 11 and 38). But from page one, FLOWER OF THE MOON also embraces a racist perspective that is amplified by its setting in West Africa. According to Mills & Boon chronicler Joseph McAleer, "Gerard and Sutherland set a kind of company standard for the romantic novel which cast a long shadow in the firm" (47): these novels established the tone as Mills & Boon gradually began to dominate the English romance market, and from thence via Harlequin to North America. FLOWER OF THE MOON is a harmful text, but important as an influential brick in the foundation upon which much of the growth of the genre in the next century has rested, a foundation that has repeatedly centered straight white narratives.

FLOWER - OF - THE - MOON

LOUISE GERARD



Mills & Boon, Ltd. 2/- NET London, W.1

13.

Jig-Saw
Barbara Cartland
1925

Scarce first edition of Cartland's first book, an exceptionally rare and desirable association copy inscribed by her to a family member.

JIG-SAW is an extravagant sweet contemporary romance set amidst English high society, with a duchess heroine. The setting drew from Cartland's own experiences of Jazz Age London among the rich and thoughtless, evoking lush nights sprinkled with glamor and gossip. Her career began here and continued for another seven decades, with over 700 books and one billion copies sold.

Cartland's influence across romance is tremendous and multifaceted, not only in contemporaries but also historicals (where she herself was heavily indebted to Georgette Heyer and, at one point, quietly settled a plagiarism complaint brought by Heyer). Cartland was a flamboyant performer, the Liberace of romance. In interviews she never fails to entertain, showing off a personality equally charismatic and eccentric. Every opinion she held was a strong one, and most of those opinions were contrary: she basked in her opposition to second wave feminism, and stuck proudly to her virginal heroines long after they had fallen out of style. Cartland also had many fears and anxieties that played out in bizarre ways in her life, such as her extreme health treatments — but what is so exceptional about her work as a woman writer, and especially as a woman writer of romance, is how fearless she was about disregarding what other people thought of her. It was this bone-deep confidence that is reflected in her endless bon mots and strict pronouncements, issued while reigning from some velvet-lined chaise in any number of her preferred chiffon-bomb pastel dresses.

To dear Uncle Willie
with love
from
Barbara Cartland
9.3.25.

14.

Her Love Problem
Laura Lou Brookman
1928

First edition of this Jazz Age "new girl in the Big City" romance, in which the heroine runs from small-town trouble, only for it to catch up with her in New York.

A love triangle further complicated by a murder mystery, HER LOVE PROBLEM embodies the style of "light fiction" aimed at women in the 1920s, featuring ordinary heroines who find themselves in extraordinary circumstances — and rise to meet the challenge: "Doris Louise had never in her life undertaken anything so adventurous. There could be no stopping now" (117). Published by Grosset & Dunlap, better known for its reprints, this is in fact a Grosset & Dunlap original.

Brookman is not found in two of the major relevant biographical references: TWENTIETH CENTURY ROMANCE AND GOTHIC WRITERS (ed. James Vinson) and TWENTIETH-CENTURY ROMANCE & HISTORICAL WRITERS (ed. Aruna Vasudevan). Such a gap is not terribly uncommon in the standard references on romance writers, especially for those whose work tends to appear first in ephemeral formats like newspapers or pulp magazines. (Romance collector Jessica Kahan notes that none of the Grosset & Dunlap originals appear in Vinson's book, for instance.) As such, there remains outstanding research potential in tracking these prewar writers who specialized in "light fiction," especially considering how much the literary consumption of women readers in this era came from this kind of work.

Later in her career Brookman turned to editing — becoming known for her deft hand in preparing novels for serialization when she was editor at the LADIES' HOME JOURNAL — and eventually ran her own bookshop. Her 1920s and 1930s romances without jackets are not particularly scarce on the market, suggesting they were printed in large numbers. Yet piecing together her biography is difficult: Brookman is an excellent example of how much research is yet to be done in this field. This book is scarce in the original dust jacket, as are many popular romances of this period.

HER PROB

by
LAURA LO
BROOKMAN

Author of "THE HEA
"PLAYMA

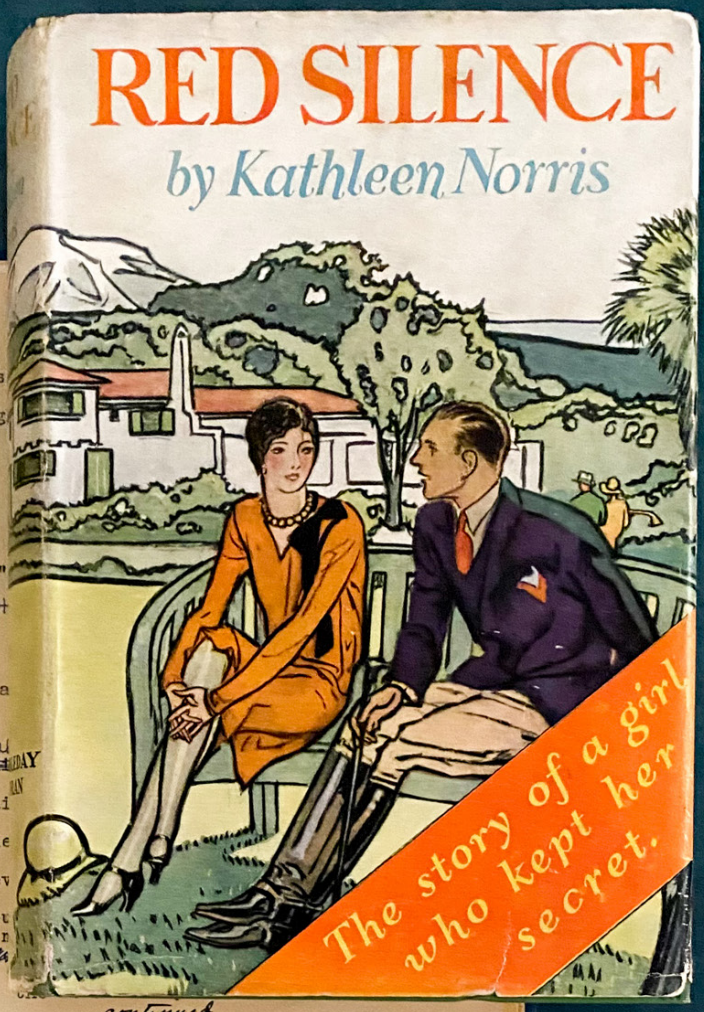
15.

Red Silence
Kathleen Norris
1929

First edition in book form, with a suite of leaves from the corrected original typescript, of this "second chance" romance, in which a woman finds love in the wake of a failed relationship by taking charge of her own destiny.

In this contemporary Jazz Age romance, a "New Woman" leaves her acting career and all her friends in New York to embark on a ship to San Francisco after she realizes that she cannot marry the man she has loved. The novel is something of a critical reworking of JANE EYRE: her lover is already married, but to a woman who has long been sequestered in an asylum. When the heroine realizes he will never leave his wife, she leaves him — and meets the real hero of the story. Their true love faces a test when her former lover becomes a widower and seeks her out in California. But the heroine has changed, and affirms her love for the hero. Notably, the couple navigates these obstacles together through honest communication, which is remarkable in part because of the hero's acceptance that the heroine has loved before him. Indeed, such an acceptance was considered too liberal through many of the years of Harlequin's rise, 1950-1980, when heroines were overwhelmingly depicted as inexperienced in love: before meeting the hero, they have rarely had a previous serious relationship.

Like many US romance novels of this period, RED SILENCE first appeared in serialized form (in WOMAN'S HOME COMPANION), then was published in book form later that year. Among her peers (notably Brookman, item 14), Norris remains one of the best-known US writers of popular romantic fiction. She was "one of the most widely read and highest paid women writers in the United States," notes biographer Deanna Paoli Gumina: "The appearance of Kathleen's name on the front cover of a magazine doubled its monthly sales" (13). This book is paired with four pages of the original typescript of the novel, featuring manuscript corrections in two hands (one of which is Norris's), and signed by Norris. These leaves were bound for presentation and given a special label: a production aimed at the collector. That Norris's work was considered collectible by her contemporaries gives some sense of her star power.



" Dad is simply out of his s

She raised long lashes thoug

" I'm so glad he's pleased.

" Pleased ! And Rhoda !

with excitement."

" You're a celebrity, Jerry, "

" ~~That's Tom, is it ?~~ "H

He's junior.

" Yes . ~~You've got Jerry.~~

us now. We'll have to build on a

" Dory, isn't it the limit

and now we can speak of ' the ~~chi~~DAY

Baby !

" The ~~children~~ !" she sai

" Feeling pretty comfortable

" Oh, marvellous. Only ev

ed, and that I'm lying on the cou

the n

" It was some party !"

" It wasn't so terrible, "

" How life carries us along !" Jerd ~~said~~, suddenly, out of a deepening happy silence. " Your coming to California at all was the miracle, at this time last year. Then our marriage, and that honeymoon --- why, it seems scarcely to be over ! Then my party, and you standing by me, --- and somehow that seemed to marry us all over again, seemed to double what we felt to each other. And then, right on top of all that --- these young fellers. "

" Jerd, if you could know how love for ~~these~~ little lumps of nothing tears at my heart. "

" I know. Same thing here !"

" He lies ~~here~~, " said Dory, " not knowing anything --- not doing anything for me, -- not caring. And Jerd, I could die for him !"

16.

Town Girl
Elizabeth Carfrae
1935

First edition, former lending library copy, of this class-conscious romance in which the upper-class "town girl" leaves the city and falls in love with a farmer.

In TOWN GIRL, the heroine chooses to lose her social standing and settle into a life in the country instead of marrying a wealthy suitor she does not love. However, her subsequent marriage to a farmer, occurring about halfway through the novel, doesn't mark the HEA. Because marriage doesn't immediately solve their class differences and their practical implications, the couple must work through these issues together.

This copy shows evidence of many of the tactics that allowed Mills & Boon to thrive in the mid-20th century. First, lending libraries were the bread and butter of Mills & Boon's business through the 1950s. Indeed, Mills & Boon stuck fast to hardcovers after WWII while many of its competitors moved to paperbacks, in large part because of its success with the lucrative lending library market. The postwar decline of lending libraries was a significant factor in making Harlequin's proposed paperback deals so appealing in the late 1950s and early '60s, when Mills & Boon was searching for new sources of steady income as their core business evolved (see item 23). The brown bindings of the Mills & Boon hardcovers were meant to create uniform branding at these libraries where dust jackets were frequently removed, leading to their nickname "the books in brown." The specific color is said to have been chosen because they suffered less bleed when exposed to wet — a bigger potential problem with books checked out and checked back in repeatedly.

Another major part of Mills & Boon's strategy was the vivid color cover design of the dust jackets, maintaining a stylistic uniformity across eye-catching images that were cutting edge for the era. These jackets, in conjunction with the "books in brown" branding of the boards, functioned as a two-pronged strategy to deal with the fact that some libraries retained the jackets and some didn't. Third, Mills & Boon found a winning approach in lavishly courting its most successful authors — and Elizabeth Carfrae was a superstar. Carfrae and her contemporary Denise Robins continued the momentum begun by Gerard (item 12) and Sutherland in the 1910s, proving the effectiveness of Mills & Boon's strategy to invest in finding and cultivating new women authors, and ultimately consolidating M&B's list around romances moving forward.

GIRL
CARFRAE

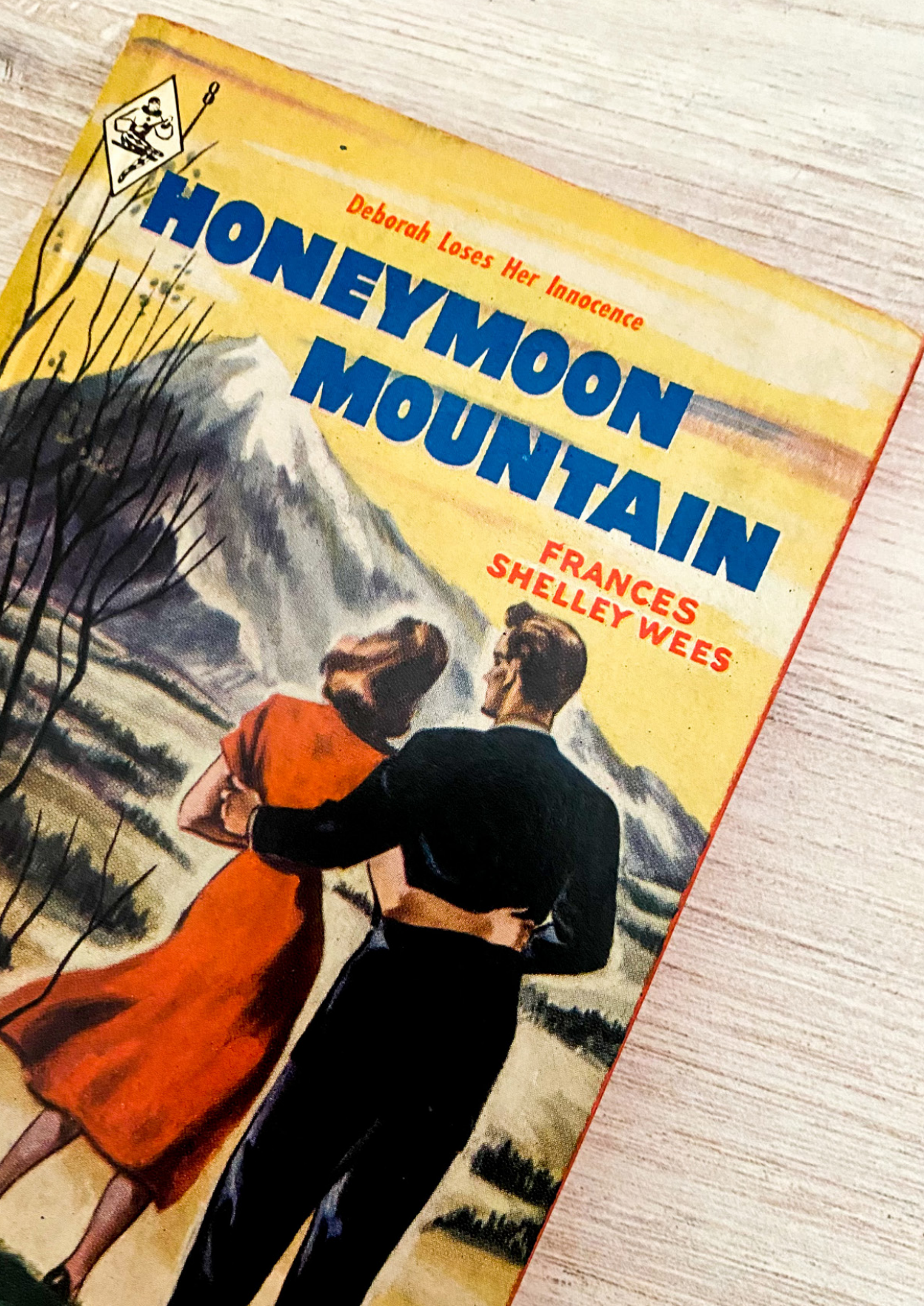
17.

Honeymoon Mountain
Frances Shelley Wees
1949

First printing of Harlequin #8, one of only a few romances issued by the new Canadian publisher in its first year.

From inception, Harlequin followed the strategy of many established popular paperback houses by issuing cheaper reprints (25c) of fiction previously released in more expensive hardcovers. Like Mills & Boon, Harlequin's full embrace of romance as its primary specialty took time to grow. Harlequin's first book, THE MANATEE by Nancy Bruff (first published in 1945 by Dutton), was a thriller with only some romantic elements: a tale of "love," "hatred," and "murder," as quoted in the book's original blurb. Their second book, LOST HOUSE, was a lurid drug paperback — actually by the same author as HONEYMOON MOUNTAIN. The firm's first year in business was rough: they had jumped into paperbacks just as the wartime boom began to dissipate. Distribution occurred via consignment, meaning that Harlequin would send books to retailers without payment, who could then return unsold copies. After strong initial sales, Harlequin was taken by surprise by the number of returns. "They were broke," summarized the founder's son in an interview with Paul Grescoe. But one of the reasons Harlequin eventually succeeded was by learning from this initial trauma. In future years, they carefully targeted the problems of returns, developing such a low percentage return rate that they were the envy of other publishing houses. Further, they focused on the titles that were returned the least: romance novels. Their ability to recognize the potential in romance also stemmed from the editorial power held by Mary Bonnycastle, the founder's wife, who became the de facto curator of their list after her own reading tastes proved to align well with the firm's bestselling titles, medical romances; as well as Ruth Palmour, the company's secretary, who kept the closest eye on the numbers, and who first recommended Mills & Boon romances for reprint after researching their list.

HONEYMOON MOUNTAIN was first published in 1934 by Macrae Smith Company. Set in rural Oregon, a NEW YORK TIMES review called it an "appealing romance with a pleasant mixture of the old-fashioned and the ultra modern" (11 February 1934). The author, Frances Shelley Wees, was born in Oregon: Harlequin was publishing US romances from their very first year in business, while Mills & Boon's first US romance author would not arrive until 1974 with Janet Dailey (item 31). Today, all Harlequins from 1949 are scarce, but they are truly rare in beautiful condition.


Deborah Loses Her Innocence
HONEYMOON MOUNTAIN
FRANCES SHELLEY WEES

18.

The Enchanting Island
Kathryn Blair

Cameron of Gare
Jean S. MacLeod
1952

Two first editions representative of the Mills & Boon publishing machine of the 1950s, featuring two of their best-selling authors. The wave of new postwar authors looked to these two veteran writers as their exemplars.

Kathryn Blair was one of the pen names of Lillian Warren, "a true star who would not only set sales records but would establish a new style for the Mills & Boon novel in the 1950s" (McAleer 97). Warren used two other pen names in addition to Blair, Celine Conway and Rosalind Brett, each treated as a totally different author. The Brett name was more associated with "sexier" titles, but each name was used to help sell the others; the debut of the Conway name was promoted with the ad copy, "if you enjoy Kathryn Blair's writing, you will enjoy Celine Conway." Warren was an established success as a writer for serials in women's magazines before Mills & Boon approached her, and all three of her pen names became best sellers in Mills & Boon's list. For a time, the Romance Novelists' Association's prize for New Writer was named after Blair for her contributions to the genre.

Jean S. MacLeod was the pen name of Jean Walton. By the 1950s, MacLeod had been publishing with Mills & Boon for two decades. Like Mary Burchell (item 23), she began writing for the firm in the 1930s and ultimately published with them for over fifty years; also like Burchell, her medical romances were picked up early on by Harlequin. For a period, Glaswegian-born MacLeod was the primary Mills & Boon author writing Scottish romances, featuring kilt-wearing lairds from the Highlands. A vast Scottish landscape runs across the background of the jacket design for CAMERON OF GARE, depicting one such laird — wearing a tartan pattern on his kilt that is incorrect for his clan. (MacLeod frequently complained to Alan Boon about artists' lack of attention to details important to her Scottish setting.) After Mills & Boon merged with Harlequin, they first introduced their now iconic rose logo on a Jean MacLeod book, THE BLACK CAMERON.

Each book features the branded brown paper boards that Mills & Boon chose for their practicality in circulating libraries (see item 16 for more on "the books in brown"). The aesthetic of the postwar Mills & Boon jackets is especially fetching, with soft edges and jewel-toned palettes: seeing them lined up together creates a strong visual impact, as intended, especially compelling in such unusually nice condition as here.

CAMERON OF GARE
N. S. MACLEOD

The ENCHANTING ISLAND
KATHRYN BLAIR

19.

Long Ago, Far Away
Alice Lent Covert
1953

First appearance of this complete romance novel, issued as the special Saturday edition of the TORONTO STAR WEEKLY on 28 March 1953.

The strategy of publishing entire English novels in the form of newspapers goes back at least as far as the 1830s, when US publishers reacted to an economic depression in part by publishing "Weeklies" — novels printed on huge folio sheets that could be distributed through the post at cheaper newspaper rates, and used far cheaper materials than typical books. Many early romances in the United States, the UK, and Australia were first published in ephemeral forms similar to this (see item 82 for one such example). Indeed, unless they were written by an especially popular author like Augusta Jane Evans (item 65), they often didn't ever make it into book form at all. There is an entire lost literature of romances that lived only in these ephemeral publications.

By the 1950s, this kind of publication was still quite common, and in fact many publishing houses kept a close eye on the Weeklies in order to find new novels to bring out in book form. Covert's novel here is one of them, snapped up immediately by Avalon in New York and published as a hardcover in December of the same year. It was popular enough to be chosen for printing again as part of Bantam's Red Rose series in 1971 (item 29); together these two versions of the same book demonstrate how book format is directly tied to publisher approach and target audience.

Long Ago, Far AWAY

By Alice Lent Covert

(Copyright, 1953, by Alice Lent Covert)
(Copyright in Canada, 1953, by Alice Lent Covert)

every summer—Ericka never wanted to go, I remember that distinctly," And: "That was Martha for you! Always looking down her nose at our way of doing things, hinting in that way she had, that our children were raised like little ruffians and that the Europeans knew so much more about how a child should be brought up. Well, all I can say is: Now it comes out how successful she was with Ericka!"

And: "It must have been quite a shock to Ericka when that woman turned up so suddenly, after all these years—"

This, Ericka herself would have been the last to deny. "That woman" was one Ida MacKinley, and I first saw her while she was in the elevator in the concrete building in Bluewat the O'Connell (for which F mercial

en something shame- Aunt opened their friendly hearts to her
a, and her but when they would have accepted
ant the world to her. she rejected them.
ave been no need "I tried to be friends with Martha
ecrecy. but she always made it plain that she
considered precious few of us in
whose minds Clarenton worthy of her time or
of Martha trouble. I always felt so sorry for
nkling was poor little Ericka. Such a pretty child,
hey sharp- and such beautiful manners—but she
had lived certainly hadn't much of a childhood.
but she what with her aunt keeping her iso-
There lated and dragging her off to Europe
have

IN BOOK OR ANY OTHER FORM

WEEKLY
NOVEL
ARCH 29, 1953

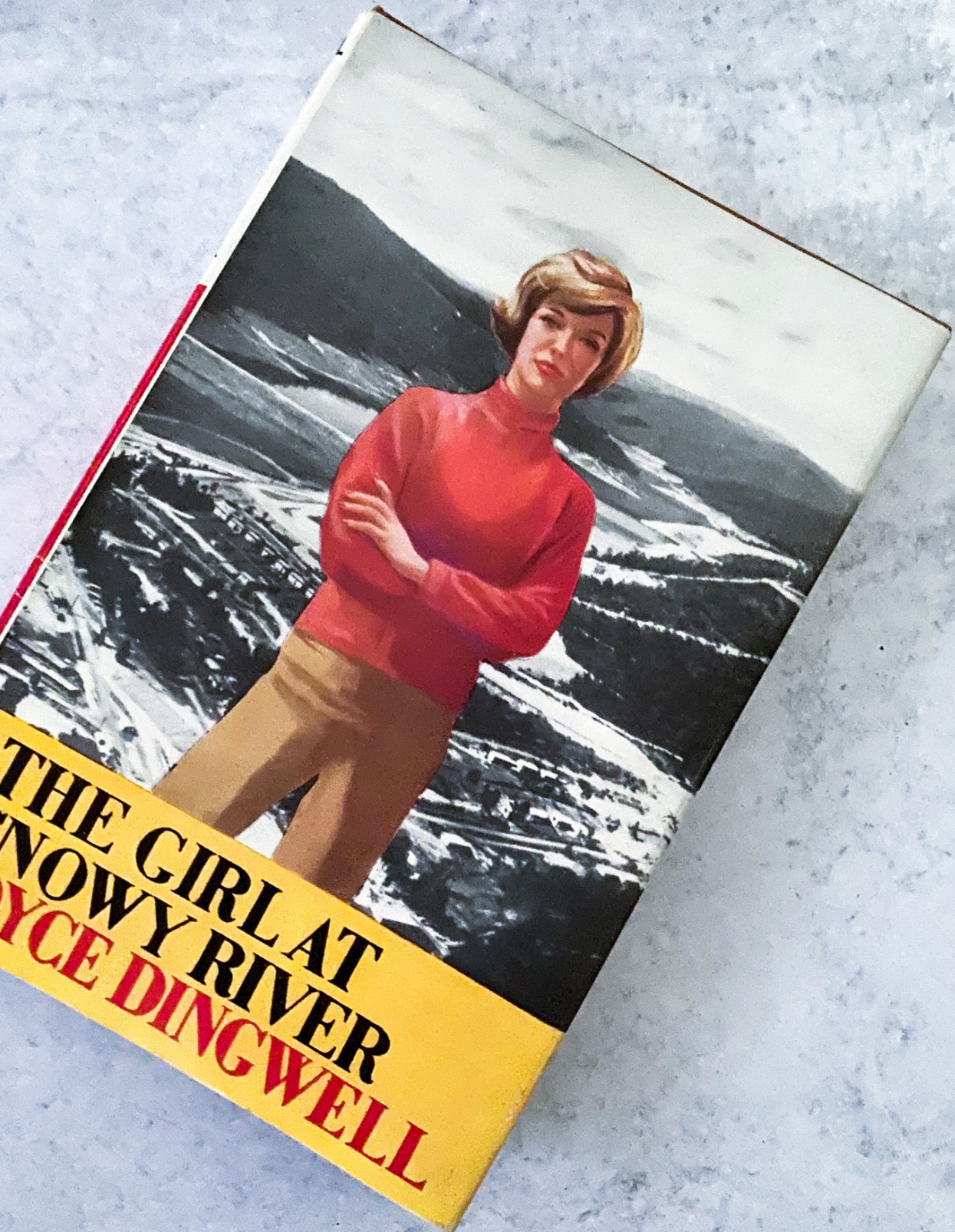
20.

The Girl at Snowy River
Joyce Dingwell
1959

First edition, featuring a heroine who emigrates to Australia, by one of one of the most popular Australian romance authors of all time, a star who helped Mills & Boon maintain its postwar market dominance.

Australian romance has a long history independent of the major romance publishers in the UK (or, later, the US), one that extends far beyond the founding of Mills & Boon. Romances by Australians, set in Australia, were published beginning in the second half of the 19th century, depicting settler life alongside a nascent nation-building pride (and often with a colonialist lens), such as CLARA MORISON: A TALE OF SOUTH AUSTRALIA DURING THE GOLD FEVER by Helen Spence (1854) and AN AUSTRALIAN HEROINE by Rosa Praed (1880), both now quite scarce. In other words, these popular novels were part of the dialogue that both shaped and reflected the country's dominant white immigrant identity in Australia on its road to independence. And while Dingwell is often described as the first Australian-born writer published by Mills & Boon, in fact in 1915 they had published NET OF CIRCUMSTANCE by Ogniblat L'artsau (pen name of Miles Franklin, taken from her New South Wales birthplace, Talbingo); as well as a number of books by Betty Roland in the 1920s and '30s. However, after the success of Dingwell in the 1950s, Mills & Boon developed relationships with a large number of Australian authors: Dingwell's success created a snowball effect for Australian romance published by Mills & Boon.

Just as their first chosen US romance publication featured a Western setting (Janet Dailey, item 31), Mills & Boon editors preferred Australian novels that were set in the outback, or otherwise suggested some kind of distance from "civilization." In the 1950s, Alan Boon had noticed "an ever increasing interest in Australia," including the idea of emigrating, which he believed the work of Dingwell could play into: he even sent a copy of THE GIRL AT SNOWY RIVER to the Australian Minister of Immigration, calling it "good propaganda for immigration" (quoted in McAleer 103). But the success of Dingwell also had larger implications for Australian women themselves. According to Amit Sarwal, "It is impossible to overestimate the importance of London publishers such as Mills & Boon [and others] in providing international and lucrative publishing opportunities for Australian women's writing" (59-60).


THE GIRL AT
NOWY RIVER
YCE DINGWELL

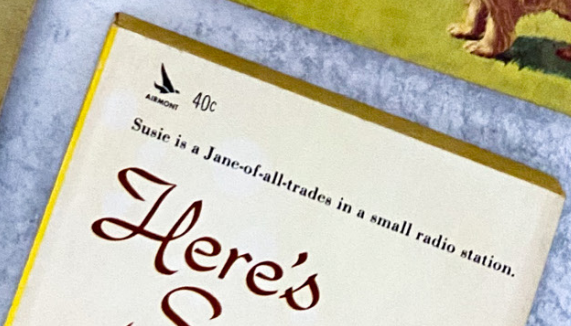
An exciting career opens up a new world for Abby in thrilling and beautiful Washington.
Abby
GOES TO
HINGTON

AIRMONT BOOKS 40c
Girl Friday to an author...in the glamorou
DOROTHY WORLEY
Girl Friday

AIRMONT BOOKS 35c
MARGARET VAIL McLEOD
Captain Jane
She had to compete with the burly some charter boat captains, but still held his love.

40c
A blue-ribbon story of romance and champions
Linda's Champion Cocker
MARCIA FORD

AIRMONT BOOKS 35c
The only unattached female in a world of men.
KATHY Herself
VIRGINIA C.
OLMGREN


AIRMONT 40c
Susie is a Jane-of-all-trades in a small radio station.
Here's

C16
SPRINGBOARD TO LOVE
GRACE LANE

Careers

21.

Typed letter signed, with pencil annotations, on how she developed a writing career

Faith Baldwin
ca. 1946

Annotated letter describing how Baldwin, best known for her romances, developed a writing career as one of the highest paid women writers in the United States.

Baldwin's books offered fantasy and sophistication, but featured relatable heroines; THE NEW YORK TIMES called her "the doyenne of American light-fiction writers" (DAB). Baldwin was a woman writer unashamed of making a living at writing, and also unashamed that her novels were considered "escapist": "People had to have some escape hatch, some way to get out of themselves, especially during the Depression" (DAB 21).

In this letter, Baldwin responds to a survey apparently sent by a student to writers, asking how they sold their first piece of writing. Baldwin's experience deviates significantly enough from the questions that she instead narrates her beginnings as a writer on the verso of the survey: how she first "sold verse to the pulps published by Munsey when I was 18 and I am now 53. I wrote them 2 shorts the plots [sic] given me by Bob Davis, and got about 15 dollars each for them. After that rejections [...] I wrote my first novel for fun during the first world war." Baldwin was a professional writer par excellence through the 1950s, not only financially independent but also quite wealthy, thanks to her unapologetic focus on stories that women wanted to read.

y to Cosm
7. I know as my
26th and this was jus
ts for Cosmo, serials for yo
als for Cosmo etc... but the apprent
not however try very seriously until abo
much other than little novels(unserialzed) and
to about 1923

Love from
Keith Brook

22.

Return to Night
Mary Renault
1947

First edition of the critically acclaimed romance featuring a doctor heroine and a hero ten years younger.

As other items in catalogue demonstrate (e.g. nos. 11, 18, 23), neither medical romances nor romances with older heroines were unknown in the romance genre before Renault's book — but Renault's is worth adding to the conversation for the contrast of what happens when a romance is marketed as "literary." In the rear ad copy, the publisher praises the book thus: "The two lovers are, in effect, the only characters in the book, which is made entirely enthralling by the author's subtle, penetrating and wholly candid observation of the sexes, her unique command of dialogue, and ability to convey an intimate mental atmosphere" — an interesting list of items, in that those traits tend to be the exact same strengths of most good genre romances as well.

Like Glyn's THREE WEEKS (item 11), RETURN TO NIGHT derives some of its spark from upending expectations: here it is the hero who is described breathlessly, in the way that heroines are more likely to be described; Renault's heroine, on the other hand, is described early on as looking older specifically because she's tired after a long day of work. The novel begins with the doctor heroine drained and disillusioned after losing the position of her dreams to a less qualified man who wants it only for a temporary resume booster. In their conversation after the fact, she loses her temper: "It's typical of a man,' Hilary brought forth, to her own shocked surprise, from the boiling within her, 'to crash through to every objective by plain selfishness, and to take for granted it's just superior ability'" (7). The romance that later develops with one of her patients (after he recovers) is rejuvenating, helping them both discover a restored confidence in their abilities that renews their commitment to pursue their professional dreams. In this, the themes of the novel are a precursor to a major trend in 21st-century romances, which tend to prioritize self-actualization as the driver of the happy ending.

RETURN TO NIGHT is indeed beautifully written and striking, and moreover, it was a critical success that would change not only Renault's career but the future of gay romance. The book was awarded the Metro-Goldwyn-Mayer prize, a major award that included 40,000GBP — enough money that Renault was able to move with her partner to South Africa, where she became part of an expatriate community that included many gay actors who had left Britain because of its restrictions on homosexual activity. Indeed, in 1944 she had published a novel with a sapphic love plot (THE FRIENDLY YOUNG LADIES), and in the 1950s, she began to write her now-famous books of classical Greece, most notably THE CHARIOTEER (1953), filled with casually gay characters that have been an inspiration to generations of gay readers and writers.

RETURN TO NIGHT

Mary Renault

The Hospital in Buwambo
Anne Vinton
December 1957

Hospital Corridors
Mary Burchell
January 1958

23.

First printings of the first two Mills & Boon novels published in paperback format by Harlequin, inaugurating not only a historic partnership in the history of romance (and mass market publishing), but also tipping the scales of Harlequin's catalogue towards the genre it would come to dominate.

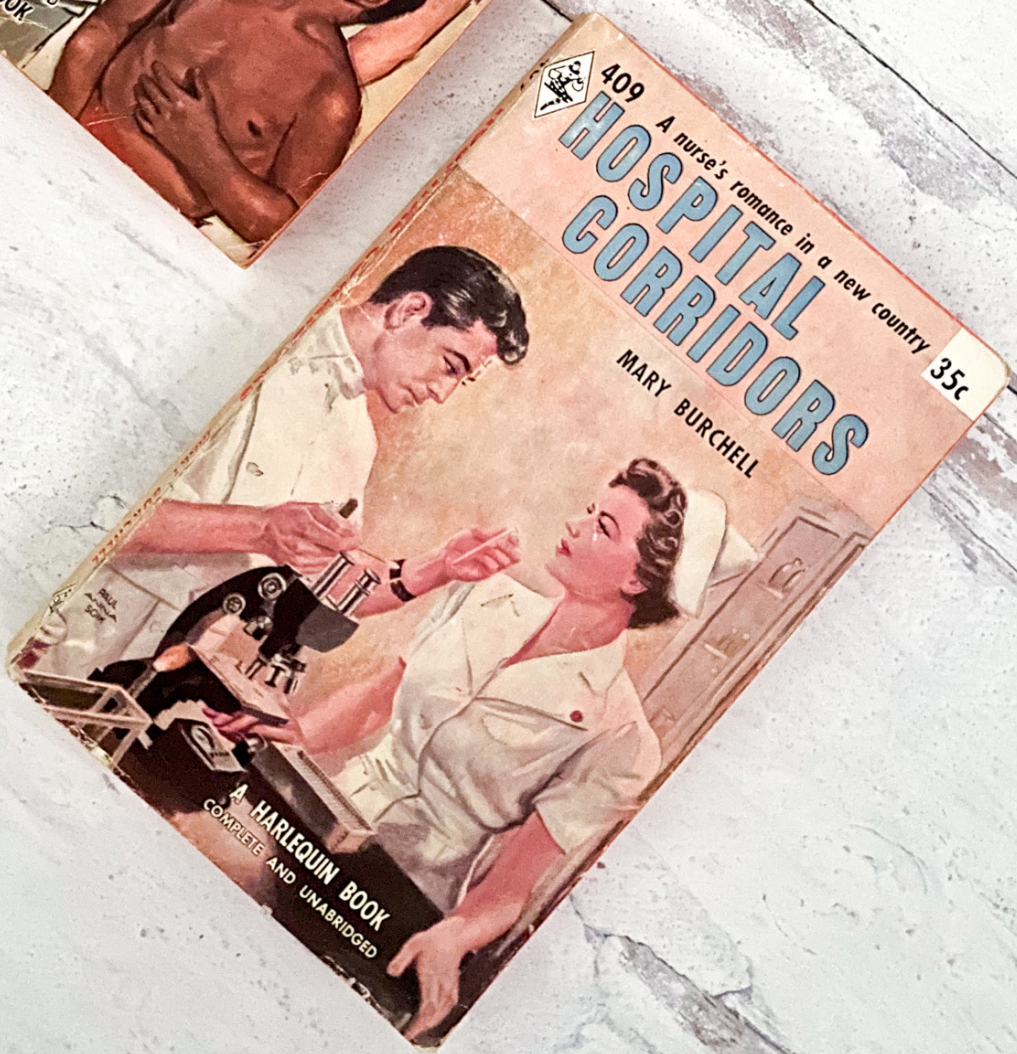
Ruth Palmour was the first at Harlequin to notice that their romance reprints tended to sell better than other titles in their annual lists, and began seeking more sources for this material. In the early years, the chosen titles were all medical romances, as per Harlequin de facto editor Mary Bonnycastle's preference. Paul Grescoe notes that nearly a third of Harlequin's 1955 list was composed of medical romances by the US author Lucy Agnes Hancock alone; they needed to expand their stable.

HOSPITAL CORRIDORS, set in Montreal, was published second, but was the first book requested by Palmour when she wrote the fateful letter suggesting the partnership in 1957. Mary Burchell, the pen name of Ida Cook, was one of Mills & Boon's most popular writers and a major force in the direction of their romances, known for her "down-to-earth" settings featuring everyday women. Burchell was herself from a lower-middle class background, with experience in journalism. She used the proceeds from her exceptional success as a romance writer to fund trips with her sister to Europe before World War II broke out, helping Jewish refugees escape Germany under the guise of opera-obsessed tourists (which, to be fair, they also were).

THE HOSPITAL IN BUWAMBO, set in rural West Africa, was written in large part from first-hand experience: Vinton was a trained nurse who lived for a number of years in Nigeria. Vinton's first novel, TIME OF ENCHANTMENT (1956), a medical romance set in the Gold Coast of Africa, was purchased by Mills & Boon during the rise of the genre in the 1950s. Her romances were among the most popular in the field, which she believed were appealing by their very nature: "You don't want to have a coal miner as a hero," she argued. "The best position is a doctor. A doctor is more glamorous, and nurses were noble" (quoted in McAleer 201). BUWAMBO isn't technically a nurse romance, however: the heroine is a doctor, a status that drives much of the conflict of the novel (hence our preference for the term "medical romances"). When she arrives at the rural hospital, the chief, David Carroll, tells her that she is "not useful" (45) because she is a woman. She replies: "We do everything nowadays, fly planes, drive taxis, plough straight furrows, but Mr. David Carroll will not tolerate a woman surgeon in his hospital!" (46).

The general flood of vintage category romances available secondhand often belies the real scarcity of individual titles. According to Joseph McAleer, the rights negotiated for the two books between Harlequin and Mills & Boon were the same, both considered a trial. They had only 1000 copies in the first print run, which explains why they are so hard to find today. Most surviving copies of this trial run are barely in reading condition, and copies in beautiful condition are legitimately rare. When the run "sold out quickly, Harlequin set up a publishing schedule, printing 7500 copies of each of four Mills & Boon romances every few months" (McAleer 117).

407
A doctor's life in a West African hospital
The HOSPITAL IN BUWAMBO
ANNE VINTON
35c
COMPLETE AND UNABRIDGED
A HARLEQUIN BOOK


409
A nurse's romance in a new country
HOSPITAL CORRIDORS
MARY BURCHELL
35c
A HARLEQUIN BOOK
COMPLETE AND UNABRIDGED

Airmont Career Series
1962-1964

24.

Collection of ten first printings from an early US category romance line, a themed series of mass market paperbacks featuring a startling array of careers — a notable departure from the traditionally approved professions for women in medicine, education, and secretarial work.

Career romances of this era typically focused on "practical" jobs for women, and many in fact were meant to introduce women readers to those professions. But this line focused on the adventurous and the glamorous. Among the heroines are a radio station switchboard "Jane-of-all-trades" (HERE'S SUSIE); owner of a dude ranch (NANCY'S DUDE RANCH); "Food Technologist, Grade 5, with the Department of Agriculture" (ABBY GOES TO WASHINGTON); captain of a ship (CAPTAIN JANE); and a "potential Olympics diving champion" (SPRINGBOARD TO LOVE). Even in slightly more traditional examples, women entrepreneurs are a theme: the heroine's boss in ANGEL ON SKIS is a woman who founded the ski resort and reinvigorated the local small town's economy. This progressive approach to careers does not appear in such a concentration in US romance publishing again until the 1980s, influenced by second-wave feminism.

Today, the term "category romance" tends to connote paperback original publications, but that wasn't the case in the early years of the trend. Just as Harlequin published paperback reprints of hardcover Mills & Boons, many of the US paperback series of this era were also reprints of earlier hardcover publications. Publisher Thomas Bouregy was something of a latecomer to the paperback reprint strategy that blossomed after World War II, but jumped in with Airmont in order to maintain control of its hardcover properties that they had previously been selling to other paperback publishers. According to Kenneth R. Johnson, "As the number of paperback book publishers proliferated in the 1950s, the insatiable market for reprints prompted some publishers to mine the backlists of lending library publishers like Phoenix Press, Arcadia House and Avalon Books. Apparently Bouregy decided that they might make more money if they published their own paperback editions, rather than licensing them to established paperback houses. Thus was born Airmont Books."

Airmont started in 1962 with a focus on genre reprints: they most heavily targeted romance, with multiple romance series (including a dedicated "Nurse" line, but featuring a number of heroines who are doctors). They also had western, mystery, and science fiction lines. For copyrighted works, Airmont went "in-house" for its picks, reprinting titles already part of the Bouregy stable. But by 1965 they gave up on the genre lines in favor of a focus on public domain classics (though they briefly jumped into the romance market again in response to Harlequin's success in the mid-1970s).

This collection contains 10 of the 16 Career romances in all. Finding the earliest numbers in the first issue is quite difficult: they are all much more common in later issues. These later issues can be distinguished only by new cover prices (the firsts are 35c or 40c only), with all other aspects of the books remaining unchanged, including the text of the copyright page. Few sellers post even a single picture in order to confirm the issue. Many sellers use the unchanging copyright date to justify the label "first printing" on copies with prices that clearly indicate later issue. Individually, their mid-century cool tends to fetch higher prices than many paperback reprint romances of this era. Overall, a frustrating collection to put together, but marvelous when the volumes are all finally placed side by side.

AIRMONT BOOKS 40c
An exciting career opens up a new world for Abby in thrilling and beautiful Washington.
Abby GOES TO WASHINGTON

VIRGINIA C. HOLMGREN

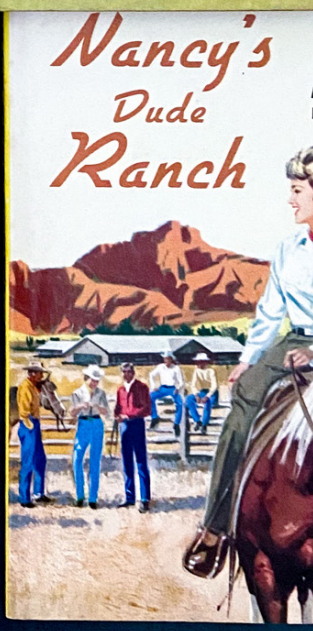
AIRMONT BOOKS 40c
Girl Friday to an author... in the glam
DOROTHY WO

AIRMONT 40c
A blue-ribbon story of romance and champions
Linda's Champion Cocker
MARCIA FORD
BEST IN SHOW

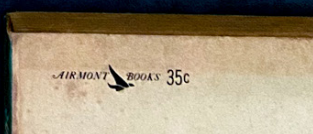
JANE SCOTT
porter
Her new job as a reporter brought Barbara excitement, danger ...and romance

AIRMONT 40c
A charming and exciting story of a potential Olympics diving champion.
Springboard To Love

in a small radio station.
VIRGINIA C. HOLMGREN


Nancy's Dude Ranch

AIRMONT BOOKS 35c
MARGARET VAIL McLEOD
Captain Jane


AIRMONT BOOKS 35c

25.

West Coast Nurse
Della Field [pseud. Fanny Howe]
1963

Paperback original medical romance set in San Francisco — and the first book of Fanny Howe, who is now best known as a major US experimental poet.

WEST COAST NURSE was published while Howe was living in Berkeley with her husband at the time, whose last name was Delafield (and whom she left later the same year). When asked in a recent interview why she wrote the book, Howe explained: "Money. I needed to earn money. I had left college without a degree but needed to prove myself to my family. So I regressed to the family trade—that is, a long line of writers who were like weavers, nothing very exalted but requiring persistence. You could hide away with this trade, conceal your shame, and try to live up to your privilege" (LIT HUB, 2016). In this Howe was embracing a common strategy among intellectuals whose favored work was not commercial enough to earn them a living: other more "literary" writers who wrote for pulp publications under pseudonyms include Gore Vidal, William Burroughs, and the poets Jack Gilbert and Robert Duncan (see also item 59, Holloway House).

What makes this book more unusual is that this phenomenon of the pulps is less common in romance than in other genres: although there are exceptions (as here), romances tended to be written by already dedicated readers of the genre. Industry wisdom has long held that it is much harder for "outsiders" to replicate a good romance in a manner that resonates with its core readership. Rosemary Guiley reported in 1983 that "most editors say the manuscripts that hit the mark are usually written by nonprofessional writers. That is, these women [...] generally were not journalists, free-lance writers or authors of other books before they decided to write a romance [...] Invariably, however, they are avid readers of the genre, and they know very well what other fans want to read" (248). Many industry experts and critics have remarked on this phenomenon, including Kathryn Falk: "When I researched my book, LOVE'S LEADING LADIES [a compilation of biographies of bestselling romance authors], I discovered that most of the popular romance authors are readers turned writers" (2).

AVON
40c

26.

A New Survey: The facts about romantic fiction

Dr. Peter H. Mann
1974

Updated second edition of the groundbreaking survey of romance readers and reading habits, which blasted common stereotypes when first published in 1969.

Mann was a sociologist at the University of Sheffield who took a special interest in readership and the publishing industry. His results for romantic fiction were compiled from two surveys (2788 respondents in 1968, and 2000 in 1972). In the introduction to this revised edition, Mann describes the climate before his first survey: "there was almost a conspiracy of silence about romantic novels. Many thousands were avidly bought each month by enthusiastic readers all over the world [...] But in spite of the large readership for romance, the genre was still regarded as something not to be discussed in polite circles. Newspaper, magazine and broadcasting journalists — most of whom had never read a romantic novel — had the strangest stereotypes of romance readers and if the books were ever mentioned on the mass media, it was usually in gently sneering terms." Mann's survey brought hard data against these vague impressions.

The work's layout is joyfully combative, each statistic presented in the form of a blasted stereotype: "THEY SAY... That readers of women's romantic novels are all either young girls or ancient spinsters. WRONG!"; "THEY SAY… That romantic novels only appeal to women with a low level of education. WRONG!" Mills & Boon approached Mann to conduct the survey after seeing a reader analysis that Mann had published in THE BOOKSELLER. John Boon claimed that while Mann was commissioned for this publication, "We influenced him in no way whatsoever" (quoted in McAleer 132). However, it's difficult not to see an invisible Mills & Boon hand in the mythbusting sections about how often readers buy Mills & Boon novels per month, and how readers still want hardcover editions from public libraries (exactly the market where the publisher was then losing ground).

Mann in his conclusion observes an attitude that has also played out in the realm of rare book collecting. Noting the gradual "growth of a more enlightened and less prejudiced attitude to the genre of romantic fiction," he adds: "How paradoxical that, in the literary world, this should have been more difficult to attain than the acceptance of pornography."

THEY SAY...

That romantic novels cater for women who have too much time on their hands.

WRONG!

of all readers of romantic fiction are
usewives, 30 per cent are housewives
ull-time or part-time jobs, and 22 per
rried and have jobs. The remainder
d or are still in full-time education.
r of the readers have children
ary school age of 11 years.

Table 3

Domestic Status

	Per cent 1968	197
Full-time housewife	29	33
Housewife with full-time job	19	13
Housewife with part-time job	17	17
Unmarried with a job	22	22
Retired	5	7
Student	6	6
Uncodable answers	2	2

Table 4

Children at Home

	Per cent 197
Under 5	
5 to 10	
11 to 18	
Over 18	
None at home	

nt vehicle for
May I thank you
ad from your

hildren
time job

27.

Avalon Nurse Stories
1976-1977

Three books from Avalon's series of medical romances, unusual among category romances in its hardcover format — and advertised to last, with their original Bro-Dart "Plasti-Kleer Jacket Covers."

This series features a number of traits more associated with paperback category romances, including a cohesive jacket design across titles (all with the same artist, and with a matte pink shade dominating), nearly the exact same length of text, a defined theme (not only contemporary but contemporary medical), and a focus on the line itself over individual titles or authors. Their "Plasti-Kleer" covers are an early version of the archival plastic jacket sleeves now added to collectible books as a matter of course. They speak to Avalon's branding strategy for selling popular fiction in hardcover (not just romance, but also mystery and science fiction): encouraging buyers to think of these lines as longer term additions to their library, not read-and-toss mass market paperbacks.

Ironically, these early Bro-Dart covers included reinforced edges where the plastic was taped to the "LIFETIME" (registered trademark) backing paper, and this combination of factors often led to the edges sticking to the jacket and the book. Many copies in these covers have spots of black stickiness reminiscent of the residue left from electrical tape. Those that don't, as here, tend to be pristine copies in every other way, suggesting that careful storage conditions are key to their maintenance. They are, naturally, much more difficult to find in this condition. Add to that their paper patterned boards (meant to mimic the texture of cloth bindings, but without the expense), these Avalon hardcovers are a study in "made to last" branding — combined with poor quality manufacturing that resulted in just the opposite.

*Plasti-Kleer** *Jacket Covers on all Avalon Books*

$4.95

HOLLY HATHAWAY, PHYSICAL THERAPIST

Marilyn Austin

When dark-haired Holly Hathaway arrives at Children's Hospital as a newly licensed physical therapist, she is at last fulfilling a pledge she long ago made to help handicapped children. Although warmly welcomed by her roommate, Amy Roberts, she immediately sets off on the wrong foot. A seemingly innocuous attempt to help young Chip Bourland incurs the ire of his mother, Natalie, and the stern admonitions of Neal Keller, the ggedly handsome resident in orthoped-
lly is later reassured by lighthearted
n Randy Fairfield that not al-
dren's are so harsh.
is more deter-
nt to

MARGARET ROME
#108
A Red Rose Romance
A Stranger in Town
Lois Ceumlek
51223
A HARLEQUIN ROMANCE
The GARDEN of PERSEPHONE
Nan Asquith
Harlequin Presents
75
RACHEL LINDSAY
food for love
#107
A Red Rose Romance
Long Ago, Far Away
Alice Lent Covert
Harlequin Presents
ANNE HAMPSON
gates of st
Mills & Bo
NO QUA
ASKED
Janet Dailey
Harlequin Presents
75
a kiss from sat

The Rise of Harlequin

28.

Price of Love
Rachel Lindsay
1967

The Garden of Persephone
Nan Asquith
July 1968

The Marriage of Caroline Lindsay
Margaret Rome
1968

Collection of three romances notorious for their steamier or more controversial content, as Mills & Boon adapted to the changing tastes of 1960s readers.

Rachel Lindsay's PRICE OF LOVE was first published by Mills & Boon the same year as GARDEN OF PERSEPHONE (1967), but rejected at the time by Harlequin for its line as too "advanced" — an interesting euphemism for including "sex on page," as it is termed by romance readers today, as well as material that would still justify a content warning for a 21st-century romance, like miscarriage. Margaret Rome's THE MARRIAGE OF CAROLINE LINDSAY, first published by Mills & Boon in 1968, also features sex on page, along with a sister who has a child out of wedlock — and was also initially rejected by Harlequin. Both of these titles were later published in the Harlequin Presents series in 1974, soon after it launched, as numbers 45 and 65 respectively (and included in their Presents forms in item 30).

THE GARDEN OF PERSEPHONE is the only one of these three to have been published as a Harlequin immediately after its Mills & Boon release, despite featuring a number of steamy scenes. Paul Grescoe says it was the first Harlequin to feature a sex scene, but having read it, this is simply wrong: there is no sex, just a lot of make-out sessions. The misunderstanding does however speak to the book's reputation as a major divergence from Harlequin's traditionally "sweet" tone. As such, it is a precursor to Harlequin's first major category differentiation experiment, Harlequin Presents, that was distinguished from the main Harlequin Romance category in its conscious sensuality.

The variation across Mills & Boon novels of the 1960s, as opposed to Harlequin's limited selections from the M&B list for their Harlequin Romance, underscores a particular point of pride that Mills & Boon felt as a publisher. Harlequin was ignoring many of Mills & Boon's most successful authors and titles because the Canadian firm kept defaulting to more conservative romances, relying upon their marketing machine to generate revenue rather than responding to reader feedback. As John Boon said to Paul Grescoe, "Harlequin knew nothing about publishing. They were marketers. They said that books could be sold like soap. But books aren't soap." When Harlequin finally turned on the green light for these updated romances with Harlequin Presents, the pent-up demand resulted in sales so large that Harlequin was able to dominate contemporary romance in English for years.

LOVE
Lindsay
THE MARRIAGE OF CAROLINE LINDSAY
MARGARET ROME
51223

29.

Red Rose Romances
Bantam
1971

Complete run of nine titles from the first month in this US "sweet" contemporary series with a distinctive and uncommonly unified 1970s look.

This series is one of the overall rather tepid US challenges to the dominance of Harlequin before the category wars of the early 1980s — but it is worth noting among those publications for its strong, cohesive branding that was not yet standard in US lines. As typical for this era, the titles were first published in hardcover (mostly dating from the 1960s), and the Bantam Red Rose issue marks their first mass market paperback release. The series includes gothics, career romances, and suspense — but all sweet contemporaries, and marketed as such, downplaying any subgenre differences; there are no women running from houses in these gothics. The cover art is especially striking, with a matte pastel palette that manages to be distinctive enough that the individual titles can vary without losing visible continuity. The heroines are always depicted just slightly off vertical center and just under the horizontal midpoint, with the hero mostly in the background (although some feature only the back of the hero's head: a risky design choice). The successful execution of these cover designs aligns with Bantam's greater influence in US publishing at this time; in his history of mass market paperbacks, Thomas L. Bonn notes, "Since the late 1950s Bantam's cover art and design have been studied and imitated throughout the book industry" (67-8).

As a counter example, Dell's Candlelight Romance series (launched in July 1967) also began with a hodgepodge of subgenres, but bounded visibly from contemporary medical romances to gothic regency romances, one number to the next; its cover designs somewhat mimicked Harlequin romances, but overall did not give a sense of a single aesthetic direction. Dell would eventually adapt to the feedback of the market through the visionary efforts of Vivian Stephens (item 52). But Candlelight Romance also outlasted Red Rose in part because Dell committed to remaining a player in romance, despite Harlequin's market saturation. Other contemporary lines from the early 1970s, like Bantam and its peers (e.g. Hamilton House Romances), simply hit the brick wall of Harlequin and stalled.

The earliest Red Rose books went through more than one printing, and are tricky to obtain in the first printing; the later books in the series are extremely difficult to find, suggesting lower initial print runs as Bantam lost interest. Bantam would not be willing to commit serious funds to a romance line again until the market broke open in the early 1980s (see item 58), but would not gain a strong foothold in the genre until the rollout of Loveswept (item 59).

#107
A Red Rose Romance
Long Ago, Far Away
Alice Lent Covert
A BANTAM BOOK
#109
A Red Rose Romance
Laura Sees It Throu
Frances Dean Hancock
#105
A Red Rose Romance
ude to Spring
Jeanne Judson
Whispers in the Night
Clarissa Ross

30.

Harlequin Presents
1973-1992

Consecutive run of the first 1500 titles in the landmark Harlequin line, called "the face of all category romance" in the ENCYCLOPEDIA OF ROMANCE FICTION.

By the early '70s, the series known as Harlequin Romance was firmly established as the standard for the "sweet" romance in North America, with typically no more physical affection than a kiss, and gentle, unassuming heroines. Harlequin Presents was first conceived as a line to showcase bestselling authors from Mills & Boon who were pushing the envelope, but whom the more conservative editor Mary Bonnycastle at Harlequin did not like to publish: Anne Hampson, Violet Winspear, and Anne Mather. After Larry Heisey became president at Harlequin, he issued a test run of these authors on Alan Boon's recommendation and found that North American readers enjoyed them. First published in this line in May 1973, these authors' books offered more sensuality, more sophistication, more adventure; because they had been rejected by Harlequin for so long, there were over 50 titles now ready for the new line. One year later in May 1974, two other popular authors known for more transgressive works, Rosalind Brett (see item 18) and Rachel Lindsay (see item 28), debuted in Presents — and the line's greater potential began to take form. Astonishingly, Presents was outselling Romance by the end of its second year.

Presents was one of the triumphs of Harlequin under the presidency of Larry Heisey, who envisioned and executed a focused branding strategy that sought nothing short of global domination in contemporary romance publishing. The look of Presents was far more cohesive than typical romance lines, including Harlequin's own main line. And as Presents grew into a juggernaut, Harlequin was able to continue its aggressive expansion both laterally (to film, translation, puzzles, etc.) and vertically (with an ever-growing direct mail list and its own distribution networks). During Harlequin's "Boom Years," as Rosemary Guiley called them, in the 1970s, it claimed about 80% of the market share in the romance industry. According to Margaret Ann Jensen, "net revenues jumped from nearly $8 million in 1971 to over $265 million in 1980" (34). In 1975, Harlequin sold controlling interest to Torstar Corp, becoming a property in an even more mammoth media conglomerate that included the TORONTO STAR: for years, the profits of Harlequin allowed breathing room for the ups and downs of its Torstar siblings. In the midst of all this expansion, the US market generally viewed the Harlequin machine as too big to compete with in earnest — until Dell's surprise success and Silhouette's determined one.

This collection traces nearly two decades of Presents, across price changes, expanded author lists, textual trends, updated cover designs (while remaining distinctly recognizable), and sweepstakes and giveaway promotions. These titles were published alongside the company's explosive growth, as well as its bloody fight with Silhouette in the early 1980s, when Harlequin's market share shrank to 45%, and its stabilization after acquiring Silhouette in 1984. This run of 1500 titles is the largest we have seen on the market.

Harlequin
ANNE HAMPSON
VIOLET WINSPEAR
ANNE MATHER
wings
373-70518-075
373-70519-075
373-70520-075

31.

No Quarter Asked
Janet Dailey
1974

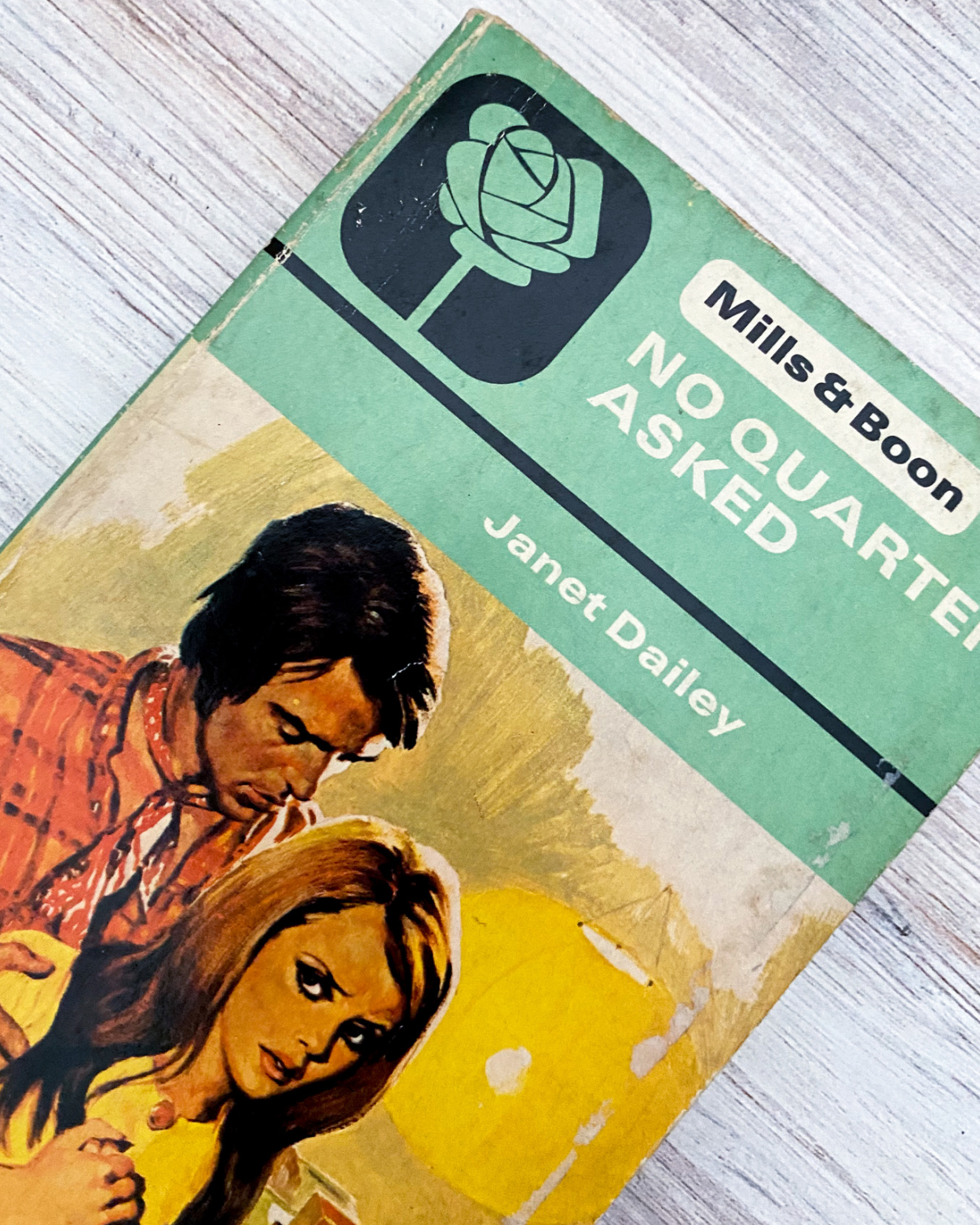
The beginning of the US invasion: the first paperback edition of the first Mills & Boon romance by a US author, and Dailey's first published book.

Dailey was not Harlequin's first published US author, or first published US romance author (see item 17): but she was the first US romance author accepted by Mills & Boon in an era when their list determined the selections of the North American juggernaut. Like most of the novels published by Mills & Boon that were written by authors who weren't English (see the Scottish and Australian examples in this catalogue, items 18 and 20), this novel's setting is stereotypically "American," a ranch in the vast landscape of Texas. (The introduction of US writers into the category romance field is not coincidentally connected to the rise of western category romances.) Dailey quickly became a star, and her early novels are considered some of the best examples of category romances, used to typify the genre in Pamela Regis's NATURAL HISTORY OF ROMANCE — indeed, Regis argues that "Dailey turned the popular romance into an American phenomenon" (155). NO QUARTER ASKED demonstrates that Dailey excelled in the romance form from the very beginning. The heroine in this novel proves the sexist and patriarchal assumptions of the hero wrong again and again, until the plot culminates into a test. The hero eventually must accept that he has misjudged the heroine before the two can share an HEA.

In DANGEROUS MEN AND ADVENTUROUS WOMEN, Linda Barlow and Jayne Ann Krentz explore the concept of the "devil-hero" so popular in romance, which goes at least as far back as the Brontës (see item 71), and a version of which is on display here: the heroine is in a battle with the part of the hero driven by patriarchal principles. Together, their love transforms the relationship from the clash of binary gender expectations to a partnership of mutual understanding. NO QUARTER ASKED is not subtle about this symbolism: the heroine's competition, a former girlfriend of the hero, is ostentatiously submissive to the hero in an attempt to win him back, bluntly contrasted with the heroine's constant pushback and even stubborn digging in. By choosing the heroine, the hero is choosing a different kind of relationship.

Another significant factor for Dailey's success was how strategically she and her husband developed her "brand," an aspect of her career not yet fully explored in romance scholarship. For more than two decades she was a powerful spokesperson for romance in the US. When Dailey appeared on NIGHTLINE in 1983, Ted Koppel commented skeptically on her rate of publication: "How can you get quality when you're turning them out that fast?" Dailey replied: "I've never quite understood the equation of quality and quantity. You take somebody like Jack London, he was an absolute factory; or Balzac, or Edgar Allan Poe … Heavens, NIGHTLINE is a factory: you turn out something every night, but your program is quality still." But in 1997, her brand was irrevocably damaged when a reader noticed similarities between her 1996 book NOTORIOUS and Nora Roberts's 1989 book SWEET REVENGE. Upon further investigation, Dailey admitted to plagiarizing from a number of Roberts's works; Roberts sued and won.

The Mills & Boon edition of this title is incredibly scarce: much harder to find than the 1976 Harlequin Presents edition (#124, included in item 30).


Mills & Boon
NO QUARTER ASKED
Janet Dailey

32.

Harlequin Romances in translation
1975-1981

Three Harlequin romances translated into three different languages:
Dutch, French, and Japanese.

In 1974, Harlequin began expanding outside of English-language markets as another prong of the ambitious growth led by Heisey. While not every idea succeeded, each one was so big that the successes more than made up for the failures (until the idea to break with Simon & Schuster for distribution control in the United States, item 50). Harlequin's expansion into translation markets resulted in varying degrees of success, but overall became a core driver of revenue.

Their first international expansion came through Mills & Boon negotiating a temporary deal with publisher Cora Verlag in West Germany in 1974. After a two-year trial run, Harlequin purchased a stake in Cora. Meanwhile, Harlequin moved into translation markets through full ownership (rather than licensing) first in the Netherlands in 1975, under the category name "Bouquet Reeks" [Bouquet Series]. Each market was considered on its own terms, with advertising campaigns specially tailored to it. French publishers looked with doubt upon Harlequin's expansion there in 1978, arguing that "our women don't read these kinds of books" (quoted in Grescoe 110) — but the Canadian publisher proved them wrong with a cleverly French tagline: "Harlequin books are like men—it would be too bad to try only one." Soon Harlequin was selling millions of copies in these markets, and was moving quickly into more: Greece, Spain, Italy, Sweden, Denmark, and others. In 1979, Harlequin moved outside of Europe and established itself in Japan.

With the notable exception of the German translations, which built upon the successful magazine-like format already established within Cora's distribution network, Harlequin typically chose to reproduce its North American market-tested format for most of its international excursions. While the exact details differ depending on the location, Harlequins were issued in the same size, maintaining the same glossy white wrappers, with a standard framing element in color and a color pictorial vignette on the lower half of the front wrapper. Harlequin followed this strategy in Japan as well, but later found more success using the country's format of choice for the genre: manga.

f2,95 / b.frs. 45
boek nummer 28

Bouquet Reeks

Harlequin

BLANCHE

UN BONHEUR
A FLEUR D'AILE

Judith Worthy

分の部屋で、神が短く、髪いつものようになっていた。タムジンは自分の姿をなすむ山々の景色と、になったが、タムジンは自分の姿をなすむ山々の景色と、だったはなかった。暮れなずむ山々の景色と、

「国際会議は公式には今日で終わりですってよ、明日は希望者だけ観光をして、夜は会議場でお別れのパーティがあるらしいわ」夫人はサルネから聞いた話としてそう伝えた。

タムジンはメニューに目を通していたが、実際には何も見てはいなかった。ロジャーとダグラスはリュックサックを背負ってしまっていた。すでにつぎのユースホステルへと出発してしまっていた。マグニ出発前、おたがいに住所を交換し、タムジンに同情して国したら手紙を出すと約束させられていた。「しかし」と二人はフィコ別荘からの帰途、彼らはタムジン。彼いろいろ慰めの言葉をかけた。「負けるんじゃないよ、タムジン。けしかけた。「負けるんじゃないんだ、そうだろう?」はまだ結婚しちゃいないんだ、そうだろう?」だが、タムジンは微笑を浮かべて頭を振るだけだった。その前の晩に二人の間で起きたことを考えれば、サルネはわたしなんかに二度と口をきいてくれ無視するこ

夕食のあとジ

に出た。部屋に戻って、友だちや親戚に便り

た。そうだ、受付のところに陳列してあ

そう決心して、受付のところに階下へ降りて行った。部屋の鍵

ーの絵葉書を買いに階下へ降りて行った。

もかけずに。

受付に近づくと、サルネがレストランから出て来

るところだった。彼は一人で、すっかり疲れた様子

だった。

「セルビーさんですね?」受付のうしろの交換台の女性が声をかけた。「ロンドンのウイリアムズさんからお電話です。この前と同じように、事務所の中で取っていただけますか?」

サルネに聞かれてしまったわ、タムジンはそう思

33.

"Diamonds are Forever"
Harlequin PR kit for bookstores
1979

Original press kit selling Harlequin to potential retail locations, and providing a time capsule of the company's last moment before it faced serious challenge in the contemporary romance market.

The included brochure emphasizes many of the strategies Harlequin used to distinguish itself — millions of dollars in annual consumer advertising; sample Harlequins included with the purchase of detergent; ceaseless market research; special promotions; and more. The other side of the brochure shows examples of various "traffic stopping" displays, with numbers to back up the claims ("Generate $750 per sq. ft. per year!").

The box plays on the theme "Diamonds are Forever," referencing both the diamond in the Harlequin logo and, of course, the mountains of money to be made. This theme is extended into a pack of actual playing cards (unopened) and a group of large display cards with a 1980 calendar on one side and further impressive statistics on the other: "12 to 15 turns a year!"; "447% increase in sales in the last seven years!"; etc. One card lists the "Harlequin Books 'TEN' commandments for higher sales and profits!": Television Advertising; Couponing; Sampling; Publicity; Research; The Harlequin Booktique (their "innovative" book stands); Promotion Vehicles; Standing Order; Zip-Pax (increasing backlist sales); and the Harlequin 4 Point Profit Formula (does that make it 13 commandments?). Another card announces that Harlequin is "Clean, romantic fiction, with no overt sex or violence" (an unnamed reference to the bestselling sensual historical romances of the era; see item 38).

Also included are two promotional copies of Harlequin Presents #6, THE HONEY IS BITTER by Violet Winspear (their standard sample book in this period); a size small Harlequin t-shirt in the "Diamonds are Forever" theme; as well as stickers, a coaster, and a plastic bag similarly designed. The kit is, altogether, a thing of beauty.

Harlequin Books
Harlequin Diamonds are Forever
Harlequin Diamonds are Forever
Diamonds are Forever
Harlequin Books
Harlequin will attract new female traffic to your store, resulting in increased sales in other areas!
Clean romantic fiction, with no overt sex or violence!
A positive value in today's society!
Entertainment that has become virtually addictive to millions of women!
Hard core decency!
Harlequin Presents...
INTRODUCTORY COPY
$1.50
VIOLET WINSPEAR
the honey is bitter

WILD AND PASSIONATE
Diana Summers
AUTHOR OF LOVE'S WICKED WAYS
BRIDE OF FURY
RACHEL COSGROVE PAYES
AUTHOR OF THE COACH TO HELL
Johanna Lindsey
#1 Bestselling Author of
Brave the Wild Wind
When a man's passion explodes into violence, only a woman's desire can turn it to love.
Tender is the
VALERIE BELGRAV
TI MA
A compelling tale of passion a
a Caribbean Gone with
TO·HAV
TO·HC
Out of her safe, suburban life she was plunged into a young and wild country—and into the arms of a handsome, rugged stranger.
JUNE LUND SHIPLETT
Journey to Yesterday
SWEET SAVAGE LOVE
ROSEMARY ROGERS

Historicals

34.

Philothea
Lydia Maria Child
1836

First edition of this historical romance set in Ancient Greece and featuring an enslaved heroine, by an important antebellum US abolitionist, Indigenous rights activist, and feminist.

PHILOTHEA is often called a Transcendentalist novel because of its philosophical content, which is explored via the romance plot. Published only weeks before Emerson's book NATURE, admired by Poe, and copied in sections by Thoreau into one of his school notebooks at Harvard (A LYDIA MARIA CHILD READER, 2), the novel fits within the larger US philosophical and literary dialogues of the era.

In setting the story in Ancient Greece, Child was following one of the oldest established conventions of historical novels in Europe: while less common today, antiquity was for centuries the most popular setting for historical novels. The main character of the romance is not the title character, Philothea, but her best friend, Eudora, an enslaved Persian woman. Intellectual debate is built into the plot, and the two take part in philosophical dialogues in the Athens of Plato, Pericles, and Aspasia. Child uses Ancient Greek philosophy to explore theories of ethics and morality relevant to the 1830s United States — as well as criticisms of the policies of Andrew Jackson's administration.

Child further used novels to demonstrate alternative ways of living if society would embrace social justice movements, particularly racial equity. In PHILOTHEA, for example, Plato engages in conversations with African and Persian philosophers, showing the cross-cultural roots of so-called "Western" philosophy and its debt to African and Middle Eastern thought— nearly 200 years ago. Thus PHILOTHEA can be called many things: a philosophical novel, an antislavery novel, or a political novel — all through the story of a romance.

silence,
—then, in a
"It is a
Virgin sister
glorious beauty!
near to the ear,
embodied the
among the fair
The birds
makes no noise.
All is
hurrying to
the hour
that it
ord,

ness—
petrified
, where
private
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temples,
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his lyre,
he way to
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just been
a surprise
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eloquent.
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thousness;
iful mouth
her nature

35.

Love and Life: An Old Story in Eighteenth Century Costume
Charlotte Yonge
1880

First edition of this retelling of the myth of Cupid and Psyche set in Georgian England, featuring many of the hallmarks that would later develop into the popular subgenre of regencies.

In her 1974 study of romance, Rachel Anderson argued that "popular romantic fiction began in 1853 with the publication of THE HEIR OF REDCLYFFE by Charlotte M. Yonge" (25). While hopefully the books in this catalogue suggest that's an oversimplified claim, it should give some sense of Yonge's impact within the history of romance. According to J.B. Priestley, REDCLYFFE's popularity surpassed the works of Dickens and Thackeray in the same period: in LITTLE WOMEN, Jo is notably found crying over it. Yonge's works often followed the drama of families and relationships, with a moral element nevertheless enlivened by Yonge's ability to breathe emotional complexity into her characters. This was the reason for her popularity, and the central debt modern romance owes to Yonge: to make the emotional lives of her characters the focus of the story, and to bring her skills therein to the level of art.

THE HEIR OF REDCLYFFE is not included here because it does not have an HEA. But LOVE AND LIFE does, and is itself a notable precursor of two major subgenres within modern popular romance. First, it's a retelling of a classic love story. In this case, the story is one of the oldest recorded romances in the Western tradition. Retellings have continued to prove popular in modern romances, such as Robin McKinley's version of Beauty and the Beast (BEAUTY, 1978, item 84) and Eloisa James's Fairy Tale Series. Yonge's evocation of the classical world also links the novel to the longer history of the historical romance novel outside of English, for instance in Madame de Scudery's ARTAMENE OU LE GRAND CYRUS (1649-53). Second, it's set in 18th-century England, amid the balls and gossip of the ton. The biggest period of modern historicals is the Regency, which occurs in the last years of the Georgian era. The Regency occurs slightly later than the period of this book, but nevertheless includes many of the set pieces and plot devices that we now associate with that subgenre. As such, it's a hint of things to come — though it would take the popularity of Georgette Heyer in the 20th century for the Regency period to become enshrined as a reader favorite (see item 47).

OVE
AND
IFE
RLOTTE M.
ONGE
VOL.II
OVE
AND
IFE
LOTTE M.
ONGE
OL.I

36.

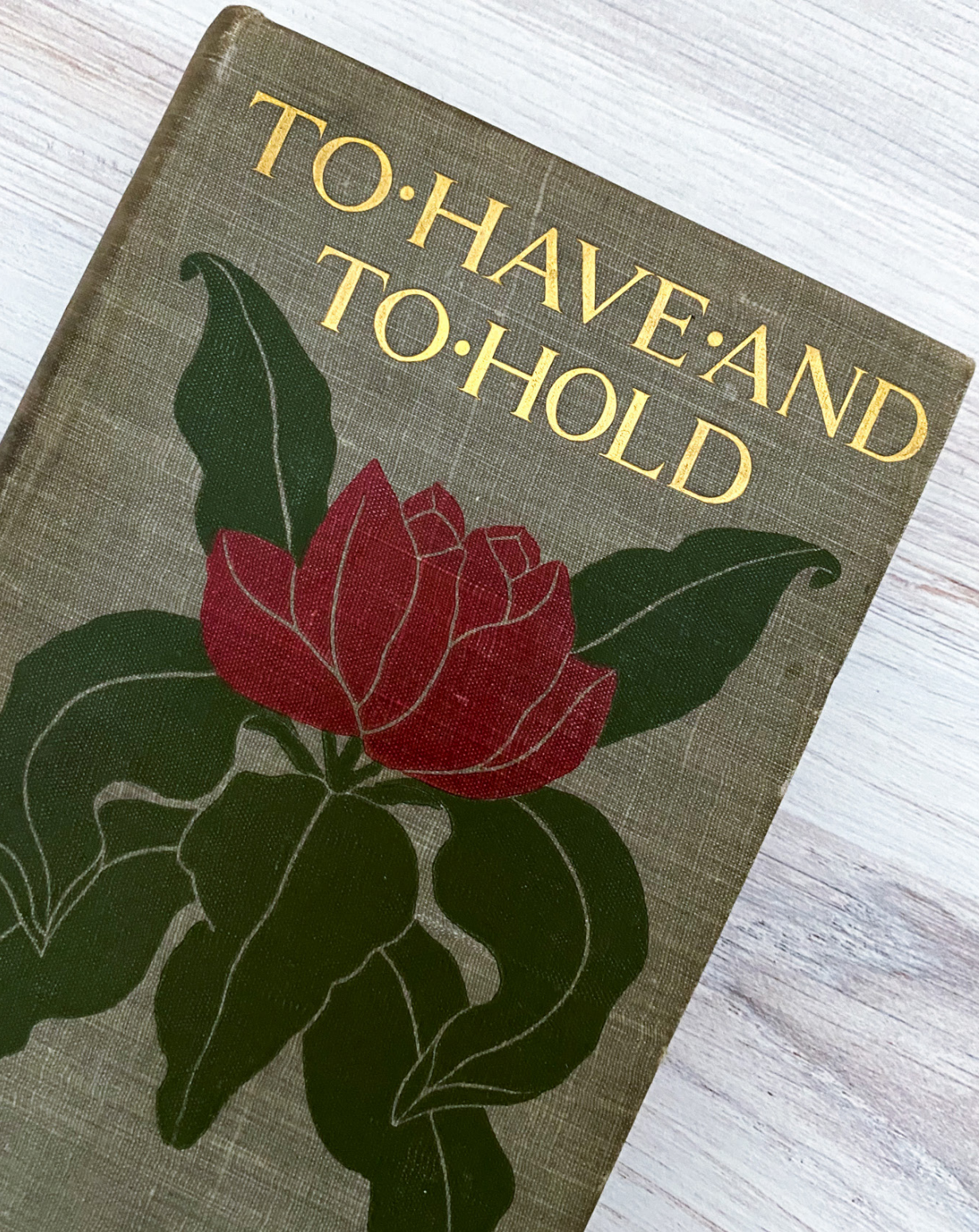
To Have and To Hold
Mary Johnston
1900

First edition of the best-selling US novel of 1900, a historical romance set in 1620s Jamestown, written by a Virginian women's rights activist.

"I hesitate to write about the South after having read Mary Johnston."
– Margaret Mitchell

Johnston's romances grew from her interest in colonial Virginia, and indeed, the in-depth exploration of the history of her home state is largely what has impressed critics. In this Johnston set the tone for two later US mega best-sellers that don't have HEAs, but which were critical to the development of the "bodice ripper" historical romances of the 1970s: GONE WITH THE WIND, by Margaret Mitchell, who explicitly admits her debt to Johnston; and FOREVER AMBER, by Kathleen Winsor. By the time of Janice Radway's study of historical romance readers in the late 1970s, she notes that all of the women surveyed "cited the educational value of romances" as part of their explanation for why they read them, and that "romance editors are all very aware of the romance reader's penchant for geographical and historical accuracy" (108). Radway ruefully recounts her own realization of how much emphasis readers placed on the historical setting: "I was prepared to engage in detailed conversations about the connections between love and sex, the differences between romance and pornogrpahy, and the continued validity of traditional definitions of femininity. I was not, however, prepared to spend as much time as I did conversing about the encyclopedic nature of romance fiction" (106-7).

Johnston published five best-selling books in the first decade of the 20th century, making her one of the most popular authors of the new millennium, according to records tracked by PUBLISHER'S WEEKLY. First serialized in the ATLANTIC MONTHLY in 1899, TO HAVE AND TO HOLD was twice adapted into a silent film. An activist for women's rights, Johnston incorporated her work as a suffragist into later books like HAGAR (1913), now viewed as an early feminist novel. While copies of this book are somewhat commonly found, most are in poor condition. This is an excellent example of one of the major romance novels that thrived in mainstream literary culture before the post-war paperback boom.


TO·HAVE·AND
TO·HOLD

37.

John Stevens' Courtship
Susa Young Gates
1909

First edition of the first Mormon novel by a woman to be published in book form, a historical romance set during the 1857 Utah War, this copy owned by Zane Grey.

"A story of love, in the rugged setting of pioneer days..."

Susa Young Gates was the daughter of Brigham Young, the second President of the Church of Jesus Christ of Latter-Day Saints (LDS, or "Mormons"), and his 22nd wife, Lucy Bigelow. Gates was born one year before the period in which her novel takes place. Her father is a prominent character in the book, a steady, able, and paternal leader amidst the crisis the small community faces when United States troops come to occupy the territory: "The United States is sending an army to destroy us […] The United States is sending an army against the Saints" (53). In 1857, these fears were not unfounded. Mormons had first migrated West because of attacks against their settlements, including the burning and pillaging of property, and state-sponsored violence. In 1838, Missouri's Governor Boggs had issued an "Extermination Order" asserting Mormons "must be exterminated or driven from the State," which historians believe led to the Haun's Mill Massacre, where three children under the age of 11 (among others) were shot point blank and killed. The primary instigating event of the Mormons' resettlement in Utah was the extrajudicial murder by a mob of the movement's leader, Joseph Smith, while he was lawfully imprisoned for his participation in the destruction of an anti-Mormon newspaper's press.

By 1909, the hardships of the earliest Mormon converts were becoming mythologized, taking on a legendary status that they still hold today among many members of the church. Gates's book actively takes part in that process, using the romance structure as a vehicle both to communicate the values of Mormon culture and to reinforce the Mormon vision of its earliest days as a community of righteous truth seekers, oppressed simply for their beliefs. (The institution of polygamy, one of the primary reasons President Buchanan sent US troops into the territory – a political maneuver to take the focus off his party's support of slavery – is directly mentioned in the novel only by characters whom the narrative has already singled out as villainous.) Mormon beliefs are nevertheless quite central to the book; for example, it ends with a nod to the most romantic aspect of Mormon doctrine, in which marriages are performed to last literally forever: "Why, I have just begun to court my wife [...] the courting, to be well done, must never end, but continue throughout long eternities" (377).

The hero, who is at first unattractive to the heroine because he's so wholesome that he's rather dull, becomes more and more appealing to the heroine in the midst of the existential threat to their community. The dandy whom she favors at the beginning of the novel proves incapable of protecting the community, while the hero works tirelessly to help others. In two contrasted scenes, the dandy's fancy new buckskin pants get wet and shrink, making it impossible to take them off; in the meantime, the hero is off digging ditches and building houses. In this the hero is an early example of what modern romance calls a "cinnamon roll" character: a love interest who is fundamentally sweet, warm, and good. Before their 21st-century embrace across subgenres, cinnamon roll love interests were most common in inspirational romances like this one (see also item 68).

evens ' Courtship.

STORY OF THE
CHO CANYON WAR.

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and

38.

The Wolf and the Dove
Kathleen Woodiwiss

Sweet Savage Love
Rosemary Rogers
1974

First printings, paperback originals, of two of the most important novels by the "Avon Ladies" who revolutionized US romance publishing by proving that paperback romances had the potential to become mega bestsellers outside traditional romance circles.

This lot includes the second book of the author who set this trend in motion, along with the novel from an entirely different author that proved these sales reflected a larger genre shift, rather than a single-author phenomenon. The book that started it all was Kathleen Woodiwiss's THE FLAME AND THE FLOWER, set in 18th-century England and published in 1972 after Avon executive editor Nancy Coffey pulled it from the slush pile. FLAME was different from typical US romance paperbacks of the era, not only at about three times the length, but also in its highly erotic scenes. The sexual revolution had come somewhat late to romance, but it did arrive.

Just as gothics claim a central ancestor in a book that is not technically a romance (REBECCA, by Du Maurier), and as paranormal romances maintain a conscious dialogue with non-romances like DRACULA and INTERVIEW WITH THE VAMPIRE, historical romances in the vein of THE FLAME AND THE FLOWER took inspiration from novels just adjacent to the genre, primarily FOREVER AMBER and GONE WITH THE WIND. The difference was that Avon decided to publish FLAME as a paperback original — a break in form for "epic" historical novels. Despite very little initial attention from reviewers, the unknown author's first book sold nearly a million copies in its first year.

I have searched for a first printing of THE FLAME AND THE FLOWER for over four years without success: the book went through over 80 printings and, because its sales numbers were so unexpected, the first print run was the much smaller size of a typical Avon paperback original. Before Woodiwiss, Avon and other US publishers of paperbacks published their romance lines at a consistent pace, in steady print runs, with few outliers in sales numbers, and with something of a unified approach to branding. Like Harlequin, the emphasis was rarely placed on individual authors or titles, and more on the subgenre (e.g. medical romances or gothics). But that would soon change.

KATHLEEN E. WOODIWISS

AUTHOR OF
THE FLAME AND THE FLOWER

AVON/18457/$1.75

THE WOLF AND THE LOVE

"A BI
LEAVES
A FIER
HERO
Publ

SWE SAVAG LOVE

ROSEMARY ROGERS

A TEMPESTUOUS ROMANCE
ABLAZE WITH THE FIRES OF
LOVE AND ADVENTURE!

SAVAGE LOVE

ROSEMARY ROGERS

A TEMPESTUOUS ROMANCE
ABLAZE WITH THE FIRES OF
LOVE AND ADVENTURE!

KATHLEEN E. WOODIWISS

AUTHOR OF
THE FLAME AND THE FLOWER

THE

AVON/18457/$1.75

Woodiwiss's first novel could initially be read as a fluke. But when Avon published two more erotic historicals in 1974, THE WOLF AND THE DOVE and SWEET SAVAGE LOVE, the rest of the publishing industry took notice. THE WOLF AND THE DOVE, set in England just after the Norman invasion, had its sales similarly leap into the millions after publication in 1974. Earlier that same year, Nancy Coffey had released her second big slushpile discovery, Rosemary Rogers's SWEET SAVAGE LOVE, which had been addressed simply "To the Editor of Kathleen Woodiwiss." Set primarily in the antebellum South (another significant nod to GONE WITH THE WIND), SWEET SAVAGE LOVE proved that Woodiwiss's success with THE FLAME AND THE FLOWER was not isolated, but rather marked the founding of an entirely new trend that others would embrace — as evidenced by the once common nickname of these books as "sweet savage romances." That term has correctly fallen out of use, but today the phrase "bodice ripper" is often still used, almost always derogatorily, to describe this subgenre. As Patricia Altner summarizes, they are "love stories with a sado-masochistic touch" (569).

The popularity of these "bodice rippers" was baffling to those outside the genre, and especially to feminist scholars, who felt them so foreign that they became the subjects of book-length sociological explorations. The most famous of these, as well as the most influential, was Janice Radway's READING THE ROMANCE — the book that first turned this cataloguer onto studying the history of romance. Radway's study is ostensibly about the modern romance market, but in practice it is about readers of the sensual historical romances published by Avon and its imitators. (Ten of the eleven favorite titles listed by her subjects are such historical romances: the 11th is GONE WITH THE WIND.) Despite books like Carol Thurston's THE ROMANCE REVOLUTION (1987), which argued that these new works of erotic romance "constitute the first large and autonomous body of sexual writing by women addressed to the feminine experience" (10), the scholarly and popular image of romance in the US remained — at best — closer to Radway's vision of othering anthropologist for decades to come.

When mainstream articles reference Fabio covers, they are referencing these kinds of historical romances, where Fabio and his type were de rigueur for cover design for the last two decades of the 20th century (see item 41). When Radway makes a statement like "I have come across no romance with a heroine described as ugly, homely, or simply plain" (253), the use of anecdotal evidence from one subgenre to represent the entire genre shows its limits: one of the most foundational novels in modern romance and an international bestseller, THE ROSARY (item 66), featured a "plain" heroine whose appearance is central to the plot. The mainstream success of these sensual historicals, in conjunction with their polarizing erotic cover designs and their lightning-rod capacity to attract scholarly attention (already primed for disapproval by the first two factors, as well as for the inclusion of rape scenes), has resulted in historical romances of this single era often standing in for the entirety of romance in US pop culture, to the detriment of our understanding of the genre as a whole.

39.

Proud Passion
Barbara Bonham
1976

This Ravaged Heart
Barbara Riefe
1977

Bride of Fury
Rachel Cosgrove Payes
1980

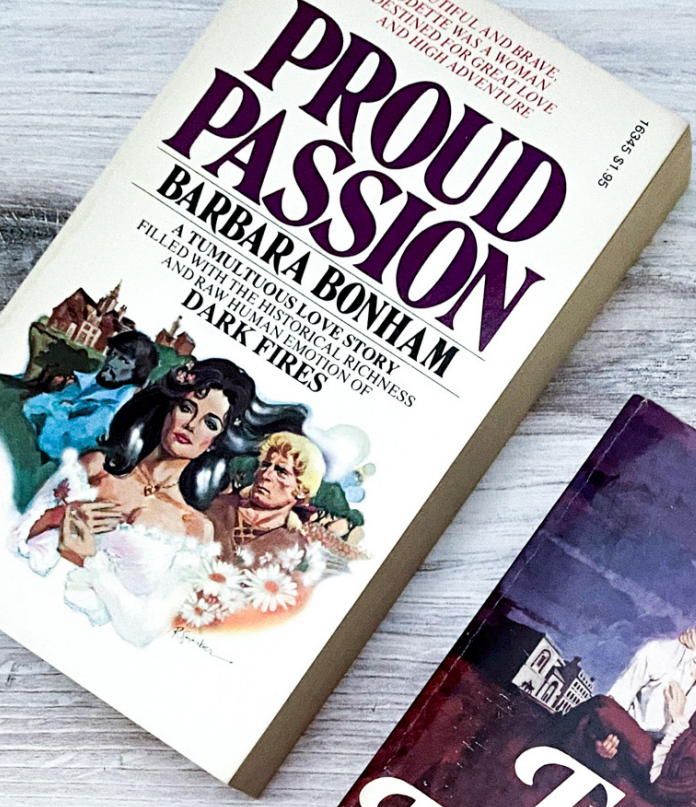
First printing of Playboy's entrance into historical romance, one of the earliest imitators of Avon's formula, along with two titles key in its cover evolution.

In joining the ranks of US paperback publishers of romance, Playboy consciously left off the trademark bunny logo so associated with its famous male gaze. But it would soon experiment with steamy "clinch" covers that would later typify the branding for this market.

Playboy began by mimicking the branding already associated with historical romances in order to make an appeal to women readers who sought sensual content: in other words, it was a strategy in line with their established philosophy, but for a new audience. The line was pitched and executed by editorial director Mary Ann Stuart, who told John Markert: "I had read some of the Rosemary Rogers books, thought they were wonderful, and thought we ought to try something along that line" (loc. 996). Avon considered Playboy's move "cynically imitative," but Stuart puts it even more bluntly. "They were furious, absolutely furious," she told Markert: they told her, "You're imitating us, and have no right to" (loc. 1054).

In fact, the cover design of PROUD PASSION closely follows that of SWEET SAVAGE LOVE. (The plot contains clear echoes as well, beginning in France, then coming to the US, but set during the French Revolution rather than the US Civil War.) PROUD PASSION became one of the best-selling books of original fiction ever published by Playboy Press, giving Stuart the results she needed to establish a dedicated romance line. By the early 1980s, Markert notes that they were releasing 15 titles every month, more than any other US publisher. Over time, Playboy would perfect the aesthetic now famously associated with the genre, featuring the lovers in an embrace that dominated the entire cover: "the clinch." According to Markert, Playboy's "covers set the industry standard for the remainder of the decade." The most famous example from the publisher is a cover by "the Queen of Romance Cover Art," Elaine Duillo: BRIDE OF FURY, by Rachel Cosgrove Payes. It's worth noting too that this book lives up to the promise of its glorious cover while bringing in a touch of the gothic: the heroine fears that her husband may be Jack the Ripper (!).

Once again, Avon would counter that the real credit belongs to them: many cite the 1977 cover design of SHANNA by Kathleen Woodiwiss, under art director Barbara Bertoli, as the publication to initiate the trend. Bertoli was best known for the swooping script-like typefaces that would soon become ensconced in historical romance designs across publishers. In fact, the earliest Playboy romance we trace with the full-bleed front cover of this trend is THIS RAVAGED HEART by Barbara Riefe, published in August 1977 — while Avon published SHANNA that April. By 1978, others had embraced the style, notably Dell with THE BLACK SWAN, by Day Taylor (cover art by Elaine Gignilliat). Nevertheless, Playboy's saturation of the historical bodice ripper market was a key factor in the rise of these iconic covers, in addition to issuing especially influential individual covers, like Duillo's for BRIDE OF FURY.


PROUD PASSION
BARBARA BONHAM
A TUMULTUOUS LOVE STORY
FILLED WITH THE HISTORICAL RICHNESS
AND RAW HUMAN EMOTION OF
DARK FIRES

UNPARALLELED
INESCAPABLE DESIRE
A LOVE ALL-CONSUMING
AND ETERNAL
THIS RAVAGED HEART
BARBARA RIEFE
A TUMULTUOUS ROMANCE IN THE TRADITION OF
WICKED LOVING LIES

BRIDE OF FURY
RACHEL COSGROVE PAYES
AUTHOR OF
THE COACH TO HELL

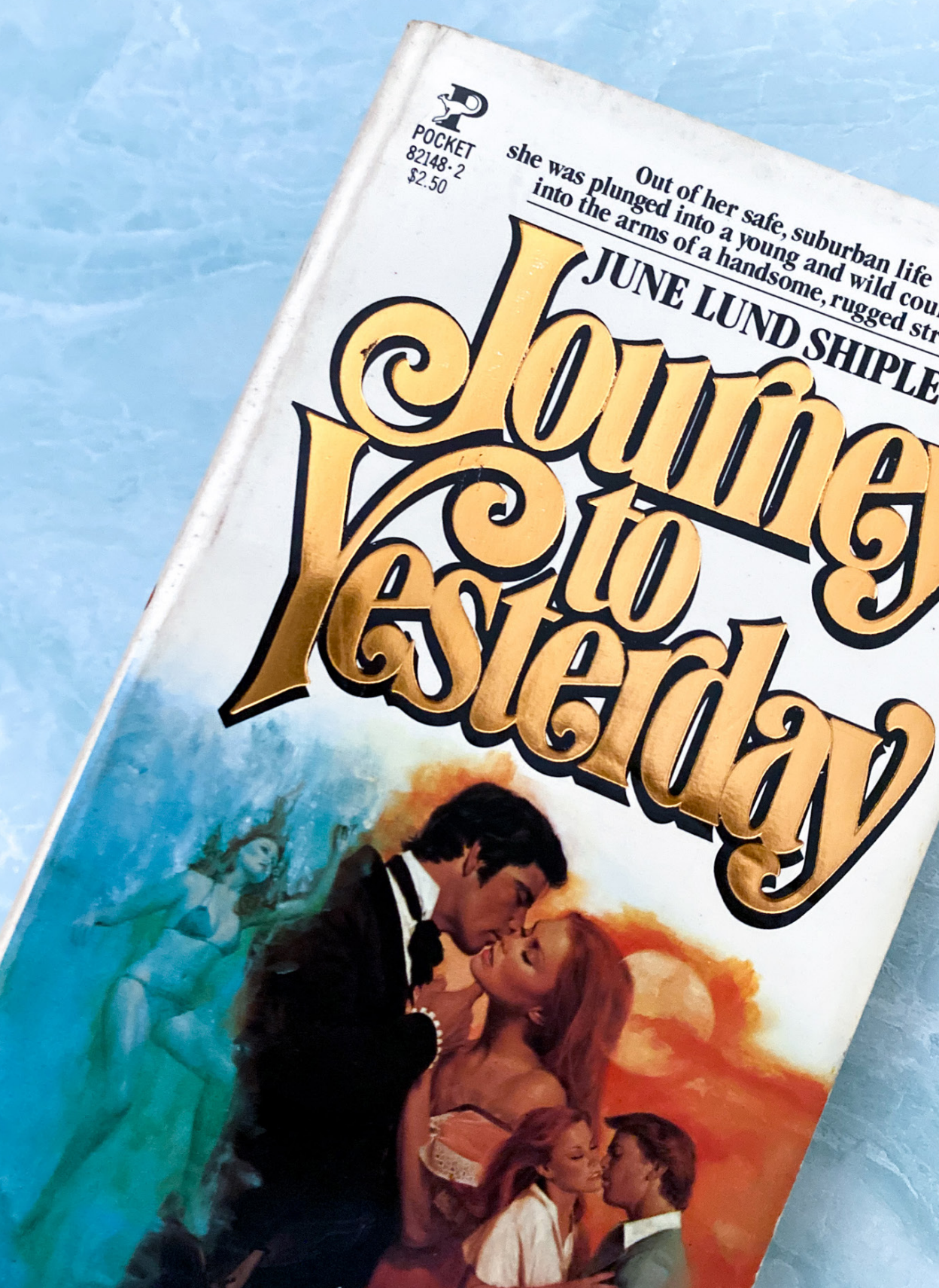
40.

Journey to Yesterday
June Lund Shiplett
1979

First printing of one of the earliest time-travel novels in popular romance.

By the end of the decade, the momentum of epic historical romances began to show some signs of fatigue, but Shiplett's approach proved perceptive: by featuring a 1970s heroine who finds herself on the 1860s Oregon Trail, she could mix the sensuality accepted in historical romance with the attitude of a "modern" woman that was increasingly popular in contemporaries. The cover design speaks to this mélange of subgenres, with the lush hand lettering of historicals above vignettes depicting the heroine — in one, wearing a bikini.

Despite clear delineations between subgenres within popular romance, textual innovation in the genre has often developed via bleedover from other subgenres. In addition to pulling from historicals, Shiplett may also have been influenced by gothics, where a time travel-like element is sometimes included by way of a mystical reincarnation plot. Further, Shiplett pulls not only from different strands of romance, but also different strands of genre fiction, much in the way writers of romantic suspense like Mary Stewart did for romance and mystery in the generation before (see item 74). An early harbinger of the now thriving market of science fiction and fantasy romance, and an ancestor to blockbusters like OUTLANDER (1991).


POCKET
82148-2
$2.50
she was plunged into a young and wild cou
into the arms of a handsome, rugged str
JUNE LUND SHIPLE
Journey to Yesterday

Collection of novels by Johanna Lindsey
Cover designs by Bob McGinnis
1980s

41.

Five erotic historical romance novels with cover art by Bob McGinnis, all featuring fully nude heroes — among the most infamous produced during the peak years of the cover trend with these kinds of lush and tempestuous designs.

Romance covers of this type, still dismissed with the single word "Fabio," are not generally given enough credit for their embrace of the concept of camp. Romances were meant to be fun, and these covers were delightful even in — or perhaps because of — their hyperbolic tone. In his 1954 novel THE WORLD IN THE EVENING, Christopher Isherwood attributes the concept of camp to queer circles, offering a definition of "High Camp" that aptly describes the romance covers of this era, but which he uses to describe ballet: "High Camp always has an underlying seriousness. You can't camp about something you don't take seriously. You're not making fun of it, you're making fun out of it." A decade later, Susan Sontag explored and expanded the concept in "Notes on 'Camp,'" emphasizing a key trait: in camp, exaggeration is a virtue. "When something is just bad (rather than Camp)," she writes "it's often because the artist hasn't attempted to do anything really outlandish." Since then, the literary mainstream continues to ignore one of the best examples of this concept in the history of 20th-century literature: historical romance cover designs of the 1970s-1990s.

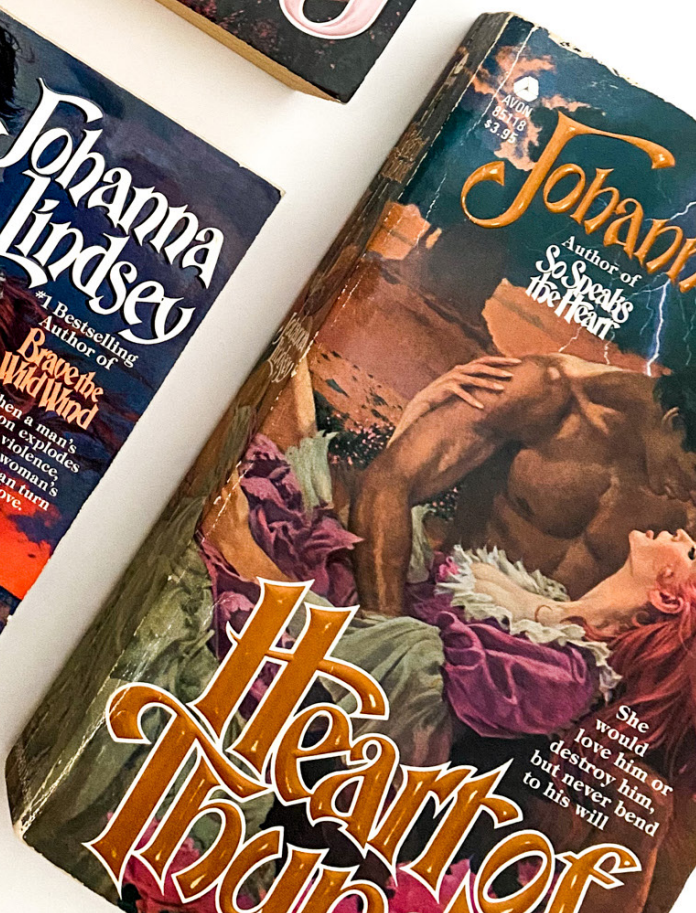
No publications pushed this concept further than those created for Johanna Lindsey's works. They remain so famous that they are highly sought collectors' items, especially TENDER IS THE STORM. These were all Avon productions, under art director Barbara Bertouli, with art by Robert McGinnis (who had also contributed the art to the pivotal THE FLAME AND THE FLOWER). The most daring element in these designs was depicting the men entirely nude, the first in the genre to do so. In fact, Rosemary Guiley recounts that the first of these designs, FIRES OF WINTER, originally featured a naked heroine as well (with strategically placed limbs) — but the "editors thought it went a bit too far and directed a slip to be painted over her" (278). Meanwhile, Jessica D. Spears mentions that TENDER IS THE STORM was "scandalous enough that copies began appearing with extra plants added to obscure the hero's exposed bottom, and later, when that wasn't enough, with a sticker strategically slapped over the whole area" (61). Distributors struggled with this new trend: the next year, Bertrice Small's book A LOVE FOR ALL TIME was banned from K-Mart due to its cover art by Elaine Duillo (see item 39) being too erotically suggestive, even without any nude figures.

Though these cover styles have long fallen out of fashion, they have made a longer-lasting contribution to the evolution of the "codes" of romance cover design. "Camp is esoteric," Sontag notes, "something of a private code, a badge of identity even." Scholar An Goris explores this concept in romance at length in her article "Hidden Codes of Love: The Materiality of the Category Romance Novel." Using book historical methods, Goris teases out the implications of in-group and out-group reactions to the very same cover designs. For instance, where a non-romance reader sees dozens of covers that read the same because they all feature a "clinch," the romance reader notes details like how much skin is showing and how much space is kept between the couple to infer the level of "heat" in an individual book, as well as to distinguish among subgenres. All of which is to suggest that while romance covers have already received a significant amount of attention, there is still much productive work to be done on this topic.

Johanna Lindsey
The National Bestselling Author of
Love Only Once
He called himself master... but only her passion could set them both free
When Love Waits

Johanna Lindsey
Author of Heart of Thunder
AVON 67155 $3.95
Clan hatred fired their blood... yet in their hearts burned the wild and tender flames of desire.
A Gentle Feuding

AVON/TD-38013 $3.95 CAN $4.95
Johanna Lindsey
#1 Bestselling Author of
Brace the Wild Wind
When a man's passion explodes into violence, only a woman's desire can turn it to love.
Tender is the Storm


AVON 55418 $3.95
Johanna
Author of So Speaks the Heart
She would love him or destroy him, but never bend to his will
Heart of Thunder

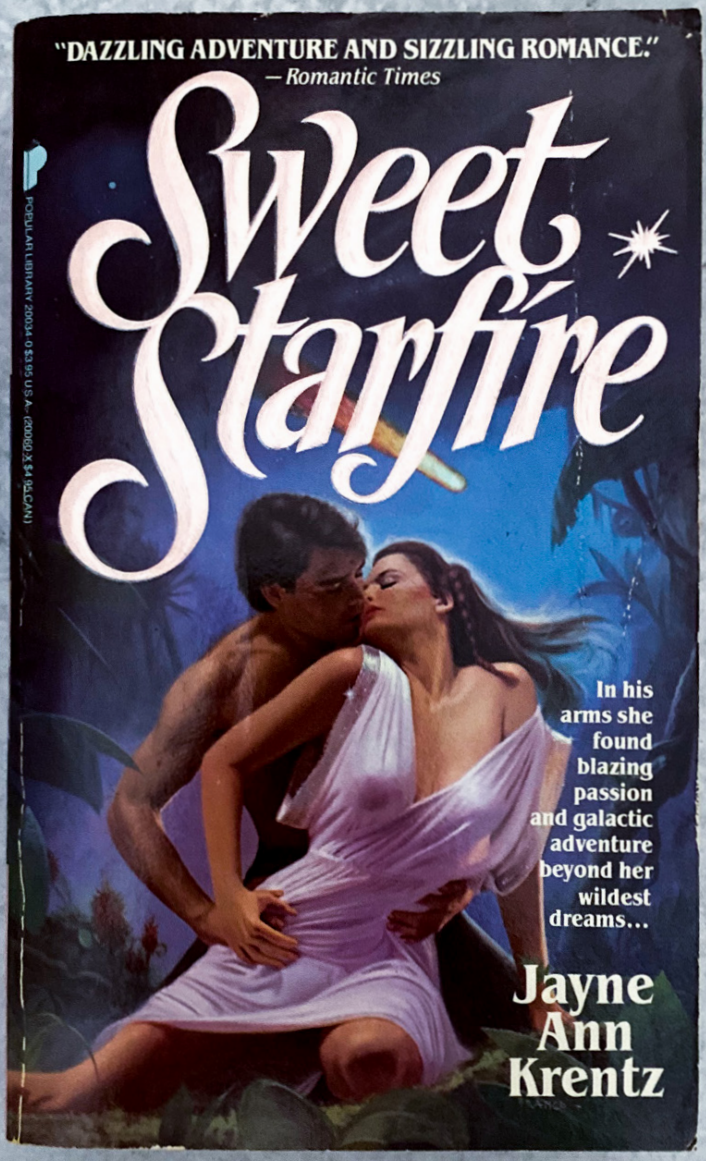
42.

Sweet Starfire
Jayne Ann Krentz
1986

First printing of this genre romance with a science fiction setting, "the definitive prototype of futuristic romance" (ROMANTIC TIMES).

While it is by no means the first science fiction novel that could be categorized as a romance, SWEET STARFIRE is generally hailed as the first of its kind working recognizably within the modern romance genre. The ROMANTIC TIMES, for instance, immediately identified it as creating "a whole new brand of romantic fiction." On the other hand, the book's design hints that this is simply an extension of existing trends. Its cover and length both clearly evoke the style of historical romances, but as an inversion: instead of falling in love within a world from the past, this plot involves falling in love within a world from the future.

SWEET STARFIRE uses the culture and traditions of two different alien races to create tension in the plot, something like a Romeo and Juliet in space. In this it presages major paranormal series of the 21st century, such as Nalini Singh's Psy-Changeling series. A more cynical reading would add that mainstream publishing was clearly more comfortable publishing allegories of interracial relationships over actual interracial relationships, summed up by Octavia Butler as "substituting extra-terrestrials for blacks—in order to make some race-related point without making anyone…uncomfortable?" To be sure, this is a comment on the general publishing milieu rather than a targeted criticism of Krentz's work: her books are represented within multiple entries in this catalogue, a testament to how innovative her career in romance has been. (Among Krentz's other pen names are Jayne Bentley, Jayne Castle, Stephanie James, Jayne Taylor, and Amanda Quick; see items 52 and 78.) SWEET STARFIRE is a major step towards the development of modern paranormal romance, which often involves love across some kind of group boundary — and connects it with an unexpected ancestor in historical romances.


"DAZZLING ADVENTURE AND SIZZLING ROMANCE."
— Romantic Times
Sweet Starfire
POPULAR LIBRARY 20034 0 $3.95 U.S.A. (00060 $4.95 CAN)
In his arms she found blazing passion and galactic adventure beyond her wildest dreams...
Jayne Ann Krentz

43.

Ti Marie
Valerie Belgrave
1988

First edition of this Caribbean romance set in the late 18th-century West Indies, written in conscious subversion of the overwhelming whiteness of the genre.

The Caribbean romance in English has a long history, dating back at least as early as 1853 with ALDOPHUS, A TALE (anonymously published in Trinidad). Another classic of Caribbean literature, RUPERT GRAY by African-Trinidadian author Stephen Cobham (1907), is an interracial romance with a happy ending. TI MARIE is also an interracial romance by an African-Trinidadian author, with a "union theatened by prejudice of colour and of class" (rear wrapper copy). It features a mixed-race heroine and white hero against the backdrop of Caribbean upheavals of the era, including the Haitian revolution. Noting that "West Indians love romances but are starved for local ones," Belgrave sought to write a traditional popular romance: "From the start I intended that this novel would be as close as possible to others in this genre and still remain faithful to progressive ideas and reflect black consciousness."

The setting, for its part, does not fully resolve the power dynamics of the interracial romance: it is set in a utopian version of Trinidad. As Sarah H. Ficke notes, "It isn't impossible to write historical romance set during slavery [...], but Belgrave's example highlights the extent to which traditional historical romance stories rely upon limited, sanitized setting or the erasure of dehumanizing political and economic systems." In this context, "traditional" should be read mainly as "white": the romances of Black women from Hopkins in 1900 (item 9) to Beverly Jenkins in the 1990s (item 44) are all the more remarkable for being among the few romances to navigate a successful balance of the happiness that comes from love without ignoring the violence and oppression actually experienced by Black people who lived in these eras.

While some critics feel Belgrave did not succeed in her attempt, she does accept the responsibility to think critically about how characteristics of the genre are affected when the characters are not white. This tension is visible in the publisher's own ad copy: TI MARIE's text pushes against the default of whiteness that is integral to the best-selling (not-quite) romance, GONE WITH THE WIND — while the copy on the front cover markets it as "a Caribbean GONE WITH THE WIND." But the real star of the cover isn't its ad copy: it is the batik design created by the author herself.

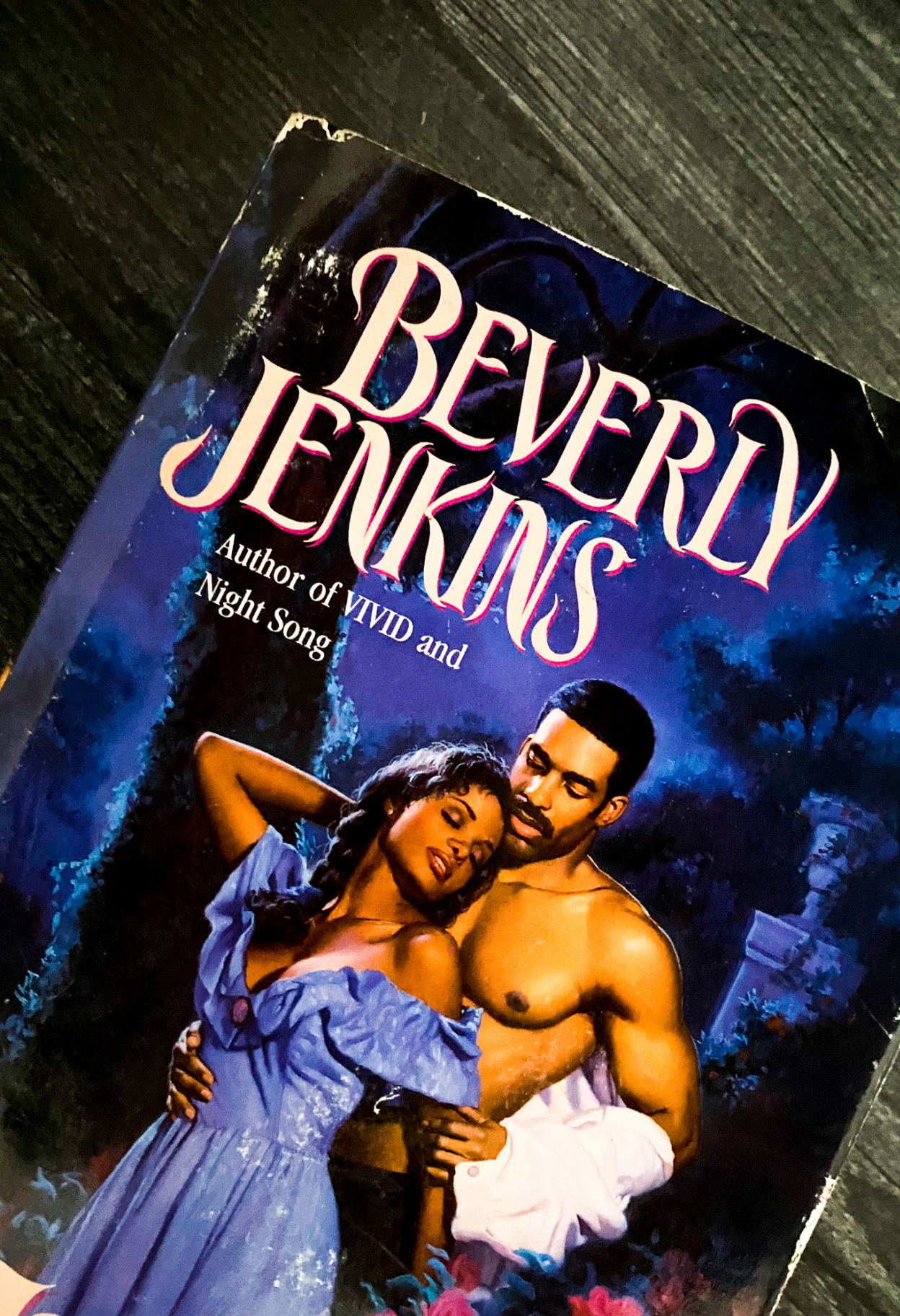
44.

Indigo
Beverly Jenkins
1996

The author's own copy of the first hardcover edition of her best-known book, a Black historical romance set within the Underground Railroad, by "the twentieth century's (and, so far, the twenty-first century's) best-selling African American historical romance writer," according to Rita Dandridge.

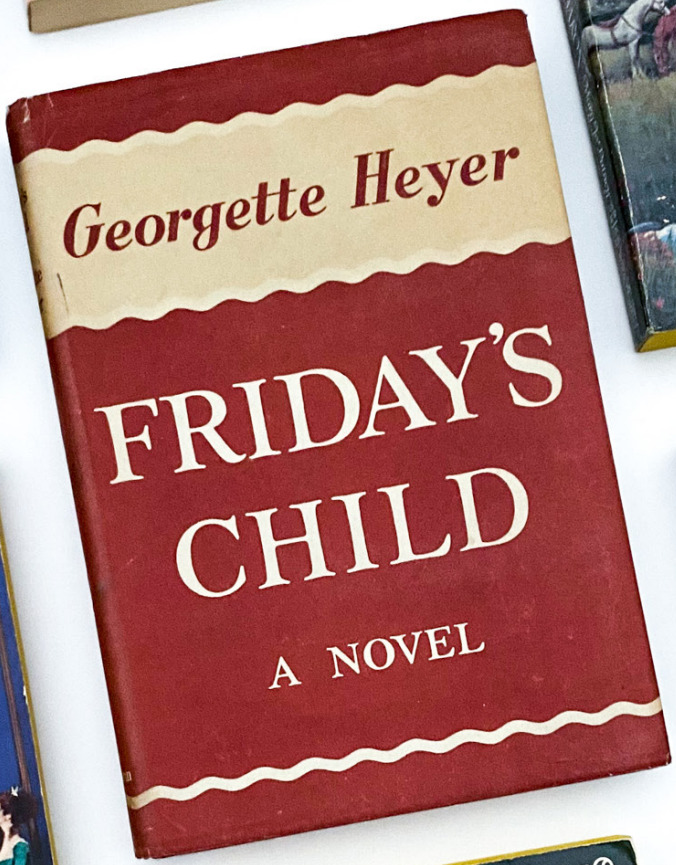
Jenkins is part of what Rita Dandridge labels the "second wave" of African American romance, beginning around 1989 with the publication of EMILY, THE YELLOW ROSE by Anita Richmond Bunkley, and including others like Francine Craft. Jenkins wanted to tell stories that she had been learning from her research of African American history while working at Michigan State University's library, but which were not widely known. But historical romances with Black characters also had a hard time getting traction from publishers. (Even today, some white readers raise a brow when they see a Black Western, despite the fact that Black cowboys made up as much as one quarter of those driving cattle in the 19th century.) Jenkins saw her works to publication through a combination of sharply honed vision, extensive research, a gift for banter, and tenacity in the face of both individual and systemic obstacles. Her work remains one of the best contemporary models for authors who write about individuals carving out lives of happiness, but do so without drifting into a fantasy where racism and oppression do not exist. A recent NEW YORK TIMES profile by Carole V. Bell summarizes her books as "richly grounded in history and yet bristling with joy."

This copy of INDIGO lived in Jenkins's own library, amid many of the books she used for research over the course of more than two decades. The novel focuses on a setting that actively responds to the enslavement of African American people, but many of Jenkins's books do not: in her first book, NIGHT SONG (1994), the heroine is an Oberlin-educated schoolteacher in Kansas who falls in love with a Buffalo Soldier; in her second book, VIVID (1995), the heroine is a San Francisco-born pool-playing savant who moves to Michigan to become a small town's doctor. While the legacies of slavery and racism are an integral part of US history, core to Jenkins's career is demonstrating that African Americans also met, fell in love, made careers, created families, and found happiness. Jenkins celebrates Black women, and uses history to show that recognizing and honoring them is not, in fact, fantasy.


BEVERLY JENKINS
Author of VIVID and Night Song

Bride
THERESA GRAZIA
She fought his American pride to win a victory for true love

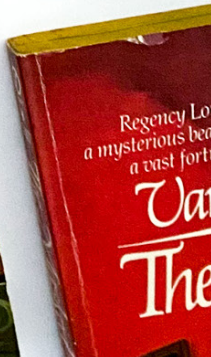
DIABOLICAL BARON
Mary Jo Putney
A young beauty in a devilish dilemma—as one lord claimed her hand... and another, her heart


Georgette Heyer
FRIDAY'S CHILD
A NOVEL

SIGNET • 451-AE3405 • CANADA $2.95 • U.S. $2.50
SIGNET REGENCY ROMANCE
Mary Balogh
Masked Deception
A young lady assumes a disguise to
her love to a dashing nobleman

SIGNET • 451-W6639 • $1.50
Sheila Walsh
The Golden Songbird
A rebellious young lady risks scandal for the love of Regency London's most notorious and irresistible rake.

AN AMERICAN REGENCY ROMANCE



Regencies

45.

Pride and Prejudice

By the author of "Sense and Sensibility" [Jane Austen]
1813

First edition of the single most influential novel in the history of romance in English.

When Harlequin celebrated its 30th anniversary in 1979 at the peak of its market dominance, the publishing house claimed its type of romance novel "differs little from Jane Austen's book" (10). The settings of Austen's works, with the help of Georgette Heyer in the 20th century (item 47), birthed one of the most thriving subgenres of modern popular romance: the regency. The most obvious homage to Austen in this subgenre is the setting of these novels during the short nine-year period within the Georgian era called the Regency (1811-1820), when all of Austen's own novels were published and when King George III's mental illness led to his son reigning by proxy as Prince Regent. But regencies further reference Austen in their combined emphasis on wit and elegance, the best of which balance the same critical eye and alluring affection that Austen perfected.

As a novelist accepted into the English canon even by critics who leave out major precursors like Ann Radcliffe or Frances Burney, Austen and her novels are also treated very differently on the rare book market: prices realized for this first edition in recent years are higher than the value of all the rest of the books in this catalogue combined. In this it also illuminates the oversight and opportunity in the rare book world's current conception of popular romance.

PRIDE
&
PREJUDICE
I
PRIDE
&
PREJUDICE
II
PRIDE
&
PREJUDICE
III

46.

Marriage
Susan Ferrier
1818

First edition of this Regency comedy of manners by the woman often called "the Scottish Jane Austen."

This wildly popular romance appeared just as the Scottish novel was ascending with pride to the level of acclaim previously reserved primarily for English novels. MARRIAGE is an intergenerational drama on the question of marriage for love or marriage by family arrangement. That core conflict is bluntly laid out by the heroine's father, who says, "I'll suffer no daughter of mine to play the fool with her heart, indeed! She shall marry for the purpose for which matrimony was ordained amongst people of birth—that is, for the aggrandizement of her family, the extending of their political influence—for becoming, in short, the depository of their mutual interest. These are the only purposes for which persons of rank ever think of marriage. And pray, what has your heart to say to that?"

While Walter Scott, through his 1814 book WAVERLEY, is generally credited with the rise of the Scottish novel, "the most significant Scottish novelists before WAVERLEY were women" (OXFORD HISTORY OF THE NOVEL IN ENGLISH, 325). Ferrier's novel, though published in 1818, was first composed in 1810. Scott himself called Ferrier his "sister shadow," remarking that she was "the most worthy to gather in the large harvest of Scottish fiction" (quoted in McDermid).

MARRIAGE was published anonymously, in part because a woman of Ferrier's class publishing under her name would have been an impropriety for her position (Austen's works were also published anonymously), but also in part because she was from a very small circle of the Edinburgh elite, some of whom became recognizable characters in her fiction. (Finding the novel so good, many of course immediately attributed it to her more famous male counterpart, Walter Scott.) The novel captures Scottish high society during the Regency with all the wit modern readers now expect in historical regency romances. Ferrier's novel is also unusual for exploring the lives of couples after marriage, demonstrating that an HEA isn't always the inevitable result of a good match, but must still be worked towards.

Ferrier is most often compared with Austen in her satirical eye but, as Val McDermid notes, "her world includes the servants and much more domestic detail than Austen, and this makes for a richer portrayal of the period." Ferrier also includes examples of characters speaking in Scots language. These distinguishing characteristics of her work moved beyond the strengths of Austen and anticipated the work of Dickens, depicting working-class lives as well as those of the aristocracy. "It is her subaltern Scots voices and characters that are richer, more robust, and often outrageously funny" (Norquay 59). One of only 1500 copies printed, which sold out within six months: according to Robert Lee Wolff, it is the rarest of her books.

"Such a man!" exclaimed the General.

"Oh! such a man!" sobbed Mrs. Finch, as she complacently dropped a few tears. At that moment, sacred to tender remembrance, the door opened, and Mrs. Downe Wright was announced. She entered the room as if she had come to profane the ashes of the dead, and insult the feelings of the living. A smile was upon her face; in place of the silent pressure, she her Ladyship heartily by the hand, pressed her pleasure at seeing her

replied the Lady, "
r what I hav
vill no

47.

Friday's Child
Georgette Heyer
1944

First edition of one of Heyer's most successful regency romances, a catalyst to a major turning point in her career.

Originally titled COPHETUA but thankfully changed to FRIDAY'S CHILD, this novel was first written for serialization but rejected. Heyer pivoted and sold the book to Heinemann, where the book became "her first instant bestseller" (Kloester 246). Within three years it had sold almost 250,000 copies. In observing its success, Heyer recognized that the regency format showcased her unique strengths as a writer: wit that varies playfully between subtle and sharp; bold characters sick of social niceties, but ready to enjoy a good party; and a fully realized setting through assiduous attention to historical detail. FRIDAY'S CHILD was, in her own words, "the best novel I ever wrote" (quoted in Kloester 247).

Heyer had published regencies before, but also many other historical romances: her first book, THE BLACK MOTH, takes place earlier in the Georgian period and is often viewed as the book that inaugurated the era of modern historical romance. (That said, her reputation has suffered from antisemitism in some of these novels, like THE GRAND SOPHY.) She also wrote detective novels; in a stark example of the rare book market response to the romance genre, Heyer's detective novels, where she is far less popular and influential, consistently sell for significantly higher prices than her romances, where "her influence is felt in every historical romance novel written since 1921" (Regis 125).

As the two ancestors of modern regency romance, a key difference between Austen and Heyer is the approach to characters. Austen's heroines, written to be contemporary rather than historical, naturally act according to the culture and customs of the actual Regency. Heyer's heroines do not. They escape frustrating relatives by climbing out windows; they cross dress; they show streaks of independence that other characters remark upon with distaste. Of course, there were women eccentrics in the Regency as there are now — but Heyer depicts them as the everywoman, placing the virtues attractive to 20th-century readers onto 19th-century characters. S.A. Rowland summarizes this approach as "adult fairytales in a credible historical setting" (311). This is by no means a criticism, but in fact the opposite: this technique is foundational to today's market of historical romances, in which distant settings allow authors to explore modern ideas from a different perspective. "The work of the romance novel is not to tell the story of the past," historical romance novelist Sarah MacLean said in a recent interview about the Netflix regency romance, BRIDGERTON. "It is to hold a mirror to the present." In this role, the historical romance novel is best compared to science fiction, which similarly uses tales of the future to talk about the present. Sometimes distance isn't about fantasy, but rather, another perspective on reality.

Georgette H

FRIDAY'S CHILD

A N

48.

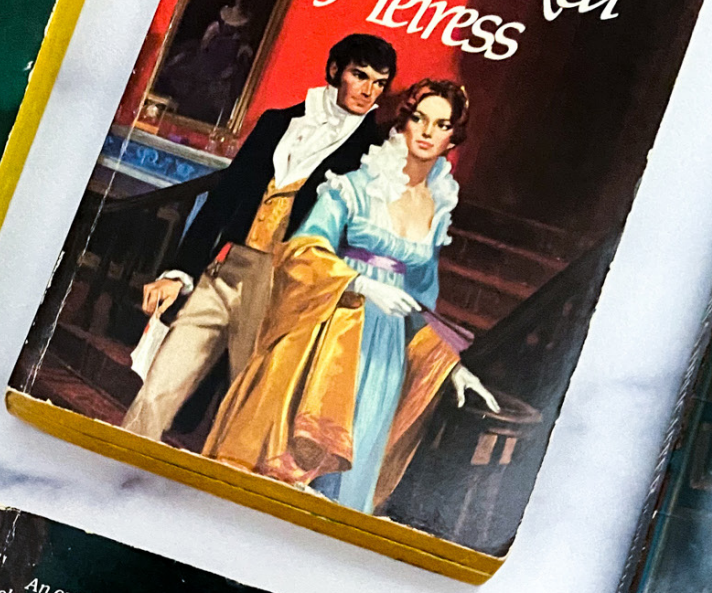
Collection of Signet Regency Romances
1975-1987

Group of seven first printings from the first specialty regency romance line, which would publish many landmarks in the subgenre, including the first books of Mary Balogh and Mary Jo Putney.

Signet began publishing regencies regularly in the late 1970s, beginning with Sheila Walsh's THE GOLDEN SONGBIRD, now considered a classic. But the series itself didn't fully cohere into what we would call a category line until 1980, when the publisher issued THE ADMIRAL'S DAUGHTER by Judith Harkness with a phrase at the top of the front wrapper reading "Signet Regency Romance" (enclosed in a banner in later printings). Earlier books maintained a unified look in their cover designs, with pictorial scenes giving way to a large field of single color at the top, the author and title laid out in a consistent pattern and typeface, and "Regency" mentioned nearly always in the single sentence ad copy. (There is one exception to the "Regency" inclusion: a 1979 Walsh regency that presumably didn't include the word because Walsh was by then famous for her regencies.)

This group is intended to speak to how the line developed. It includes the first three books that were branded in a uniform fashion, but before the banner reading "Signet Regency Romance" was added, as well as the first book to add that phrase. The next included book, THE REBEL BRIDE by Catherine Coulter, was a major landmark for regencies: it contained explicit sex scenes. Before this, regencies were distinguished from other historicals primarily in their chasteness. The focus of this subgenre had been wit and intelligence, following Austen; and often with "bluestocking" or tomboyish heroines, following Heyer. But THE REBEL BRIDE's success "encouraged other writers to produce more sensual Regencies," according to Rosemary Guiley. Finally, this collection includes the first books of two of the most famous writers in regency romance: Mary Balogh and Mary Jo Putney (which have red backgrounds to their banners).

and irresistible rake.


letress

SIGNET•451-W7457•$1.50
dsh
Songbird
ena
tion, honor,
lord.

SIGNET•451-E8951•$1.75
An outrageously independent young beauty teaches Regency England's wealthiest, most notoriously rakish lord a thing or two about love and money
The Rebel Bride
Catherine Coulter

SIGNET REG
Mary
A Mas
Decepti
A proud young lady assumes
reveal her love to a dashing

SIGNET•451-AE5042•(CANADA $3.50)•U.S. $2.50
SIGNET REGENCY ROMANCE
THE
DIABOLICAL

49.

American Regency Romance
Warner Books
1987-88

Three first printings from the delightfully kitsch late '80s offshoot of the popular regency subgenre, featuring stories set in the United States during the same period.

These three examples all feature enemies-to-lovers plots hinged largely on conflicts over money, and with some direct connection to England. In THE RELUCTANT DEBUTANTE, an Oxford-educated heroine must tutor a gambling rake; THE ENGLISH BRIDE adds international rivalry to the tension between the English heroine and the US hero in New York; LOVE'S GAMBIT takes place in Baltimore and includes a London-born heroine who excels at chess.

This series never gained much momentum: after six titles issued over the course of the first year, Warner moved to double the next year (12), but then abruptly ended the series with a final title in January of 1989. Perhaps it is the characteristic Englishness of the Regency; perhaps it was simply not a committed effort from Warner. Or perhaps it was the somewhat uncanny cover design, with figures across titles sharing the exact same facial features and physical characteristics (very like Ken and Barbie), while wearing 1980s variations of early 19th-century US fashions, all behind metallic embossed titles in colors like hot pink. Even down to the logo — a woman with an anachronistically off-the-shoulder dress and Gibson girl-esque hairstyle, holding a US flag? — it is a confused and confusing object. Nevertheless, they are rather scarce on the market today, and provide an interesting study in how historical fiction reveals at least as much about the era in which it is published as the era it purports to show.

SHIPS INN
The English Bride
THERESA GRAZIA
She fought his American pride to win a victory for true love.
WARNER BOOKS $2.95 U.S.A.

AN AMERICAN REGENCY ROMANCE
The Reluctant Debutante
RILYN CARTER
re for the bookish beauty—
rogue captured her heart

AN AMERICAN REGENC
Love's Gambit
EMMA HARRINGTON
Jessamy could outwit any man at chess...
but could she win at the game of love?
WARNER BOOKS $2.95 U.S.A. 34891-0 ($3.95 CAN. 34892-9)

SABINA CLARK
Winter Blossom
Cynthia Sinclair
Harlequin American Romance
Adam and Eva
SANDRA KITT
Heartline Romances
BH093 $1.95
Love's
lvet Song
dine greene
Silhouette Romance
NORA ROBERTS
Irish Thoroughbred
Silhouette Romance
ANNE HAMPSON
Payment in Full
Silhouette Romance
CIRCLE OF LOVE
LUCINDA DAY
GATES OF THE SUN
Morning Rose, Evening Savage
Amii Lorin
DELL • 15568 • 1.50
Tomorrow's Promise
SANDRA BROWN
AVON SPECIAL ADVANCE READING COPY
LOVESWEPT • 3
Joelle Berry McCue
he Joining Stone
A Candlelight Ecstasy Romance™ 27
GOLDEN FIRE, SILVER ICE
FRANCINE SHORE
FLOWER OF DESIRE

Romance Wars

50.

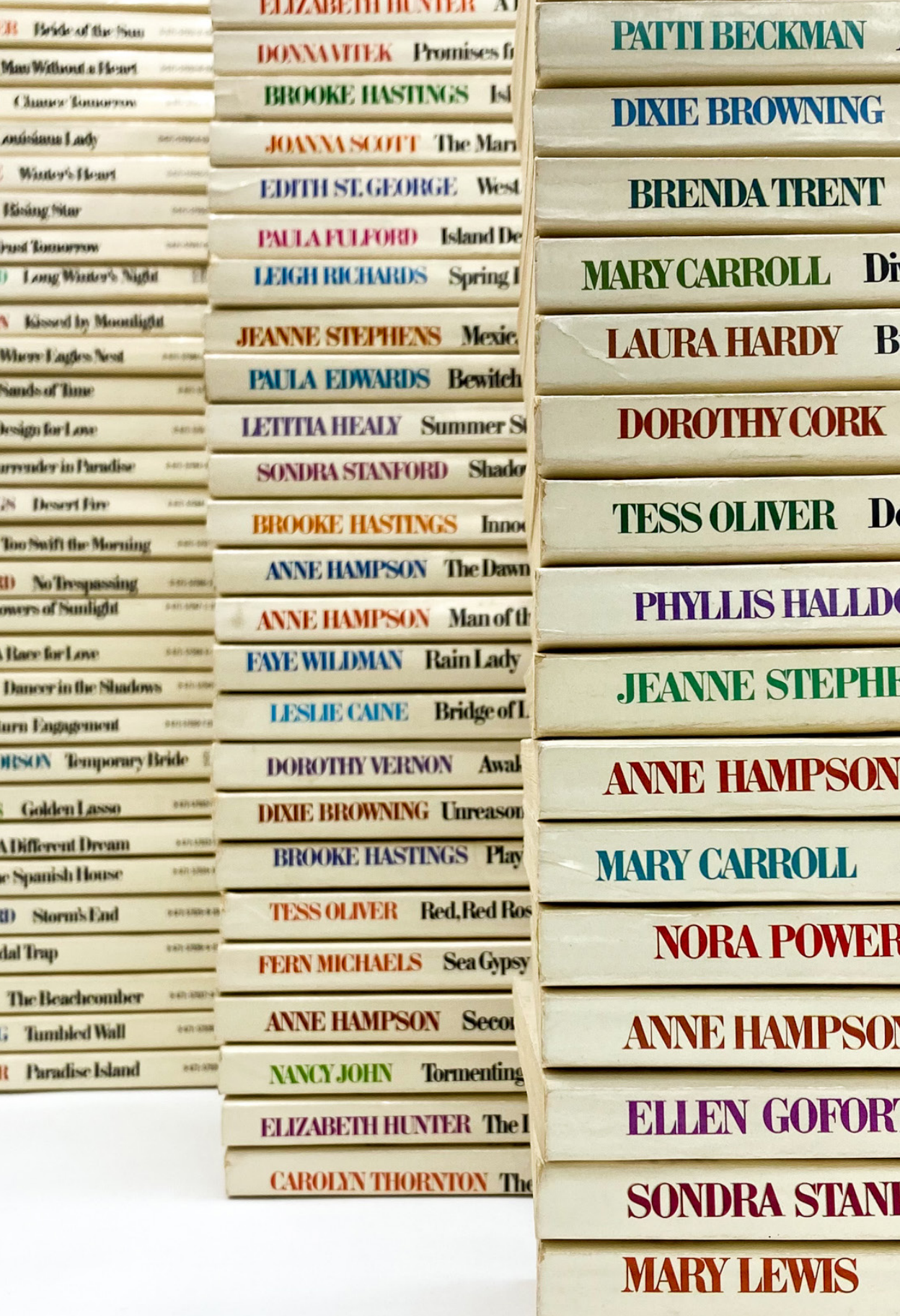
Silhouette Romance
May 1980 - May 1981

A complete run of the first 81 titles comprising the first year of Silhouette romance, an imprint of Simon & Schuster and the outgrowth of a snub that would transform the romance market, along with a trial copy of Silhouette #1.

In the 1970s, Harlequin reached its peak control over English-language mass market contemporary romance. Swimming in money, and supremely confident from its success, the company spent that decade in a period of rapid expansion. It moved horizontally into other countries (item 32); into other media like film; and into other genres. (The other genres were especially fascinating failures: science fiction, with its Laser imprint, 1975; and mystery, with its Raven House imprint, conceived 1979, issued 1981.) When Harlequin failed, it failed big, spending millions of dollars on projects later scuttled. Paul Grescoe notes that "because Harlequin was growing so big, so fast, and the annual report figures looked so buoyant, stockholders failed to notice or comment" on the mistakes (146).

But its biggest miscalculation by far would be its attempt at vertical integration. Harlequin sought to control both the source of its material and the final distribution, rather than remaining the "middleman" for Mills & Boon romances in the North American market. Its first step was to purchase Mills & Boon, which it did early in this strategy, 1971. Its second step was to roll out a mail-order campaign in order to achieve more control over direct sales. Third, increasingly comfortable that their brand saturated the market, Harlequin executives began to feel they could handle their own distribution better than Simon & Schuster.

Yet in 1976 Harlequin executives made a grave error when they first attempted to end their contract with Simon & Schuster, only to be convinced to renew it for a few more years. It was a warning Simon & Schuster took seriously: the US publisher immediately poured money into a new romance imprint that could fill the exact spots on the rack once reserved for Harlequin, ready to deploy the minute that Harlequin pulled the plug. The new contract was set to expire at the end of 1979; in 1980, Simon & Schuster launched Silhouette Romance. Thus began a publishing war that would bleed over a hundred million dollars and release contemporary romance from the homogenized grip of Harlequin, leading to an explosion of experimentation and variation in the early 1980s.


PATTI BECKMAN
DIXIE BROWNING
BRENDA TRENT
MARY CARROLL
LAURA HARDY
DOROTHY CORK
TESS OLIVER
PHYLLIS HALLD
JEANNE STEPH
ANNE HAMPSON
MARY CARROLL
NORA POWER
ANNE HAMPSON
ELLEN GOFOR
SONDRA STAN
MARY LEWIS
DONNA VITEK
BROOKE HASTINGS
JOANNA SCOTT
EDITH ST. GEORGE
PAULA FULFORD
LEIGH RICHARDS
JEANNE STEPHENS
PAULA EDWARDS
LETITIA HEALY
SONDRA STANFORD
BROOKE HASTINGS
ANNE HAMPSON
ANNE HAMPSON
FAYE WILDMAN
LESLIE CAINE
DOROTHY VERNON
DIXIE BROWNING
BROOKE HASTINGS
TESS OLIVER
FERN MICHAELS
ANNE HAMPSON
NANCY JOHN
ELIZABETH HUNTER
CAROLYN THORNTON

Silhouette Romance
#1
Silhouette Romance
ANNE HAMPSON
Payment in Full
57001-3
$1.50
Silhouette Romance Silhouette Romance Silhouette Romance

Silhouette Romance
#1
ANNE HAMPSON
Payment in Full
Silhouette Romance Silhouette Romance Silhouette Romance

1
Harlequin Presents...
INTRODUCTORY
$1.50
COPY
ANNE HAMPSON
gates of steel

Silhouette was able to do what Harlequin considered unthinkable — challenge it — because of three main factors. First, Harlequin had underestimated both their distribution power and their willingness to throw millions of dollars into building a contender from the ground up, including an initial $4 million ad campaign that would soon balloon into the tens of millions. (Grescoe notes that later ads crowed, "Sorry Harlequin, millions of American women are being unfaithful to you.") Second, Simon & Schuster took advantage of Mills & Boon's lack of interest in US authors. As indicated by Mills & Boon's now legendary rejection of Nora Roberts (item 53, "they already had their American author"), that apathy meant there were many excellent manuscripts by US authors available for Silhouette's editors to scoop up. Third, Simon & Schuster wasn't afraid of playing dirty. They lured away not only a Harlequin executive (P.J. Fennell), but also major Harlequin writers to produce work for their imprint. Silhouette Romance #1 was written by Anne Hampson, whose work had also launched Harlequin Presents: it does not seem a coincidence that Silhouette chose this author — with a book entitled PAYMENT IN FULL, of all things — for their launch.

Further, they mimicked the cover design of Harlequin Presents so closely that Harlequin sued them over it, claiming that buyers would grab Silhouettes thinking they were Harlequins. The two copies of Silhouette Romance #1 here, one the first printing, the other a blank dummy with a trial cover design (acquired from an employee of Simon & Schuster at this time), demonstrate how closely Simon & Schuster recreated the look of Harlequin Presents when placed alongside a copy of Presents #1. Both feature entirely white wrappers; the line's name at the top, with the imprint's logo over a gilt-background at the center (though Silhouette's name frames to wrapper entirely); the author name in larger type and all caps, followed by the title (though Silhouette's in word-initial caps); and a central circular color vignette after a painting (though Silhouette's with a fuzzy outline rather than a hard border). It's worth noting that Dick Snyder, president of Simon & Schuster, denied any intentional imitation of the Harlequin design, dismissing the suit as Harlequin "trying to copyright the color white" (quoted in Markert). But the New York judge issued an injunction against Silhouette, after which new titles were issued with the now iconic purple-border design.

51.

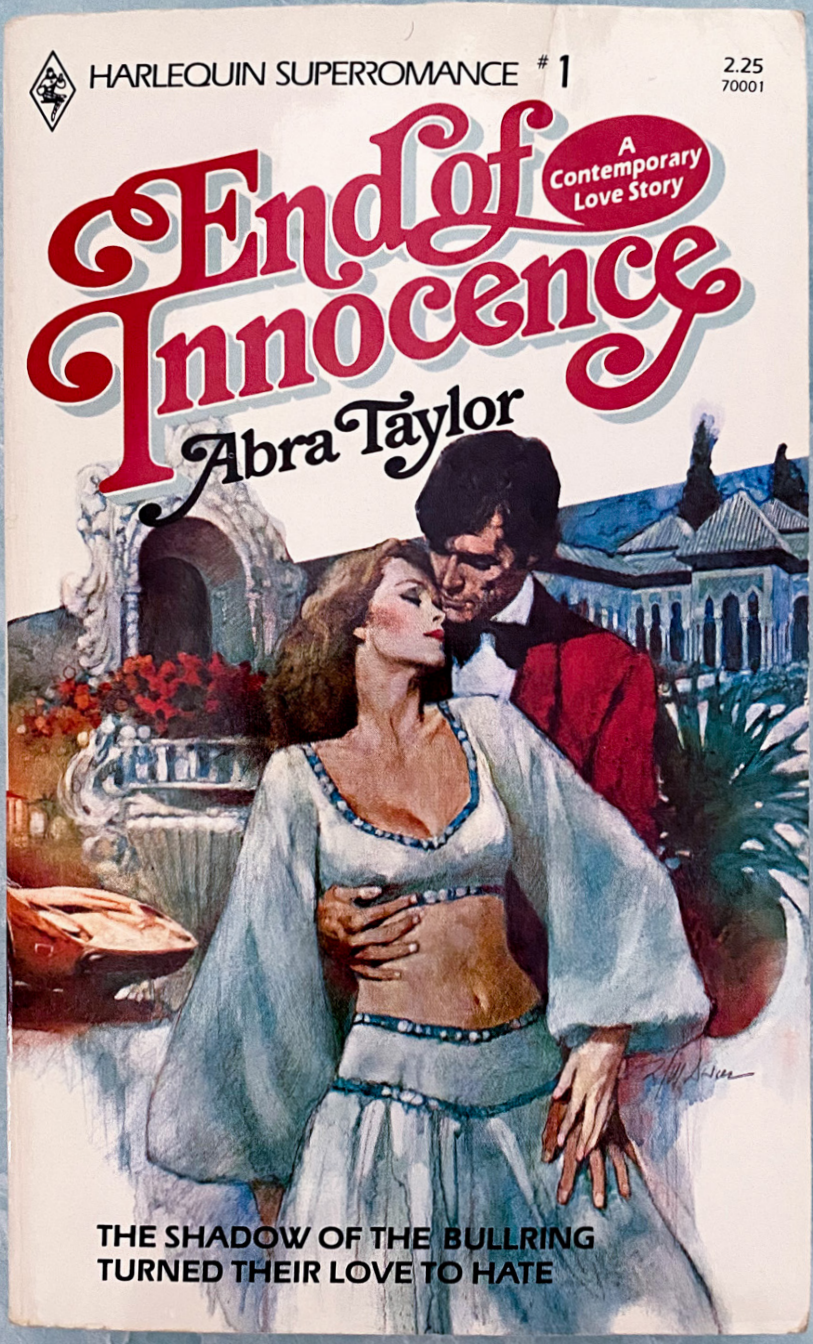
End of Innocence
Abra Taylor
June 1980

First printing of the first book in Harlequin's major new line, Superromance, the first introduced since Presents in 1973, once again attempting to update and rebrand the Harlequin model for changing reader tastes.

In many ways, Superromance was Harlequin's first serious response to the growing market challenges of US publishing firms. It featured contemporary stories with more "modern" heroines — reacting to the appearance of Silhouette; but with books more than twice the length — learning from the success of Avon and others' epic historical romances.

Superromance was conceived quietly by Harlequin exec Fred Kerner in the late '70s, after Avon's longer paperbacks proved bestsellers, and circumventing the usual Mills & Boon editorial pipeline. By the time this, the first book, was ready to be tested, Silhouette had made its move, and Dell was on the verge of a breakthrough. With the wolves at the door, Harlequin execs were suddenly willing to overlook the fact that the project had been a surprise, and the series was greenlit. Kerner hadn't expected such a quick approval, so the next books in the series would not be released until November 1981. The series's title is also evidence of the unexpected rollout of a new major project. In an interview with John Markert, Kerner glibly explained the source of its name: "I kept thinking it was a super-sized romance, so, needing some label, and having no idea what to call it, I just put Superromance on it."

All the earliest Superromance books went through multiple printings: as usual, navigating a sea of online listings that record only a copyright date and no images often means purchasing multiple copies and hoping for the best. As such, putting together an early run of the line would be a much more difficult task than it may first appear. This circumstance somewhat parallels the proliferation of Book Club Editions of literary fiction on the secondhand market — but, as of yet, most individual romance novels do not command prices high enough for high turnover dealers to calculate it worth their time to single out and properly describe the true first printings.


HARLEQUIN SUPERROMANCE #1
2.25
70001
End of Innocence
A Contemporary Love Story
Abra Taylor
THE SHADOW OF THE BULLRING
TURNED THEIR LOVE TO HATE

52.

Morning Rose, Evening Savage
Amii Lorin
August 1980

Dell Candlelight Ecstasy, nos. 1-201
December 1980 - December 1983

First printing of the book that brought sensuality into the US market of contemporary category romance, an experiment within Dell Candlelight by editor Vivian Stephens, along with the 200 consecutive titles of the first three years of the new line, Dell Candlelight Ecstasy, that Stephens formed upon its success.

Stephens took a risk with MORNING ROSE, Lorin's debut novel — but when it did well, Stephens had the numbers she needed to justify her aim to make contemporaries sexier. The first two books of Ecstasy were THE TAWNY GOLD MAN, by the same author as MORNING ROSE, Amii Lorin (pseud. Joan Hohl); and GENTLE PIRATE, the debut of Jayne Ann Krentz under the pseudonym Jayne Castle (ref. also items 42 and 78). According to Rosemary Guiley, they sold out entirely within a week thanks to word of mouth. And so the game was on.

Candlelight Ecstasy was critical in establishing the modern popular romance market as it has developed today. It demonstrated that the market for contemporary romances was ready for an update in a big way: more sensual than Harlequin Presents (with its closed-door scenes), more conscious exploration of power dynamics, and more independent heroines. #97, DANCE THE SKIES by Jo Calloway, features an astronaut heroine; in #100, NO EASY WAY OUT by Elaine Raco Chase, the heroine has a PhD in physics. In these titles, sex scenes were not "closed door." As Stephens told Guiley, she "suspected that readers, like she, wanted to go beyond the threshold of the bedroom door" (76). In her study of erotic romance as a response to the sexual revolution, Carol Thurston puts special emphasis on this "New Heroine" that developed in erotic romance (historical and contemporary): the main character is "no longer split between two archetypal female characters: the plain-naive-domestic-selfless-passive-chaste heroine and the beautiful-sophisticated-worldly-selfish-assertive-sexually active Other Woman. Instead, the New Heroine is both good and sexual" (8).

3
4
5
6
7
8
9
10
DELL • 15502 • 1.50
MORGAN WADE'S WOMAN
THE TEMPESTUOUS LOVERS
DELL • 15568 • 1.50
THE TENDER MENDING
DELL • 19037 • 1.75

A Candlelight Ecstasy Romance
DESPERATE LONGINGS
Flores

A Candlelight Ecstasy Romance
THE TENDER MENDING
DELL 19037 1.75

On the strength of the sales numbers in the titles she edited, Stephens also had more autonomy in choosing authors and titles for her line. In 1980, Stephens had published the landmark ENTWINED DESTINIES by Rosalind Welles (pen name of Elsie B. Washington). After starting Ecstasy, Stephens began to introduce, and actively seek, authors who could produce what were then called "ethnic" romances. A 1982 interview in BLACK ENTERPRISE with Stephens reports that, "like other black women who edit, write and read the genre, she was tired of the blonde-haired, blue-eyed, tall and willowy women who seemed to take up permanent residence in the pages of romance fiction." One of the earliest was Marisa de Zavala's GOLDEN FIRE, SILVER ICE (Ecstasy #27), featured in its own item 54 in this catalogue. Among other titles that were advertised as "ethnic romance": #15, DESPERATE LONGINGS, Frances Flores, with Mexican-American heroine and hero; #31, WEB OF DESIRE, Jean Hager (self-described as one-eighth Cherokee), with a Choctaw heroine and hero; and #41, THE TENDER MENDING, Lia Sanders (pen name of Angela Jackson and Sandra Jackson-Opoku), the first Candlelight Ecstasy by Black authors with Black characters.

The same BLACK ENTERPRISE article included a rumor that Stephens's departure from Dell (to head Harlequin American Romance, item 60) led that publisher to begin "balking at publishing any more ethnic books." The senior editor at Dell "denie[d] all these rumors" — but Candlelight's publishing record after Stephens left does not support that denial. Stephens's last named editorial letter is in #33 (DECEPTIVE LOVE, Anne. N Reisser), and we know that Stephens was the acquiring editor at least through #41 (TENDER MENDING). After TENDER MENDING, we trace only three romances in this group of 200 with characters who are not white: #61, LOVE'S WINE, Frances Flores (who was brought to Dell by Stephens: it's possible Stephens acquired this manuscript before she left); #125, TENDER TAMING, Heather Graham (pseud. of Heather Graham Pozzessere), with an Indigenous Miccosukee hero; and #150, ONE OF A KIND, Jo Calloway, with a Chickasaw heroine. These second two are early examples of a major trend in the 1990s, in which white authors frequently wrote romances with Indigenous protagonists (but especially Indigenous heroes; see item 95).

53.

Nora Roberts
1981-2

Collection of six first printings comprising Roberts's first two years of publications in book form.

Roberts is a disciplined professional who has built one of the largest single-author market shares in the history of romance. In a 2015 documentary, she explains her productivity with the simple formula "butt in chair" — which is certainly critical, but not the core reason for her success. Roberts is known for her dialogue and repartee, a carefully honed talent that makes her character-driven books crackle with energy. Quite simply, Roberts is a professional wit.

Her first book, IRISH THOROUGHBRED, was a marriage of convenience plot that pulled from Roberts's own heritage of Irish immigrants; it was also the last of the Silhouettes to be published without the purple border on the cover design, after a judge ruled it too similar to the design of Harlequin Presents. Roberts's first novel is the single best example of how effectively Silhouette was able to compete with Harlequin by publishing the US authors turned down by the English firm Mills & Boon (and by extension, Harlequin). In a story now infamous in romance lore, Roberts submitted her first two manuscripts to Harlequin, since it was the primary publisher of contemporary romance in English. As Roberts recalled in a 1997 interview: "I got the standard rejection for the first couple of tries, then my favorite rejection of all time. I received my manuscript back with a nice little note which said that my work showed promise [...] But that they already had their American writer." (This was Janet Dailey: see item 31, where Dailey's later plagiarism of Roberts is also detailed.)

Roberts has since published over 200 romance novels, and has seen 176 of her books reach THE NEW YORK TIMES Best Seller list, including every one of her novels published from 1999 on: Lauren Collins noted in a 2009 NEW YORKER article that "twenty-seven Nora Roberts books are sold every minute." Past presidents of the RWA have compared her to Mozart; scholar An Goris calls her "one of the best-selling authors on the planet as well as a trailblazer in the Romance genre"; in her formative history of romance, Pamela Regis describes her as "a master of the romance novel form." Roberts is in many ways without peer in modern US literature.

#59
Silhouette Romance
NORA ROBERTS
Iris
Thorough
Silhouette Romance
57180-X
$1.75
NORA ROBERTS
#180
Island of Flowers
Silhouette Romance
57127-3
$1.75
Silhouette Romance

54.

Golden Fire, Silver Ice
Marisa de Zavala
1981

Kiss Good Night and Say Good-bye
Ana Lisa de Leon
1984

First printing of an early Latina category romance, solicited by Vivian Stephens for Dell Candlelight Ecstasy, along with a first printing of the author's second book — published by Stephens after her move to Harlequin.

GOLDEN FIRE features a Mexican American heroine in San Antonio, Texas, who has built a small catering business, and a Mexican American entrepreneur hero. The book was born from a cold call to editor Vivan Stephens, who told the author to "Drop whatever you are working on" when she learned Zavala was Mexican American: "Write me an outline for 'Ecstasy' featuring a hero and a heroine who are both Mexican American" (ROMANTIC TIMES). Stephens then sent the budding author some books from Dell's romance lines, including MORNING ROSE, EVENING SAVAGE by Amii Lorin, which she recommended in order to learn how to write with the sensuality that the Ecstasy series would become known for (see item 52). The resulting book, GOLDEN FIRE, SILVER ICE, is remarkable for its explorations of the tensions faced by modern "liberated" women who demand respect as professionals and equity in partnerships, but who still face overwhelming social pressure to play more conservative roles. When the hero shows surprise that a woman "as beautiful as" the heroine would be interested in the mechanics of his business, she doesn't let it pass: "I see. Beautiful women are merely to be kept as ornaments [...] What could women possibly want to know of the marketplace!" (91). But even more remarkably, the hero directly apologizes when he makes mistakes, rather than the more common resolution that allows him to say there was a misunderstanding without ever saying sorry.

Marisa de Zavala is one of three pen names used by Celina Rios Mullan. Her second book, also included here, was published under the pen name Ana Lisa de Leon at Harlequin American Romance — purchased once again by Vivian Stephens, whom Mullan tellingly seems to have followed. (Under a third pen name, Rachel Scott, she also published two novels of romantic suspense via Avon's Velvet Glove imprint.) Mullan was also one of the members of the first board of the Romance Writers of America (RWA; see item 56). While she has at times been identified as the first Latina writer publishing in category romance, our research puts that in doubt: Frances Flores (pseud. of Frances De Talavera Berger, b. 1938 or 1939: not in the 1940 US census) published a romance with a Mexican American heroine and hero under Stephens's editorship at Ecstasy as #15 — before de Zavala — that was advertised at the time as one of the "ethnic romances." Unfortunately we have not yet been able to trace further biographical information beyond a note in a later book that she "has lived in Mexico, Spain, and Los Angeles." And while the rare book market loves to prioritize "firsts," leaping to use such a designation in these cases risks perpetuating the erasure of already marginalized authors. Thus we describe the work of Mullan as early Latina romance, no less influential or significant for this more temperate phrasing.

Harlequin American Romance

61
16061
2.25

Kiss Good Night and Say Good-bye

ANA LISA DE LEON

A Candlelight Ecstasy Romance™

27

GOLDEN FIRE, SILVER ICE

Marisa de Zavala

55.

Second Chance at Love
Jove
1981

First printings of the ten titles that comprise the first three months' publications in the influential category romance series by Jove, showcasing older heroines more experienced in relationships.

In this line, each main character has experienced some kind of bittersweet love before: some are divorced, some are widowed, some were jilted, some reunite with a childhood crush. And each fundamentally grapples with navigating romance as a modern woman (as in EMERALD BAY's rear ad copy: "the auburn-haired beauty is divorced and making it in the high-powered world of real estate"). Even the regencies feature such characters, like Philippa Heywood's THE CAUTIOUS HEART (#9), with a heroine "still a captivating beauty ten years after her own scandal-tainted season." The heroes are also a conscious deviation from the trend, sensitive (a word actually used in the rear ad copy) and even capable of tears. Second Chance at Love was, in sum, meant to be romance updated.

Second Chance at Love influenced many others across categories and publishers, especially regarding main characters: while few others tried to make older heroines a standard of their line (with the exception of Zebra's "To Love Again" series in 1992), after Second Chance, the average main character was less likely to be the virginal 18-20 year old that was once the expectation. Today, these books command higher prices on the current market than many of their contemporaries in other lines. Along with Candlelight Ecstasy (item 52), this series "changed the face of romance publishing in the United States," according to its first editor Carolyn Nichols.

Second Chance at Love

1

FLAMENCO NIGHTS

SUSANNA COLLINS

Second Chance at Love

7

EMERALD BAY

WINTER AMES

Second Chance at Love

10

The First Year Of RWA Awards
1981 (awarded 1982)

56.

First printings of the four titles that were the first to win the biggest US industry award for romance writers, best known as the RITAs.

The Romance Writers of America (RWA) was founded in 1980 primarily through the efforts of Vivian Stephens and Rita Clay Estrada after Stephens suggested that writers needed an organization that advocated for them, in addition to holding conferences and offering other types of support. In the UK, such an organization had already been founded in 1960, the Romantic Novelists' Association (by Denise Robins and Alex Stuart, with Vice Presidents Barbara Cartland and Netta Musket). For this new US organization, Estrada was the main advocate from the author side (see item 78); Stephens was "their gateway to publishing and money" as a highly respected editor at a major publishing house (qtd. in Swartz; see item 52). After the first RWA meeting in Houston, six others joined Estrada to form a board of seven members: Barbara Stephens (sister of Vivian Stephens), Celina Rios Mullan (see item 54), Rita Gallagher (mother of Estrada), Parris Afton Bonds, Sondra Stanford, and Peggy Cleaves. The first national conference was held in 1981 (thanks to sponsorship that Stephens had arranged from Dell); in that same year the organization started its first contest, granting an award to an unpublished author called the Golden Heart. The RWA's first awards for published work began in 1982 under the name Golden Medallion. These awards were re-named the RITAs in 1990, partly to honor Estrada, who was the organization's first president, and partly as an acronym for "Romance Is Treasured Always."

The first awards were based on a combination of two major distinctions: contemporary vs. historical, and "category" vs. "mainstream." Best Category Contemporary went to WINNER TAKE ALL by Brooke Hastings (Silhouette Romance #102). Best Mainstream Contemporary went to THE SUN DANCERS by Barbara Faith (Richard Gallen Books). Best Category Historical went to RENDEZVOUS AT GRAMERCY by Constance Ravenlock (Candlelight Regency Special #676). Best Mainstream Historical went to THE DAY BEYOND DESTINY by Anna James (Jove). The four together make an interesting compare and contrast, e.g., the mainstream texts are about double the size of category ones. Yet despite clear differences in subgenre, the heroines with long blonde hair and the heroes with feathered brown hair all look eerily alike across the titles — a mirror of the key problem of the awards from the very beginning that eventually led to their dissolution. Despite more diverse roots in the RWA's initial formation, the first Black author to win a RITA for a novel was Kennedy Ryan, for LONG SHOT in 2019 (category: Best Long Contemporary Romance; a remarkable book that works through issues that non-romance readers don't typically associate with the genre, such as domestic violence); the same year, M. Malone's novella BAD BLOOD also won a RITA. The year before, the RITAs experienced an uproar when they snubbed AN EXTRAORDINARY UNION by Alyssa Cole, a widely acclaimed historical with a Black heroine. Put simply: over the course of more than 35 years, the RITAs were judged and structured in ways that excluded authors who did not maintain the industry's formula of whiteness and heterosexuality. As the RWA's own biggest symbol and honor, the flawed RITAs were one of the most visible examples of the larger cultural issues within the organization. In 2019, hundreds of romance writers pulled their books from consideration in the RITAs in protest over the treatment of author Courtney Milan, whom the RWA had just suspended for "foul language" in tweets about another book's racist descriptions. In response, in 2021 the RITAs were replaced by the Vivian Award, named after RWA co-founder Vivian Stephens. In this move, the RWA signaled its intention to recalibrate back to the philosophy of Stephens from the time of its founding. Whether they will succeed in that endeavor is still to be determined.

Silhouette Romance
Silhouette Romance
Take All

They were bound by passion... and to the island of Rhodes, carved out of rock by the silver sea
$3.95/$4.75/$5.50 JOVE BOOK

DELL • 17289 • 1.75

57.

Circle of Love
Bantam
April 1982

Complete collection of the nine titles in the first month's release of this short-lived category line of sweet contemporary romances, edited by Cathy Camhy.

Circle of Love is now famous in the history of romance as the object lesson of how quickly the modern market could move: conceived at the beginning of the category chaos sparked by Silhouette's entrance into the market and Vivan Stephens's beautiful disruption of contemporaries with more heat at Dell Candlelight Ecstasy in 1980, by the time this line was actually rolled out in April 1982, it was essentially obsolete. The series did attempt to capture contemporary settings: #2, ROYAL WEDDING, is about a US journalist who falls in love with an English photographer while covering Charles and Diana's wedding. But just as the poignant reflections on the royal couple's "fairy-tale romance" now appear painfully innocent, so too did the series strike its audience at the time. The market had been broken open, and readers gravitated towards the new paths that other series were taking, rather than conservative choices like Circle of Love. Bantam's art director at the time, Len Leone, described "the heartaches that went into that line": "Everything, including the packaging, was wrong. It was too wholesome — there was no passion, just controlled cool" (quoted in Guiley 177).

Eventually there would be a backlash against the new sensuality in contemporary romance, leading to the rise of inspirational romances that filled the rapidly abandoned hole in the marketplace (see item 69). But Circle of Love became an Icarian story, warning publishers newly keen on the prospect of romance that readers would reject poorly executed projects. Yet perhaps even more importantly, in its last flails Bantam brought on editor Carolyn Nichols, who followed the market and established a new line of contemporary sensual romances with "liberated" heroines: Loveswept, retrospectively one of the most important series established amid the '80s explosion (item 58).

JULIET
LAWRENCE
THE
RELUCTANT
DAWN

CINDERELLA
SEASON

CIRCLE OF LOVE 1

21502-7 ★ $1.75 ★ A BANTAM ROMANCE

ANNE
NEVILLE
GOLD IN
HER HAIR

CIRCLE OF LOVE 2

MARY
CHRISTOPHER
ROYAL
WEDDING

CIRCLE OF LOVE 3

21508-6 ★ $1.75 ★ A BANTAM ROMANCE

LUCINDA

CIRCLE OF LOVE 7

58.

Loveswept
Bantam
1983-1993

Consecutive run of the first 623 titles (through the tenth anniversary) in the Loveswept series, the author-focused category line that would launch many major writers' careers and have a far-reaching impact on the industry.

Carolyn Nichols did not let the lesson from Bantam's Circle of Love failure go to waste: innovation must be driven where the market is going, not where it had been. "With Loveswept," Nichols told Rosemary Guiley, "we have anticipated that wave of the future" (178). The central concept of Loveswept was to focus on the authors as the stars. This idea may not seem terribly daring outside of the romance industry, but beginning with Mills & Boon (if not even further back, to the likes of Beadle's Dime Novels), romance publishers prioritized line branding and higher turnover over single authors. As we've seen, the market preference for specific authors at Mills & Boon despite its attempt to market series over titles (see items 12, 16, and 18) always suggested an undercurrent of star-driven momentum, and certainly single authors like Barbara Cartland (item 13) were one-woman industries on their own. But, by and large, the 20th-century English-language romance market prioritized series over authors. It took the success of the Avon ladies (item 38) for publishers to realize that, while a single title in their line would reliably sell 200,000 copies, a single blockbuster could sell 2,000,000 copies. In shifting the focus to authors within an otherwise traditional line, Nichols was attempting to bring that development from historicals into the world of contemporary categories.

One of the first requirements for this line was the banning of pseudonyms. Once again, a rule that writers must use their real names would not seem unusual in mainstream publishing. But in mass market romance, pseudonyms were so common as to be expected; by the mid-1980s, there were multiple reference books for pseudonyms, listing all known pen names for each romance author. Nichols required all authors to write under their own names, and their photos and bios were included inside the front and back covers. Loveswept launched in May 1983 with six titles, which went into a second printing two days after launch: it would go on to be one of the longest running series in modern romance, with over 900 titles across nearly two decades. Beyond the real-name requirement for authors, the infamous in-house guidelines of romance publishers were also tossed. The romances could be any subgenre (from contemporaries, to paranormal, to regencies), and could vary in length: they just had to be good. And indeed, many of its authors were blockbuster writers: Sandra Brown wrote Loveswept #1 (HEAVEN'S PRICE, here signed by Brown), and NEW YORK TIMES bestselling authors like Janet Evanovich and Iris Johansen found their feet in the line (Evanovich's second book, THANKSGIVING, is #289; Johansen's first book, STORMY VOWS, is #14). But it wasn't just the careful positioning in the market that made Loveswept influential: it was Nichols's philosophy of encouraging writers to take risks. In a 2012 interview, romance author Theresa Weir asserted that "Loveswept changed the landscape of romance. They removed the boundaries. They encouraged writers to color outside the lines. The books were fresh and fun and fast and daring."

LOVESWEPT • 15
Helen Mittermeyer
Brief Delight
LOVESWEPT • 14
Iris Johansen
Stormy Vows
LOVESWEPT • 13
Joan J. Dom
Tiger Lady
LOVESWEPT • 12
Joan J. Domni
Hunter's Payn
LOVESWEPT • 11
Noelle Berry
Beloved Intru
Helen Mittermeyer · Surrender
Heaven's Price
Fayrene F
Silver Mirr
Carla Ne
Matchin
All

59.

Heartline Romances
Holloway House
1983-1984

Eight titles from the "first romance line oriented for black female readership" (ATLANTA DAILY WORLD, quoted in Nishikawa) — issued by Holloway House, the Los Angeles-based publisher that specialized in pulp paperbacks with Black main characters.

White-owned Holloway House began in 1973, publishing genre fiction that focused on hyper-masculine performance, such as crime novels and westerns. While the characters were Black, these pulps were initially written by white writers and meant for white audiences. But over time, their audience shifted to a Black readership — and Black writers began publishing there in what Kinohi Nishikawa calls a Black "literary underground." A decade into its existence, the Heartline Romances capture this gradual shift: while most of the authors here are white, writing under pen names, Nishikawa notes that Black women also contributed to the line, including Genia Fogelson (whose work TIDES OF PASSION is included here).

The principle that romances are best when written by dedicated romance readers holds true in the case of the Heartline Romances, which often betray a lack of connection with the material (as Nishikawa describes in more detail in his study of Holloway House, STREET PLAYERS). Ultimately, the line — with all the potential to fill a real market need — failed in its poor execution. The next concerted attempt by romance publishers to reach Black audiences would not arrive until the indie presses of the early 1990s (see item 64).

Holloway House
Heartline Romances
BH094 $1.95
Love Note
barbara howard
Holloway House
Heartline
Song
eene
Heartbe
joyce lezán
BH098 $1.95
Lover's
Holida
joyce

60.

Harlequin American Romance
April 1983

Four titles that make up the complete first month's run of the Harlequin response to Silhouette's strategy of publishing more US authors, issued under the editorial direction of Vivian Stephens.

Harlequin American Romance was one of two lines (along with Superromance, item 51) issued specifically to meet Silhouette's market challenge. Stephens was a rising star in romance publishing after her success with Dell Candlelight Ecstasy, and Harlequin lured her away with a large pay increase. At Harlequin, Stephens continued to play on her strengths, with more mature heroines, erotic content, and a no-nonsense approach to the 1980s woman reader. The heroines she published not only had careers, but "had the more interesting job" (WHERE THE HEART ROAMS). In another interview from this era, she sums up the difference between this new category and the others in the crowded market as "fantasy within the realm of reality" (NIGHTLINE). For instance, in NOW AND FOREVER (#4), the heroine is a single mother who treasures her independence and who sometimes swears (mildly); the hero is a pioneer in green energy; and the story references, if obliquely, both condoms and birth control pills. Stephens's control of the line would also lead to the first Harlequins by a Black author featuring Black protagonists (item 62).

This set includes one copy signed by the author with a lovely inscription ("This was #1 — please be kind!"; referring to Barbara Bretton's first published book); all are first printings except #2, where I've chosen the next printing after release (the third overall) because it was sent as a "complimentary copy" to Harlequin's existing mail subscribers to encourage them to try the new line. It is noteworthy for having a different editorial note than the regularly distributed first printings, including a subtle jab at Silhouette (which published English and US authors together): "Harlequin American Romance is distinguished by being the only romance series written about American women, by American women and for American women."

In bumping up the sensuality, Harlequin American Romances also sought to learn from the success of Dell's Candlelight Ecstasy, which is clear from their poaching of the series's creator. Silhouette, for its part, had also responded to Ecstasy in 1982 with its line Special Edition, which editor Karen Solem emphasized "touched upon topics previously taboo in contemporary romances, such as women getting out of abusive marriages and making a new life for themselves" (Guiley 163; although as item 28 suggests, this was more indicative of the North American market). Harlequin American Romance was not just a reaction to Silhouette's US authors, but to Special Edition specifically. Even considering the millions lost in the category wars, the looming presence of Silhouette eventually resulted in what must have been one of the worst decisions ever made by a modern romance publisher: when Harlequin finally negotiated the acquisition of Silhouette in 1984, they laid Stephens off as redundant. According to Mimi Swartz in a recent profile, "When the company refused to pay her severance, she threatened to sue, which in turn left her with a reputation as a troublemaker." Stephens was unable to secure another full-time editorial position because of the fight, and turned to freelance work (notably acting as an agent for Beverly Jenkins in the 1990s, item 44) before fully retiring in Houston.

Harlequin American Romance
1
2.25
Tomorrow's Promise
SANDRA BROWN
Harlequin American
4
2.25

61.

Finding Mr. Right series
Avon
1983

Two first printings from the historical single-title romance giant's first foray into contemporary category romance, conceived with an innovation meant to stand out in a crowded market: two heroes the heroine must choose between.

The punchy marketing word for the series was "sophisticated," as described by co-creator Denise Marcil: "the sexiness and sophistication of the big women's fiction books [put] in the identifiable package of the successful category romance" (quoted in Guiley 262). The heroines are intrepid, career-driven, confident, and often leaders in their respective fields.

With its focus on the heroine's agency, Finding Mr. Right is one of the series introduced in the 1980s that best exemplifies the effect of second-wave feminism on popular romance. This context was very much part of the series's philosophy even beyond the formula innovation. #1 in the series, PAPER TIGER, is downright meta about it: the heroine is a newspaper columnist who specializes in writing about women's rights. The book begins with her boyfriend moving out because he is threatened by her feminism: "I can't handle you and your causes. Look, you know I agree with you about women's rights. I wholly support equality of the sexes, but your damn column [...] Every day you have to report about some new and outrageous inequity. It's your job. But my job is programming computers, and I work with a bunch of people who give me flak every day about what you write. They make jokes about it, Hilary, and they ridicule me for living with you." In the end, the heroine not only does not quit her job after finding love (a common ending for conservative career romances, as in item 24), but the last page leaves the couple happily talking about how the heroine doesn't want children.

Unfortunately, the series was a failure. The success of other lines with career-oriented sensual modern heroines indicates it was not this aspect of the series that sunk it: rather, the industry conclusion was that their audience didn't want stories that undermined the concept of "the one." While many romances feature secondary characters that can be love interests (for either of the main characters), traditionally they serve as the foil or the catalyst that ultimately helps the couple realize they are meant to be. Finding Mr. Right's concept of choosing between two equally acceptable men turned readers off. Further, there were behind-the-scenes disputes about the nature of the line: in an interview with John Markert, editorial director Page Cuddy said she expected it to compete with the category market of Harlequin et al. — but the creators Denise Marcil and Meredith Bernstein had an "upscale" market in mind. The lack of unified championing led to a distinctly low-energy execution, with little spent on marketing. This consequence is felt even today by the collector, as titles in this line are strikingly difficult to find. The series released about a book per month from February to October, producing nine total, then shuttered: the first and last titles are represented here.

AVON
84996
$2.75
WAS THIS THE
THRILL OF A MOMENT-
OR THE BEGINNING
OF LOVE?
THAW
ENDS
HENRICHS
SHE HA
EVERYTH
TO OFFE
THE RIGHT
PAPE
TIGE

62.

Sandra Kitt Collection
1984-1995

First printings of Sandra Kitt's first three published books, along with a first printing of the first book she wrote (but which was not published for over a decade).

"I wanted to show that when it comes to love, there are no rules."

Kitt wrote her first manuscript in 1981, but her first published book did not appear until 1984 — and it was a different work entirely. That first novel, THE COLOR OF LOVE, featured an interracial romance between a Black woman and a white police officer. "I had never seen a book like that before. I had never seen an interracial story that wasn't just about, you know, a Black guy and a white woman getting together, but exploring the hesitancies, the difficulties, their fears, everything, to make it real," Kitt said in a 2020 interview with Julie E. Moody-Freeman. However, she couldn't sell the manuscript. According to Kitt, "The consensus and opinion at that time in history was that the market and the publishers, the industry, was not ready for an interracial story." Even Vivian Stephens, who would publish her first two books, rejected it on that basis. "They all thought it was a really good book. But they just felt, 'we didn't know what to do with it.' 'We don't know how we'd market it…" With that feedback, and with more stories bursting out of her, Kitt worked in earnest to see her books published.

Next, a December 1982 article of BLACK ENTERPRISE described Kitt's book ALL GOOD THINGS as set to be published in 1983 within Berkley/Jove's Second Chance at Love (item 55), but that deal apparently evaporated. In 1983, after Vivan Stephens had just moved to Harlequin to found their American series (item 60), Kitt cold-called her and asked Stephens what she was looking for. "She gave me a quick two-hour tutorial in publishing, what she was looking for, what the industry was like." The call ended with Stephens asking to see two of Kitt's books. Ten days later, Stephens called Kitt back to say she was buying them both. They were released as RITES OF SPRING and ADAM AND EVA. RITES OF SPRING featured white main characters, but all the major secondary characters were Black. Kitt explained, "I thought, 'OK, this is a sneaky way for me to get in my Black characters." ADAM AND EVA became the first published Harlequin featuring Black main characters.

Kitt also placed a book with a different publisher in 1984, ALL GOOD THINGS, released by Doubleday as a YA romance under their Starlight series. (Note this is the same title listed in the BLACK ENTERPRISE article as slated for Second Chance at Love, but that never appeared. Here it was presumably revised for a younger audience, if the same book at all.) ALL GOOD THINGS was aimed at the high school library market, and thus published as a hardcover. Starlight would publish a number of Black romance authors in this era, notably Barbara Stephens and Valerie Flournoy.

These three books established Kitt's reputation, but all her subsequent books featured white characters — until the early 1990s, when Walter Zacharias decided to "put his money where his mouth was" (according to Kitt). When he founded a line for Black romances, Arabesque, he approached Kitt to be the headliner with SERENADE (see item 97). The following year, in 1995, Kitt's very first manuscript — the interracial romance titled THE COLOR OF LOVE — finally saw its way to print.

Harlequin American Romance
86
16086
2.25
Adam and Eva
SANDRA KITT
Dick Hatfield
GOOD THINGS
BY SANDRA KITT
Jackie had led the glamorous life of a star, but what she really wanted was a life that spotlighted love...
A Starlight Romance
THE COLOR OF LOVE
SANDRA

63.

Five novels under five pseudonyms in five different category romances

Maureen Wartski
1982-1985

A small collection of romances by the Eurasian American author born in Japan, contrasting the branding of each category through the output of a single person.

This collection includes a longer historical romance through Pocket Book's Tapestry Romance; a Berkley/Jove Second Chance at Love contemporary with a divorced heroine; a sensual contemporary from NAL's Rapture Romance (which failed to differentiate itself in the category market and folded in two years); an even steamier contemporary from Harlequin's new Temptation line (another response to Dell Candlelight Ecstasy and Silhouette Desire that was the most explicit yet introduced); and a regency.

Wenying Xu's HISTORICAL DICTIONARY OF ASIAN AMERICAN LITERATURE AND THEATER, lists Wartski as a Japanese American novelist and mentions that "although her focus is on writing for young people," Wartski also wrote romances. Indeed, Wartski's YA books in the critically acclaimed New Realism style are the only books currently mentioned on Wartski's Wikipedia page, with her 13th and final children's book published in 2010. Yet simultaneous to this "respectable" career, Wartski pursued a shadow career as a romance author for eight different romance publishers under at least five different pseudonyms, which totaled over double her output in YA and children's literature. But it is together that we see themes and arcs in her career as a whole: while her "serious" works might deal with violence against Asian Americans (CANDLE IN THE WIND), or the struggles of Vietnamese War refugees (A BOAT TO NOWHERE); her "frivolous" works include a Japanese Russian hero who runs "Akira Industries"; or a Japanese British heroine in Tokugawa-era Japan (early 1600s), just before the country closed its borders to Western trade for over 200 years.

Wartski's writing career was guided by a belief in the importance of speaking from a multicultural perspective: "Through multicultural literature," she wrote in a 2005 article for THE ENGLISH JOURNAL, "we can show that there is a great deal to be learned from people who have had different cultural experiences." In her own writing about the subject, as well as in critical essays about her work, this concept is focused solely on her gritty YA material. But all along, she was also incorporating this concept into romances, composing happy endings for biracial characters, or bringing in elements of her own upbringing to stories about white characters (like the hero who becomes a successful entrepreneur through applying Japanese principles of business in FLOWER OF DESIRE). Wartski's career is also an example of how single-author romance collections can be especially interesting: when the skeleton of each book is similar, it is the variations found in giving them flesh and blood that stand out.

HISTORICAL
ROMANCE
49513-5
$2.95
Tapestry
#27
Only $2.95
Would her beauty trap her forever?
Winter Blossom
Cynthia Sinclair

64.

Marron, Odyssey, Genesis
1990-1996

Four contemporary Black romances by first time authors, published by three independent presses: Marron Publisher's "Romance in Black" imprint, Odyssey Press, and Genesis Press's "Indigo Love Series" imprint. All first printings; two titles signed by the author.

All the books included here were their author's first novels: all four of them would go on to publish multiple books, especially with Arabesque. Donna Hill, Eboni Snoe, and Margie Walker would in fact be among the authors who published in the first six months of the Arabesque line (see item 97). Hampton would later publish with Arabesque and elsewhere under the name Robin Hampton Allen. Veterans, too, like Barbara Stephens and Sandra Kitt found homes for their work in these presses. Snoe's title included here is of special note. The definitive critical work investigating sheik romances, Hsu-Ming Teo's DESERT PASSIONS, dates the first sheik romance novel featuring an African American woman to 2002, Brenda Jackson's DELANEY'S DESERT SHEIKH; Snoe's A SHEIK'S SPELL, with an African American "research scientist" heroine, predates it by over a decade.

These small presses published many new authors whose books were being passed up by major firms due to a perceived lack of demand by white gatekeepers. This assumption was proven false not only by Arabesque's success, but by the rollout of multiple small presses to meet the demand observed on the ground. Publications run entirely by Black creators also made it easier to depict Black cultures with more nuance and variety, rather than with a more monolithic approach often encouraged by white editors at major houses. As Ann Yvonne White notes, "Books published by Genesis Press include characters and themes that negotiate, conflict with, and even oppose some of the problematic mainstream messages contained in current dominant forms of African American media [...] This is significant because cultural power includes the ability to define images that circulate in culture" (4).

Silver Spring-based Odyssey Press deserves special mention as a company devoted solely to publishing Black romances, represented here with two titles. It was founded by Leticia Peoples in 1990 at age 50 from her federal retirement funds. She explained the impetus to THE WASHINGTON POST in a 1991 interview: "Millions of black women read romance novels but major publishers don't seem receptive to our voice, our culture." Peoples also described three goals of the Press beyond meeting the market demand. First: "To provide black women with contemporary, positive stories featuring heroes and heroines of African descent with whom they can more closely identify." Second: "Through the young adult series, to address social issues that confront the young black adult, within a romantic context, and make them aware of positive alternatives." Third: "Through historical romance, to provide an informative anthology about the black experience in history as well as a compelling love story." Like many small presses, Peoples's project was an act of community building around the central shared experience of reading.

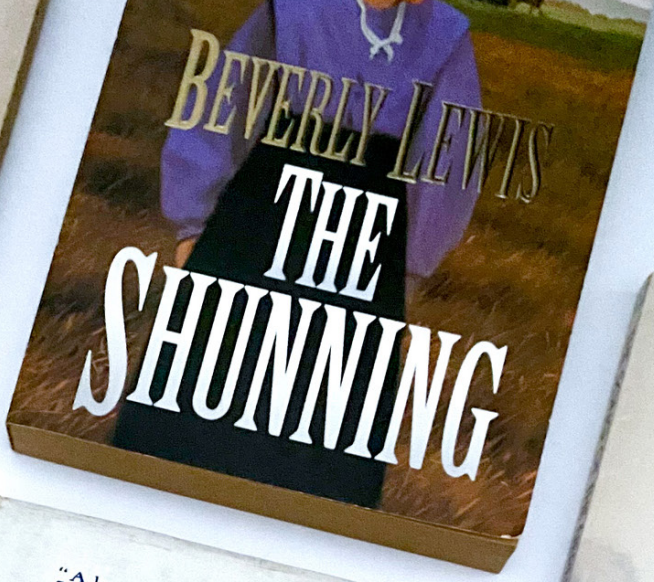
Robin
Lynette
Hampton
Breeze
Sensuous Love Stories for Today's Black Woman
Indigo

Eboni Snoe

ROOMS
OF THE
HEART
ODYSSEY • US $4.25 / CAN $5.25
HILL

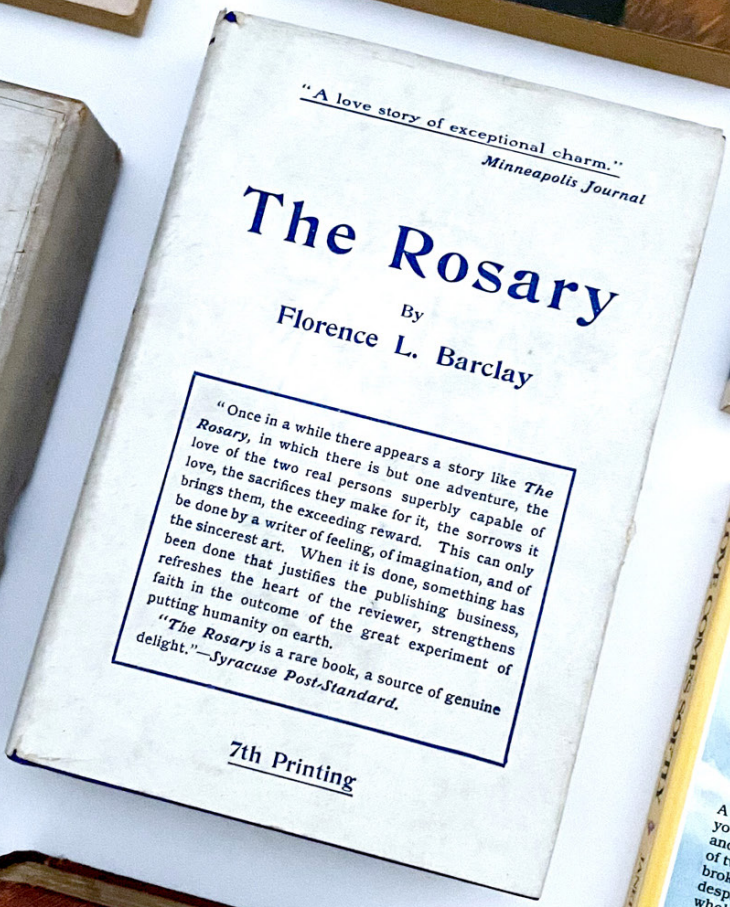
ROMANCE IN BLACK

JEANETTE GILGE
Author of the Best Selling "NEVER MISS A SUNSET"


BEVERLY LEWIS
THE SHUNNING

SANDY DENG

OF
DELL


"A love story of exceptional charm."
Minneapolis Journal
The Rosary
By
Florence L. Barclay
"Once in a while there appears a story like The Rosary, in which there is but one adventure, the love of the two real persons superbly capable of love, the sacrifices they make for it, the sorrows it brings them, the exceeding reward. This can only be done by a writer of feeling, of imagination, and of the sincerest art. When it is done, something has been done that justifies the publishing business, refreshes the heart of the reviewer, strengthens faith in the outcome of the great experiment of putting humanity on earth.
"The Rosary is a rare book, a source of genuine delight."—Syracuse Post-Standard.
7th Printing

LOVE COMES SOFTLY
JANETTE OKE
A tragic accident, a grief-stricken young widow, a lonely father and child—a tender story of two hearts broken by despair finding wholeness through patience, loyalty, and faith in God.

St. ELMO

Inspirationals

65.

St. Elmo
Augusta J. Evans
1867

Scarce first edition of one of the best-selling US novels of the 19th century, in which a Byronic hero must reform himself before he and the heroine can have their HEA.

This coming-of-age novel uses romance as the framing structure for the lovers' own independent spiritual journeys that they both must experience separately before tying their lives together.

Due to the influence of critics like F.O. Matthiessen, we think of authors like Emerson, Whitman, Hawthorne, and Melville when it comes to the "rise" of US fiction in the 1850s. But in fact it was mostly women who dominated the literary scene of that era. It was not just Harriet Beecher Stowe, but also Susan Warner, Maria Cummins, Caroline Lee Hentz, Augusta Jane Evans, and others who kept breaking the best-seller records. ST. ELMO, for example, sold over a million copies in just a few months. In her landmark study of US women's fiction, Nina Baym describes ST. ELMO as the moment when "the novel of feminine trials and triumph reached its most complex and most popular expression" (276). Baym sees the heroines in Evans's novels as the pinnacle of the strong, independent, intelligent and capable woman that was, in fact, quite popular during the age of Hawthorne and Melville — though this popularity has since been largely buried and forgotten.

ST. ELMO features a hurt and haunted Byronic hero, by now well established in romance (see JANE EYRE, item 71), but also contains elements more common in late 20th-century romance: the heroine rejects the hero until he has proven himself. She doesn't simply accept his initial interest, but finds her own value and happiness independently before settling, quite unintentionally, into an HEA. This is something of an equitable expansion of a more typical theme of 18th- and 19th-century romances, which often depicted heroines' mistakes and growth as part of a larger moral for the target audience of women readers (as in item 34). In ST. ELMO the reformation of the hero — a major theme of modern romance — is less about the heroine trying to "fix" him and more about each learning to become their truest, best selves before they are worthy of each other. It is, like many romances, fundamentally a story of self-realization.

St.
ELMO

66.

The Rosary
Florence L. Barclay
1909 (here 1910)

Early printing in the rare jacket of the blockbuster inspirational romance featuring a "plain" heroine and a disabled hero, "said to have been read and wept over by every housemaid in the British Isles" (Rachel Anderson).

THE ROSARY mixed the religion-soaked bestsellers of the 19th century (like WIDE, WIDE WORLD) with a passion made possible by Elinor Glyn (see item 11). In it, a 30-year old upper class heroine falls in love with a younger artist "whose portraits in that year's Academy had created much interest in the artistic world, and whose violet shirt had just been so severely censured." (It's worth noting the bright purple boards of THE ROSARY's binding.) The two begin as close friends, bantering about the philosophy of art and especially the nature of beauty. When the hero proposes, she rejects him because she is "plain" and cannot accept that a handsome artist obsessed with beauty could be happy in a marriage with her. They are reunited years later after the hero has been blinded in a shooting accident, setting their reconciliation in motion.

With a name like THE ROSARY and a reputation for its religious perspective dominating the novel, this is not a book that modern readers might normally pick up to read. But there is a reason scholars often pair it with the work of Glyn: the book not only simmers with the connection between the lovers, but carries on the plot with energy and panache that modern prejudices might not expect. The title, which evokes a sense of austerity and restraint, in fact comes from a popular love song of the era and isn't about a real rosary at all: "The hours I spent with thee, dear heart, / Are as a string of pearls to me; / I count them over, ev'ry one apart, / My rosary, — my rosary." In the book, the heroine's performance of this song is what makes the hero fall in love with her. The title thus captures the heart of the romance — the moment of falling in love — using a religious item as a metaphor. As with Glyn (though much more directly so), true love in THE ROSARY is one of the ultimate ways that people can access the divine: it is inherently spiritual.

THE ROSARY was part of a larger trend in this era of spiritually inflected (specifically Christian) English-language romances, in which Grace Livingston Hill was another popular author. What makes it noteworthy is its blockbuster status: it was a runaway bestseller for years on end; parodied by PUNCH; made into at least five films; and described by the Queen of England herself, Alexandra of Denmark, as her favorite book of the year. Copies of the first printing are rare, as are any early printings in their original dust jackets.

The Rosary
by
Florence L. Barclay
The Rosary
Barclay
The
By
Florence L. Barc
"Once in a while there appears a
Rosary, in which there
love of the

67.

The Way of an Eagle
Ethel M. Dell
1911 (here 1916)

Deluxe "Fine Edition" — in the original dust jacket and the original box — of this influential romance, one of Barbara Cartland's favorite novels.

THE WAY OF AN EAGLE was Ethel Dell's first book, and its success a surprise to everyone. In pairing action and adventure with the chaste and pious idealized English heroine, Dell combined two strands of popular writing into a single romantic thriller. While she was not the first to do so (item 5 is another version of adventure romance), her timing was excellent: a natural progression after the success of Glyn's THREE WEEKS (item 11) and Barclay's THE ROSARY (item 66).

Further, Dell's style was ineffably compelling. Rachel Anderson summarizes her books as having "a boisterous power, an irresistible quality about them, defined by Queenie Leavis as sheer luxuriant vitality" (209). The adventure-romance approach would thrive in the 20th century, with Dell's influence obvious upon the likes of Louise Gerard (item 12), all the way through to modern writers like Nora Roberts (item 53). And, of course, Dell's books were the favorites of the single most successful 20th-century romance author, Barbara Cartland (see item 13).

THE WAY OF AN EAGLE is set in colonially occupied India (with all the imperialist and racist baggage that entails), where the heroine's spiritual doubts are strained further by scenes of battle and violence. Unlike Glyn's heroine, Dell's is a virgin willing to protect that status with her life — yet they are unexpectedly similar in focusing on the theme of love as spiritually transcendent: true love is a religious experience, not a worldly one. Anderson also calls Dell "an early perfectionist at hot literary embraces."

This book is quite elusive in its first printing: it went through literally dozens of printings in the first few years. Many of the A.L. Burt US reprints are misidentified as firsts: a good example of the habit of many online sellers to attribute "first edition" to a book they're selling based on no evidence whatsoever. The edition here was produced and marketed in the same manner as the deluxe gift editions of classic texts that publishers issued for the holiday season, such as Arthur Rackham's illustrated tales of the Brothers Grimm — encouraging, if not implying, a "classic" status to a contemporary popular novel.

THE WAY O
AN EAGLE
BY ETHEL M. DE

68.

Love Comes Softly
Janette Oke
1979

First edition of a pivotal inspirational romance that set the tone for the modern subgenre.

After WWII, religiously inflected romance novels fell out of favor, only to come roaring back again with the 1972 bestseller TWO FROM GALILEE by Marjorie Holmes (about Mary and Joseph of the Christian New Testament). But it was LOVE COMES SOFTLY that paved the way in post-war US publishing for thinking about original characters falling in love in a highly spiritual setting. While traditional publishing houses were initially indifferent to the idea of modern inspirational romances, it was Christian houses that took the risk. In an interview with John Markert, David Long of Bethany House suggested that their foray into the field was "because its vice president of editorial at the time, Carol Johnson, was one of the few women working in the [Christian publishing] industry" (loc. 4061).

LOVE COMES SOFTLY is billed as "a compelling love story set in the 'LITTLE HOUSE ON THE PRAIRIE' era" (rear wrapper). A young pioneer woman sets out West, only to become a widow with a newborn; she finds "wholeness through patience, loyalty, and faith in God" — and a marriage of convenience. The book typifies another trait common in inspirational romance, but significantly less common in mainstream romance: an emotionally softer, more tender hero.

It took some time to crack the bibliographic puzzle of Bethany House publications, which feature the exact same copyright page for many later printings. The biggest indicator across publications is the end matter. In this case, the earliest printing ends with the text, followed by two blanks; later printings contain notices of different kinds (depending on the date of issue) advertising other books by Oke. The earliest printing also has a $2.95 cover price, "Bethany Fellowship Inc." on the rear wrapper (later printings list "Bethany House Publishers") and the Fellowship logo on the spine. Later printings have the House logo, and still later ones have an additional covered wagon symbol. Among the laughably large number of copies purchased in pursuit of a first printing, where nearly every copy is listed by the unchanging information on the copyright page, I discovered a number of additional differences between various later printings as well. In all, a challenge to obtain in the first printing, and rare thus.

LOVE COMES SOFTLY

JANETTE OKE

$2.95

A tragic accident, a grief-stricken young widow, a lonely father and child—a tender story of two hearts broken by despair finding wholeness through patience, loyalty, and faith n God.

69.

Serenade Saga
Zondervan
1984

First printings of four early titles in Zondervan's Serenade Saga line of inspirational romances, published in reaction to the increased sensuality of romances by the major publishers.

Zondervan was not only one of the earliest publishers to experiment with a dedicated Christian romance line, but its success led to as many as a dozen imitators. Amid the competition, Zondervan was also one of the longest lasting inspirational romance publishers, along with Bethany House and Harvest House.

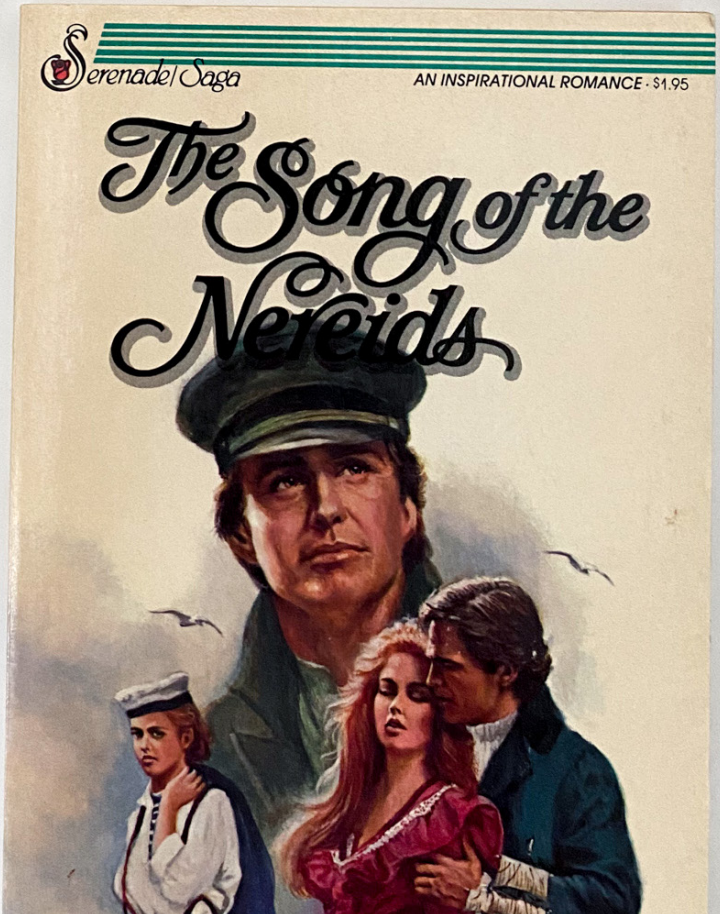
Some books in the Serenade Saga series are contemporaries, some historicals: the uniform branding and palette (suggesting something of a warm patina) make it difficult to distinguish without reading for a few pages. But that fuzziness seems intentional: this line was meant to evoke a sense of "old-fashioned values" in contrast to the modern women of Dell, Silhouette, and Harlequin. The series was also more commonly distributed outside of mainstream publishing contexts: instead of placement in stores like Waldenbooks and B. Dalton, Zondervan's line found fertile ground in Christian bookstores. This difference in distribution was, for instance, one of the main problems that Silhouette ran into when it tried its own short-lived line, "Inspirational Romances," in imitation of Zondervan.

These romances tend to feature either only chaste kissing or, at most, will be "closed door" (i.e. sexual activity is not described on page). And while these books are clearly Christian, the religious themes often lack specificity as a way to appeal to as wide a range of Christian readers as possible. Zondervan sought to publish romances that made faith as central to the developing relationship as love. That balance is spelled out clearly in the books' ad copy, as in THE SONG OF THE NEREIDS: "What she did not anticipate was that the handsome sea captain whom she had chosen to be her deliverer would reverse her plans completely — because of his loving God."

JEANETTE GILGE
Author of the Best Selling . . . "NEVER MISS A SUNSET"

0 25986 46432
a ZONDERVAN PUBLICATION

possible problems,
never dreamed her
e's bright future
dimmed by so
an object as Anna's
ir.
t young
life among
gle.
living his
d care.
gic—but
good
ROMANCE
-310-46482-X


Serenade/Saga
AN INSPIRATIONAL ROMANCE · $1.95
The Song of the Nereids

70.

The Shunning
Beverly Lewis
1997

First printing of the inspirational romance credited with jumpstarting the Amish romance subgenre.

Set in Lancaster County, Pennsylvania, THE SHUNNING was a surprise hit: the Bethany House vice president of marketing thought it would sell some 25,000 copies, but it sold over 150,000 in the first year, and has hit over a million today — "the biggest sales projection number I've ever missed in my life," he admitted (quoted in Weaver-Zercher 46). Christian romances had continued to sell well within their sphere, but THE SHUNNING broke into the mainstream, becoming a national best-seller.

Immediately after this, two other authors of Amish romances, Wanda Brunstetter and Cindy Woodsmall, saw similar success — and the genre of "bonnet books" was born. It was so successful that one Bethany House exec quipped, "You slap a bonnet on the cover and double the sales" (NEWSWEEK). None of these women were Amish, and they were writing for women like themselves, who were drawn to the pastoral and seemingly wholesome setting that differed so much from their own lives. In an interview with John Markert, David Long (senior acquisitions editor at Bethany House) pointed out retrospectively that these books hit their stride right when Walmart started carrying Christian fiction titles more heavily — a fact that dovetails with Harlequin's own market success via targeting grocery stories, drug stores, and other non-traditional distribution sites. As Markert observes of the market that grew from this beginning: "Every editor today acknowledges what no one foresaw: Amish is an entire category unto itself."

Bethany House firsts are especially difficult to track down on the market because the title page and copyright information remains the same across printings (for more ref. item 68). The key is the back matter, which of course is rarely photographed in listings. In studying different copies, I have determined the leaf following the main text in the first printing that advertises Lewis's other books lists titles through ECHOES IN THE WIND, confirmed through images provided by the publisher of their own file copy.

THE SHINING

MISTRESS OF MELLYN
A romantic novel of suspense by
VICTORIA HOLT
OBSESSION
LORI HERTER
High Walk to Wandlemere
DELL
3541
95c
HER DOUBLE LIFE.
By
Mrs.
AIRS ABOVE THE GROUND
Season of evil
LANCER BOOKS 72-784 50¢
Laden with lurking evil from the past, the strange old house seemed to pulse with its own life —and with almost human hatred for its beautiful young
A Paperback Library Gothic
CAMPUS
JANE
Charlotte
A NOVEL OF
Chelsea Quinn

Gothic Romantic Suspense and Paranormal

Jane Eyre
Charlotte Brontë
First published 1847

71.

A selection of 1960s and 1970s editions, in three different languages, from the heyday of the gothic romance trend, selected to highlight JANE EYRE's relationship to the modern genre.

Like those of Jane Austen, the works of the Brontë sisters are among the most formative models for modern romance. Charlotte Brontë was working within a gothic tradition, well established by the 1840s, but with one significant difference. The novels of the genre's roots took place in medieval settings; JANE EYRE (and WUTHERING HEIGHTS) brought the plot into a contemporary setting. This would be an important innovation for modern gothic romances: the gothics that dominated in the 1960s and '70s were situated almost exclusively in contemporary environments — or, in the Victorian era: the period of the Brontë sisters.

The second significant trait of JANE EYRE (and WUTHERING HEIGHTS) that would impact romance is the conflation of the hero and the villain into a single Byronic character (see also item 31). This would become a central feature of popular romance in the 20th century, in which the first main character must conquer, in one form or another, the obstacles presented by this type of hero — e.g. his often sexist dismissals, his suspicion of motives, his inability to connect emotionally — in order for their love to succeed. The peculiar trope of hero-as-villain, uncommon in other genres but foundational in romance, speaks to the inherent tension of a genre that has historically focused on women — largely for women, by women, and about women's triumph — but must navigate the boundaries of the patriarchal society in which it is written. (And this navigation remains tricky even as the genre has expanded to include more voices from marginalized genders and/or sexualities, all of which also tend to be undermined by patriarchal defaults.) The trope creates a Jekyll and Hyde out of the love interest: the Jekyll aspect is the person the main character falls in love with, and the Hyde aspect is the villain whose acceptance of patriarchal structures harms them both.

At the time of its original publication, JANE EYRE was called by some "a dangerous book" — a phrase chosen in fact by a fellow woman writer, Anne Mozley, who argued in a review of VILLETTE that Charlotte Brontë's heroines are "without the feminine element, infringers of modest restraints, despisers of bashful fears, self-reliant, contemptuous of prescriptive decorum" (CHRISTIAN REMEMBRANCER, April 1853). But despite that critical catnip, JANE EYRE's association with popular romance actually deflated its canonical reputation for much of the 20th century, as observed by Lucasta Miller: "In the midcentury it was commonplace to find Emily described as the sole Brontë genius [...] The connection between JANE EYRE and mass-market romantic fiction did not do it any favors among highbrow critics, and it suffered in comparison with Emily's novel" (177). Today that reputation has shifted, thanks to a wave of feminist recovery works like Gilbert and Gubar's THE MADWOMAN IN THE ATTIC (1979).

These three editions (one from the US, one from France, one from Italy) play up the gothic aspects of JANE EYRE: scenes of vertigo-inducing architecture, candles casting shadows, an aesthetically pleasing sense of doom. They were all published after the gothic romance trend of the 1960s and early '70s was well underway. In using the marketing of that subgenre to advertise one the main books that served as its inspiration, these copies pick up, revise, and return such elements back to the start: a gothic romance ouroboros. JANE EYRE retains an intriguing liminal place between popular romance and canonical classic literature.

CAMPUS CLASSIC • T 410 60c

JANE EYRE

Charlotte Brontë

72.

Her Double Life
Mrs. Harriet Lewis
1888

First edition in book form of this suspenseful romance with an active, adventurous heroine, the drama turning on questions of power and property.

HER DOUBLE LIFE is an excellent example of Jan Cohn's assertion that "Romance tells over and over a story about power deeply encoded within a story about love" (3). Harriet Lewis specialized in adventure romances, full of intrigue, but with plots driven by active heroines: "The male characters deal in words, but the heroine acts and prevails; she is her own champion" (Cohn 80).

In this sensation novel (what we might categorize today as romantic suspense), a murder mystery is solved alongside the heroine coming into her own and marrying the hero. The thriller aspect revolves around a plot to obtain the inheritance of a marquis. It brings the economic focus of 18th- and early 19th-century courtship novels (often very concerned with the transactional aspect of a union) into the era of sensational adventure fiction that blossomed in the United States after the Civil War. But these adventurous romances ascribed more agency to women than we often assume today: "Passivity cannot be attributed to the Victorian heroines in the fiction of Harriet Lewis [...] those heroines assum[e] masculine ambitions and undertak[e] masculine adventures on their way to money and power, usually in direct conflict with the villain" (Cohn 167).

Many of Lewis's works were first published serially; this one first appeared in the NEW YORK LEDGER, 1869. Many of them never made it into book form, and thus succumbed to the side-effect of ephemerality: they stopped being read because they were not easily available. The publisher of this volume made a series out of Lewis's LEDGER appearances: "The issuing of this beautiful story […] in book form, inaugurates the New York Ledger Library, which will comprise a series of the choicest and most popular stories that have been published in the LEDGER during the last quarter century." It is rare in the market and institutionally.

HE
DOUBL

Mrs.
H
L

73.

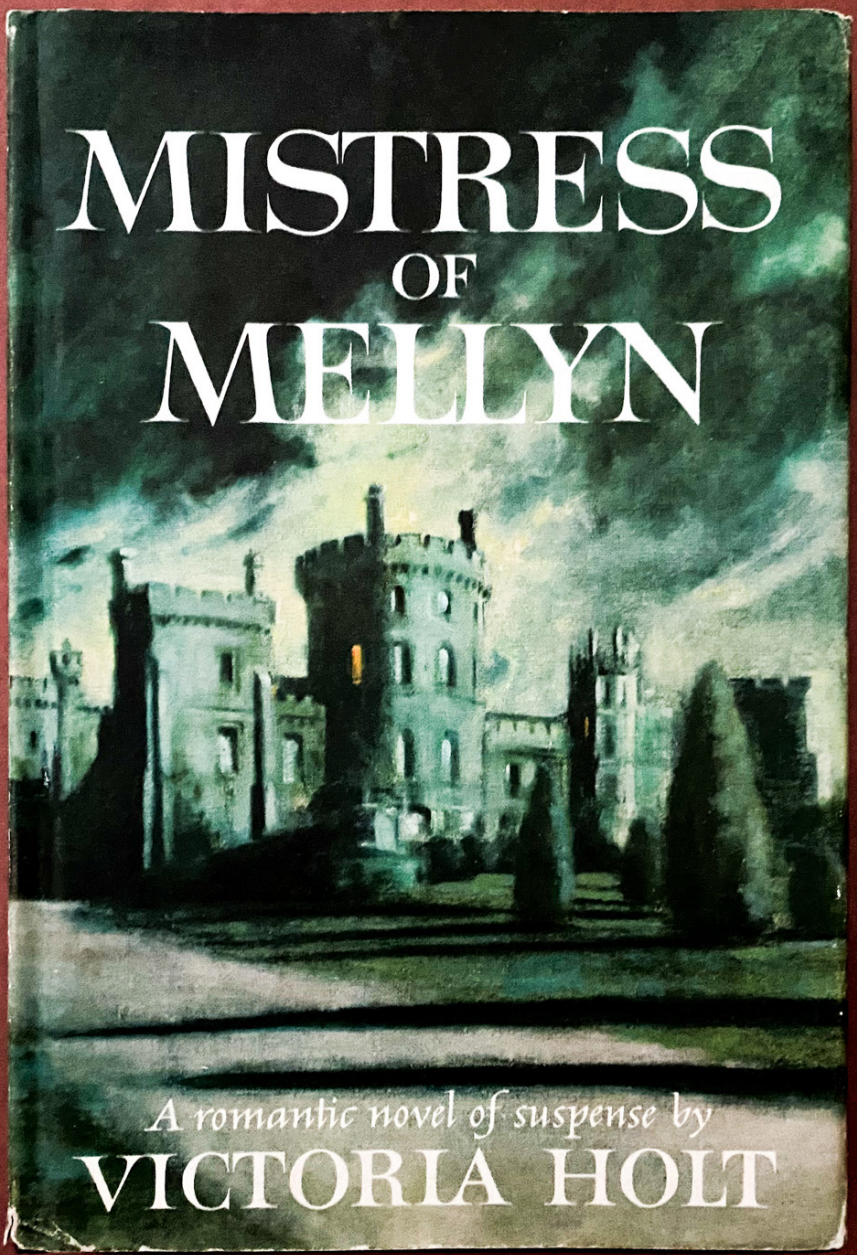
Moura
Virginia Coffman
1959

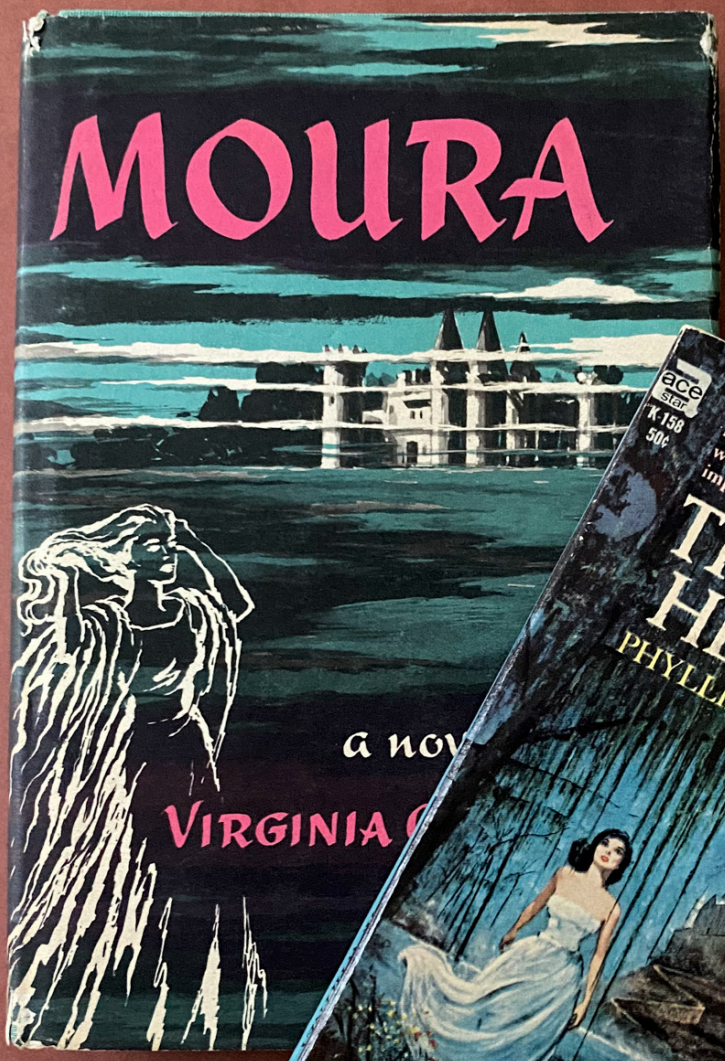
Mistress of Mellyn
Victoria Holt
1960

Thunder Heights
Phyllis A. Whitney
1960

First editions of the three books that launched the gothic romance subgenre, which reigned in US bookstores during the 1960s and early 1970s.

This modern development in the wider tradition of gothic novels was inspired by two major literary grandmothers: JANE EYRE (item 71); and REBECCA, by Daphne du Maurier (1938; not included here because the romance element is part of the framework rather than the plot). Many of the '60s gothic romances reference at least one of these two novels, if not both, in their covers' ad copy. But other characteristics of the trend go back even further, to the rise of the gothic novel in the 18th century, and particularly to the novels of Ann Radcliffe. The "gothic" novel is said to have begun with Horace Walpole's THE CASTLE OF OTRANTO (1764) — title conventions in the genre show their debt to it clearly — but Radcliffe's works are what made the genre one of the earliest literary trends in the development of the English novel. Radcliffe was a literary superstar in her day, compared regularly to Dante, Milton, and Shakespeare, as well as deeply admired by Jane Austen. Her best known work, THE MYSTERIES OF UDOLPHO (1794), features a heroine caught in a landscape with so much personality that it too can be considered a main character. From the earliest generation of its popularity, the gothic novel has thus been associated with women writers, and with a focus on the psychological terrors of women becoming physical in the form of an ancient castle, a mystery, or an attempted murder.


MISTRESS
OF
MELLYN
A romantic novel of suspense by
VICTORIA HOLT


MOURA
a nov
VIRGINIA

ace
star
K-158
50¢
Like Rebecca and Wuthering Heights—this romantic novel of suspense will grip you with its "almost overwhelming feeling of impending doom." —Ft. Wayne News-Sentinel
THUNDER HEIGHTS
PHYLLIS A. WHITNEY
Complete & Unabridged

These three works in first edition demonstrate the swift formation of the modern gothic romance within about a year, responding to reader demand. When MOURA was marketed in 1959, it featured a ghostly looking woman before a mist-soaked landscape with a castle in the background; the first sentence of the ad copy on the front flap calls it "a superbly maintained suspense story in the REBECCA tradition." Nowhere is the word "gothic" mentioned, which was intentional: Coffman's agent had advised her, "Don't call it a gothic. No one today ever heard of the word" (quoted in Falk 243). The following year, Doubleday released MISTRESS OF MELLYN in hardcover, labeled on the front jacket panel as a "romantic novel of suspense" below a gloomy castle that has a single lighted window. MELLYN, with an orphaned governess much like Jane Eyre and a plot echoing key features of REBECCA, became a huge bestseller. Author Eleanor Hibbert's books (under the pen names Victoria Holt, Jean Plaidy, and Phillippa Carr) were selling millions of copies each by the end of the decade.

The final step in the formation of the modern gothic romance came with Ace. Editor Gerald Gross, noting the success of Coffman and particularly Holt, decided to lean into the trend, but shape it for the pulp paperback market. He acquired US writer Phyllis A. Whitney's THUNDER HEIGHTS (about an orphaned governess who inherits a magnificent old house in New York) and released it explicitly as a gothic: the first sentence of both summaries (on the first leaf and the rear panel) uses the word "Gothic," and a blurb on the rear calls it a "romantic tale in the true Gothic tradition." The cover art by Lou Marchetti is generally considered the first true "gothic" cover, featuring the house (really, a castle) in the background and the heroine in a white dress walking away from it in the foreground — a combination of the MOURA and MELLYN designs, with a bit of pulp sexiness stirred in. When MELLYN was released in paperback from Fawcett the same year, it too would feature the characteristic "woman running from a house." (Lou Marchetti would go on to create many of the most iconic cover designs for gothics: an intriguing potential approach for the collector.) Lori Paige, author of the primary book on the subject to date, THE GOTHIC ROMANCE WAVE, summarizes the influence of these three authors: "Holt, Coffman, and Whitney set the stage for almost every mass market gothic that came later" (28).

74.

Airs Above the Ground
Mary Stewart
1965

Inscribed first edition of a beloved classic of romantic suspense by one of the authors most associated with the subgenre.

Stewart is considered an exceptional stylist, which leads some critics to argue that "it may be unfair to label her a genre writer" (Mussell). We might suggest such a judgment reveals more about the critic than the author: her novels match the structure of a romance so well that Pamela Regis, who defined the structure of a romance in A NATURAL HISTORY OF ROMANCE, called her "the mother of twentieth-century romantic suspense" (143). She is often cited by romance writers as among their own favorites, and her influence is clear on other fan-favorite romance writers. Even Nora Roberts (see item 53) began publishing under an entirely different pen name to pursue her desire to publish romantic suspense as an "avid Mary Stewart fan": J.D. Robb.

Romantic suspense mixes two genres: romance and mystery. Though not as popular as medical romances, this kind of romance was a strong trend in US paperback publishers' repertoire in the 1960s, thanks in part to the success of authors like Stewart. In AIRS ABOVE THE GROUND, the heroine is a veterinarian who becomes an amateur detective when her husband disappears; in the process of solving the mystery, the couple's previously dimmed love is renewed. The elements of romance affect the elements of mystery, and vice versa. As Regis argues, "What Stewart understood and exploited when she made each of [her] heroines a detective in the solution of the mystery was the natural affinity between the romance and the mystery" (147). In this trait they are similar to gothics, where the romance is often interwoven with the sense of danger that drives the plot. Stewart's works of romantic suspense are in fact a useful contrast to gothic romances: both cultivate an atmosphere of terror, but romantic suspense uses grounded causes, while gothics use (potentially) supernatural causes for the effect. As gothics fell out of style, romantic suspense nearly went the same way.

In the late 1970s, Harlequin had begun publishing translations of French romantic suspense novels in a series called Mystique, which lasted until 1982. Then, in the early '80s, romance publishers began investing in projects that were specifically inspired by Stewart and her peers: "The hunger is for stories that are like the old Mary Stewarts, those marvelous Dorothy Edens…" remarked editor Carolyn Nichols in 1983 (quoted in Markert). That year, a few titles were issued by Harlequin as Romantic Suspense — which morphed in 1984 into Intrigue, where Nora Roberts published her first book by that publisher (#19, NIGHT MOVES). Intrigue remains a major ongoing line, with over 2000 titles. Avon's Velvet Glove also started in 1984, though its kitschy '80s look suggests why it was shuttered in 1985. Meanwhile, Silhouette's Intimate Moments (established 1983) morphed in the 21st century into Silhouette Romantic Suspense. Today romantic suspense is a thriving subgenre.

GH

75.

Five gothic romances
1965-1975

A selection of gothic romances from a range of publishers, all given "A" grades by one of the foundational works on 20th-century gothics, Elsa J. Radcliffe's GOTHIC NOVELS OF THE TWENTIETH CENTURY: An Annotated Bibliography (1979).

Gothic romances trade on terror, rather than horror, a distinction that goes back as far as Ann Radcliffe (no relation to Elsa J.). As Virginia Coffman summarized it, "There is always an eerie feeling about a true gothic novel. The laws of nature seem about to be bent, twisted. The unbelievable and terrifying threatens the protagonist, but if it is a gothic romance, then a scene of someone vomiting pea soup is definitely going to hurt the romantic aspect" (Falk 242-3). But the reference to Radcliffe, one of the founders of the genre, is relevant beyond textual analysis. Radcliffe's works were so popular in the 1790s that gothics became a distinct literary trend, as observed with surprise and disdain by contemporary critics (a treatment very similar to that of gothic romances of the 20th century). The Minerva Press, founded at the same time that Radcliffe's reputation began to soar, made its name publishing gothic and sentimental novels for the late 18th-century public. Like modern paperback publishers such as Ace, Dell, and Holloway House, it developed a reputation for "low quality" (read: not literary) work that was nevertheless quite popular. Minerva Press publications, most of which were written by women, are now very collectible and considered worthy of study; the parallels to the modern gothic romance publishers are intriguing.

It can be tricky to properly identify a gothic romance from among the gothic publications of the 1960s and 1970s trend. Gothic romances must feature falling in love as a major element and have a happy ending, but they are often marketed in almost the exact same way as gothics with little to no romance. Even Elsa J. Radcliffe's bibliography fails to differentiate this title to title. In the introduction, she distinguishes different kinds of gothics, including "sentimental gothics" (what is here called gothic romance) — but does not consistently identify the listings in the bibliography itself according to type, leaving the reader to guess which subcategory a given entry fits within.

derful, tenderly loving husband.

Suddenly, she had nothing.

Nothing but a sinisterly brooding old house—a house that she didn't like, and that obviously didn't like her.

But it was a house she couldn't leave—not only for the severely practical reasons that kept her a virtual prisoner in it, but also because of the evil secret from the past it held ...and which she had to find.

And if that weren't enough, there was the inexplicable, menacing st
next door...

A NOVEL OF ROMAN
IN THE TRADITION

A LANCER BOOK • NEVER

Why had this man married her?

what Alan Courtney
worldly lawyer be-
rom hers, and when
the great house of
heather-covered
f a stranger, without
love to support her.

ried her now so bit-
hat lay behind the
h of his first wife?
utiful and scheming
ey?

lo with Fenella now
..

60c 53-737 A Paperback Library Gothic

"Death to his bride!" read the ancient curse. Was beautiful heiress Kate Manning doomed to be the next victim?

The Brides Of Devil's Leap

Sandra Shulman

She no longer knew who she was

she still *Fern Saxby*, the young Victori
ess who had suddenly found herself h
ackenroyd Hall—on the condition she
man whom she both desired and dread
as she *Annot Radley*, a voluptuous far
e time of the Regency, who was led by
Brackenroyd into a labyrinth of lust a
Was she *Catherine*, the beautiful mu
accused of witchcraft in Restorati
and who turned for safety to the ari
who had promised her his hand, a
her love?

She did not know. She onl
Brackenroyd Hall she was a
beyond her understanding or
soul had become part of a p
vengeance woven over the c
about to make itself fina

Bracken
Inheritance

Spellbinding new novel of romantic suspense by the author of WITCH
HOUSE OF MANY SHADOWS
Barbara Michaels

Gothics are one of the few romance subgenres in which readers apparently allowed for this ambiguity, for which I think there are two main reasons: First, because the desire for an HEA — "an emotionally satisfying" ending — is fundamentally about wanting a resolution that fits the expectation set by the book's atmosphere. Gothics meet reader expectations set by the book's tone through resolving the mystery or unveiling the supernatural causes by the end. The second reason is the example set by one of its primary models. While REBECCA does include marriage, that is the setting, rather than the driving force of the plot. This blurred line of romance has carried into today's paranormal books. While many books are advertised clearly as "paranormal romance" (often in YA thanks to TWILIGHT), there are also a substantial number of titles that leave this element unclear. They may have no romance, a bit of incidental romance, or a romance that is central.

The ambiguity of the romantic element in gothics is worth extended analysis: for example, gothics are the main modern subgenre that consistently eschews "the clinch" on the cover (i.e. the couple embracing). Medical romances before the 1970s also did not consider this a requirement — though the clinch still appears with frequency in this subgenre, and the love interest is almost always pictured, unlike gothics that focus more often solely on the heroine. These examples speak to the tone the publisher seeks to capture: gothic romances prioritize the idea of a woman experiencing an aesthetically compelling fear (i.e. terror); medical romances want to convey a sense of the woman's competency (*She's on the job! She doesn't have time for an embrace right now!*) while still making it clear, with the love interest in sight, that romance is the focus.

What many don't realize about these gothic romances is that despite — and likely because of — the compelling visual aesthetic of the overall trend, there is a significant amount of variation across these texts that only appear similar due to their branding in this format. For example, one title included here, HIGH WALK TO WANDLEMERE, is clearly marketed as a gothic but, according to Radcliffe, has no actual gothic elements in the text: it is purely romance. In gothic romances, things aren't always what they seem.

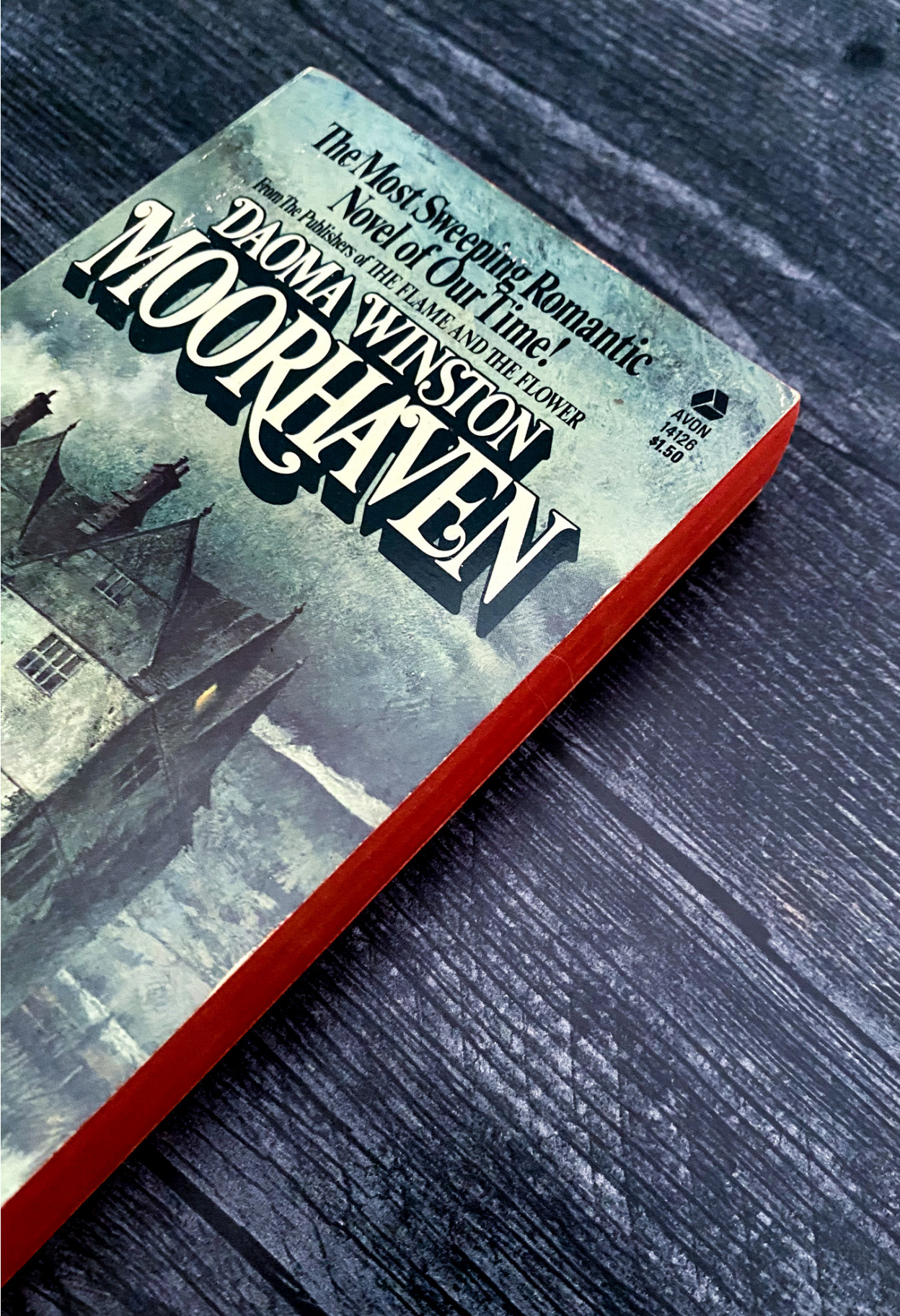
76.

Moorhaven
Daoma Winston
1973

First printing of this gothic hybrid with erotic historical romance, a subgenre made famous only the year before by Kathleen Woodiwiss's THE FLAME AND THE FLOWER (1972, see item 38).

The heyday of gothic romances occurred in the late 1960s and into the early '70s, but began to fall off around 1972 in large part because of a glut of the market; during their peak, over 400 of them were appearing per year. But two other connected components contributed to this market shift: the chaste approach of gothics, which felt increasingly out of touch with women readers during the sexual revolution; and the rise of the sensual historicals like THE FLAME AND THE FLOWER, which were meeting the new current of erotic potential in popular women's fiction.

MOORHAVEN is simultaneously an attempt to salvage the waning power of the gothic romance and to remake it into a newly relevant form, capitalizing on the success of Woodiwiss's book. Indeed, the cover copy says as much: "From The Publishers of THE FLAME AND THE FLOWER," it reads, above otherwise typical gothic romance cover art. But this art was actually created by the same artist who painted the cover art for THE FLAME AND THE FLOWER, Bob McGinnis. (McGinnis would later create some of the most wild covers in historical romance: see item 41.) The title, MOORHAVEN, evokes the gothic; yet the length, over 400 pages, evokes the historical. The rear copy, too, attempts to balance these in a series of phrases: "A Romance / A Family / A House." MOORHAVEN is an early example of the ultimate fate of gothic romances: after their time in the spotlight, they didn't disappear so much as they morphed and were swallowed into other subgenres, from historicals, to paranormal contemporaries, to romantic suspense.


The Most Sweeping Romantic Novel of Our Time!
From The Publishers of THE FLAME AND THE FLOWER
DAOMA WINSTON
MOORHAVEN
AVON
14126
$1.50

77.

Hotel Transylvania
Chelsea Quinn Yarbro
1978, 1979

First editions in both hardcover and paperback format of the earliest known vampire romance to end with the heroine becoming immortal as well.

An epistolary novel set in 18th-century Parisian high society, HOTEL TRANSYLVANIA is rich in historical detail and even based on a real person from the era. While the novel obviously owes much to previous vampire stories, from DRACULA to INTERVIEW WITH A VAMPIRE (published only 3 years before), it was marketed more like a romance in the hardcover. The hardcover jacket design, with the script-like typeface and the central vignette of the heroine, clearly puts the book into the trend of historical romances that regularly claimed spots on bestseller lists in the 1970s; the paperback branding, on the other hand, leans into the format's pulp associations and evokes the imagery of the Hammer films of the 1960s.

HOTEL TRANSYLVANIA, which maintains a strong reputation due to the high quality of its writing, is the first recognizably genre vampire romance — and a formative moment in the development of modern paranormal romance, connecting several disparate strands: suspense, fantastical gothics, and epic historical fiction.

A NOVEL OF EROTIC TERROR
AND FORBIDDEN LOVE
HOTEL
TRANSYLVANIA
CHELSEA QUINN YARBRO
SIGNET • 451-J8461 • $1.95
A NOVEL OF
Chelsea Quinn

Ghost of a Chance
Jayne Ann Krentz
1984

The Ivory Key
Rita Clay Estrada
1987

78.

Two early paranormal romances in the Harlequin Temptation line, evidencing the shift away from the well-known branding of gothic romances, but incorporating their elements into more sensual lines.

THE IVORY KEY is sometimes mistakenly called "the first paranormal romance," which GHOST OF A CHANCE itself counters. (Paranormal elements were also of course a common element of gothic romances.) But IVORY does feature a romance with a supernatural being, a ghost; it may be the first category romance to do so (noting that supernatural romances, like vampire romances, are found earlier outside of category lines, and that humans with supernatural powers are not uncommon in gothics). What's really interesting about these titles is how they update the gothic for the 1980s romance market.

Temptation was founded in 1984 as a line of "passionate romance for today's woman" — their sexiest yet, and one of the many lines that was rushed out in response to the rapidly changing marketplace. John Markert captures this chain reaction well in a single sentence of examples: "Harlequin launched Superromance in February 1981; Silhouette responded with Special Editions in February 1982; Dell Ecstasy appeared in December 1980, Silhouette released Desire in May 1982, and Harlequin countered with Temptation in May 1984" (loc. 1054). Harlequin sought to out-explicit these preceding lines with Temptation, but they initially shot a little too high. According to Markert, when advance readers responded negatively to the first book in the line, SPRING FANCY, the editors made a number of substantial changes to the version that ultimately hit stores: "lovemaking, while still rampant, no longer took place in a hearse" (quoting Boy Meets Girls IV, no. 9, 1984).

The increase in eroticism is remarkable here because a primary reason listed by publishers and critics for the decline of the gothic romance was the lack of sensuality. Gothics were "sweet" — perhaps featuring a kiss or a passionate embrace, but not more. The cultural shift of the sexual revolution, in conjunction with romance's response to it, changed reader preferences to an expectation of steamier content. By 1983, Kathryn Falk's guide HOW TO WRITE A ROMANCE AND GET IT PUBLISHED listed only two publishers actively seeking gothics (as opposed to eight seeking regencies).

The two books here demonstrate how key features of gothics were swallowed into other romances, almost in hibernation, until paranormal romance took off as the ultimate heir to the subgenre. GHOST OF A CHANCE and THE IVORY KEY are quite similar to gothics in content, and in fact each subtly gestures to that ancestry in the cover design: one has a tiny house in the background but no single lighted window; the other includes a touch of lightning in the corner and a vaguely vampiric vibe. But by featuring their couples in decidedly erotic positions, they also avoid association with the "sweetness" of gothic romance that arrested its momentum as a subgenre. They are gothics turned spicy.

nce
N KRENTZ
CROUSE
RITA CLAY E

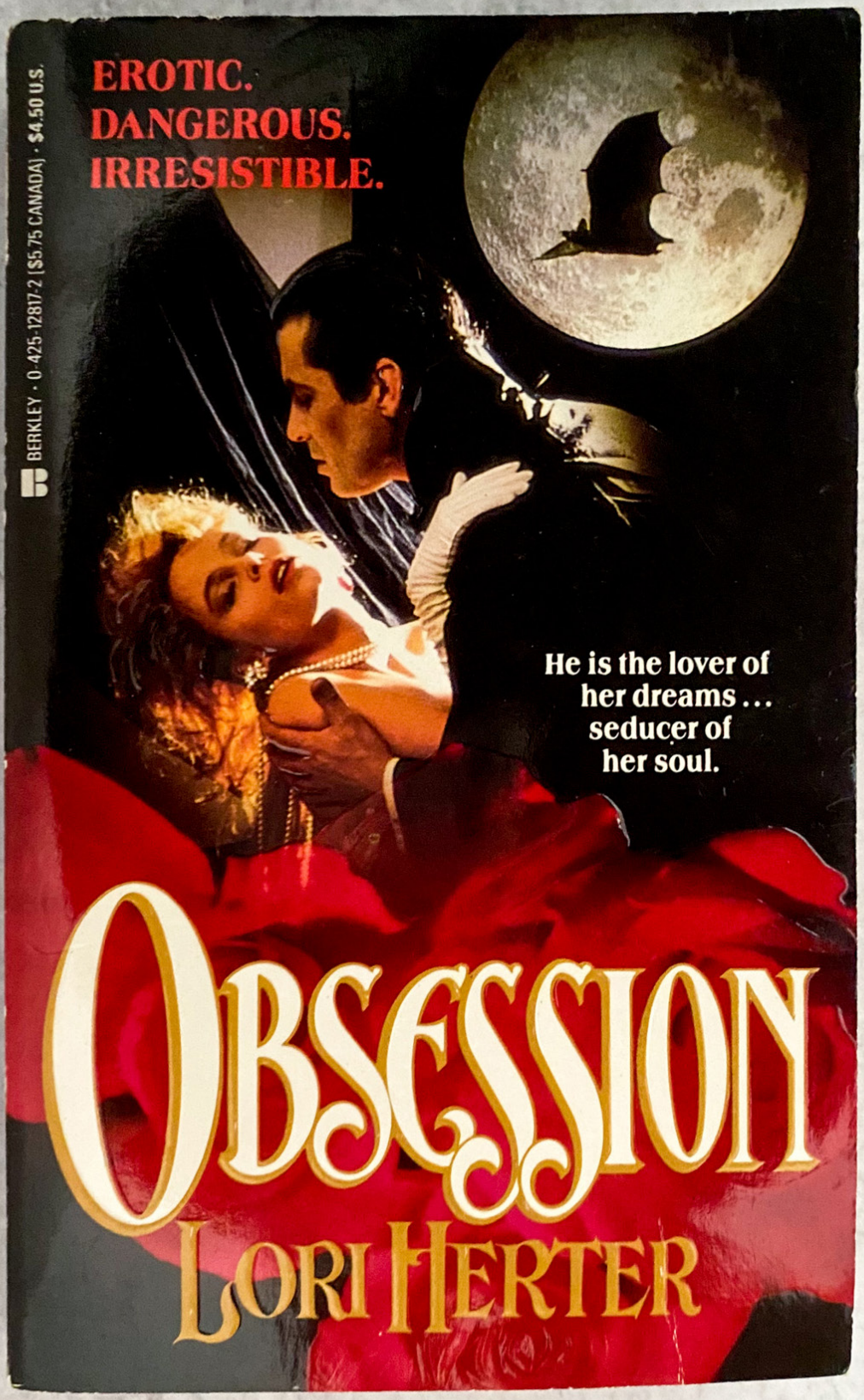
79.

Obsession
Lori Herter
July 1991

First printing of the first book in the first genre vampire romance series.

The development of the modern paranormal vampire romance occurred similar to how John Green describes falling in love in THE FAULT IN OUR STARS: "slowly, then all at once." Following hot on the heels of OBSESSION was THE AWAKENING by L.J. Smith (September 1991), the first book in the YA series THE VAMPIRE DIARIES; these two series, together with TWILIGHT PHANTASIES (item 80), laid the groundwork for TWILIGHT in the 21st century and the subsequent explosion of paranormal romance. Where Yarbro's vampires brought adventure with erotic implications (item 77), and Anne Rice's vampires were outright erotic (with major homoerotic undertones) but sexually sterile, Herter's vampires experience enhanced sexual performance through their supernatural status. Here too the influence of sensual historicals is clear in the cover design: by now, readers will recognize the script-like typeface evoking the branding of historical romances.

The remaining three books are POSSESSION (1992), CONFESSION (1992), and ETERNITY (1993). Together, they form a paranormal universe with its own rules that fully immerses its reader, an approach to worldbuilding that is now considered a fundamental trait of the paranormal romance.



BERKLEY · 0-425-12817-2 [$5.75 CANADA] · $4.50 U.S.

80.

Silhouette Shadows, including HEART OF THE BEAST and TWILIGHT PHANTASIES
1993

Complete run of the eight titles in the first three months of the first paranormal category romance line, plus landmark numbers 11 and 18, one of the earliest werewolf romances with recognizable traits of the modern genre, and one of the earliest vampire category romances.

"Welcome to the dark side of love…"

Running to only 66 titles total (March 1993 to July 1996), this series was considered a failure, but has since been recognized as ahead of its time in predicting the hard turn in the 21st-century market towards paranormal romance. TWILIGHT finds a major literary ancestor in TWILIGHT PHANTASIES by Maggie Shayne (#18), in which the heroine becomes a vampire herself. The first book in Shayne's Wings of the Night series, it was conceived before Herter's OBSESSION (item 79), but published after. While WAITING FOR THE WOLF MOON (#8) is a werewolf romance tease (the heroine suspects the hero of being a werewolf; he isn't), HEART OF THE BEAST by Carla Cassidy (#11) is an early genre romance novel with a werewolf love interest that looks much like the paranormal romances of the 21st century. While the traditional fairy tale of Beauty and the Beast is arguably a werewolf romance — many modern werewolf romances play on this story (see item 84) — the form recognizable today in paranormal romance generally does not resolve the "curse" of being a werewolf.

Aside from these important precursors, the Shadows series is a mix of gothic, mystery/suspense, and paranormal. It forms a clear link between the 21st-century paranormal subgenre and 20th-century gothics, e.g. in bringing back the trope of the potentially murderous hero, which Joanna Russ explored at length in her 1973 essay on the gothics of the '60s and '70s, "Somebody's Trying to Kill Me and I Think It's My Husband." The Shadows titles feature witch heroines, ghost heroes (ref. item 78), and evocatively mist-drenched locations.

There is a distinct Halloween aesthetic to the category branding, with its metallic orange lettering on a black background, veering the series away from compelling camp and into plain bad taste. In an interview with John Markert, Harlequin exec Diane Moggy lamented that the series was launched "before paranormal really caught on"; in 2001, Silhouette tried again with the Dreamscapes series, which was mostly newly branded reissues of the Shadows books. But it was not until the release of the first Twilight film in 2008 that Harlequin's third try, Nocturne, became a hit.

AITING FOR THE WOLF MOON
EVELYN VAUGHN
SILHOUETTE Shadows
WINGS IN THE NIGHT
TWILIGHT PHANTASIES
MAGGIE SHAYNE
Shadows
Stranger in the Mist
LEE KARR
SILHOUETTE Shadows
HEART of the BEAST
Shadows
Is Deborah?
ELISE TITLE

DADDY-LONG-LEGS
JEAN WEBSTER
g My Voice
MARIE G. LEE
THE TWO EAGLES
By MARÍA CRISTINA CHAMBERS
WHAT A GIRL WAN
PEG'S DA
All sorrows and misunderstandings were forgotten
EVELYN BRENT'S GIFT TO YOU!
First Love from Silhouette
#28
LESSON IN LOVE
Tracy West
America's Favorite Teenage Romance
BEAUTY
A RETELLING OF THE STORY OF
Beauty & the Beast

YA

81.

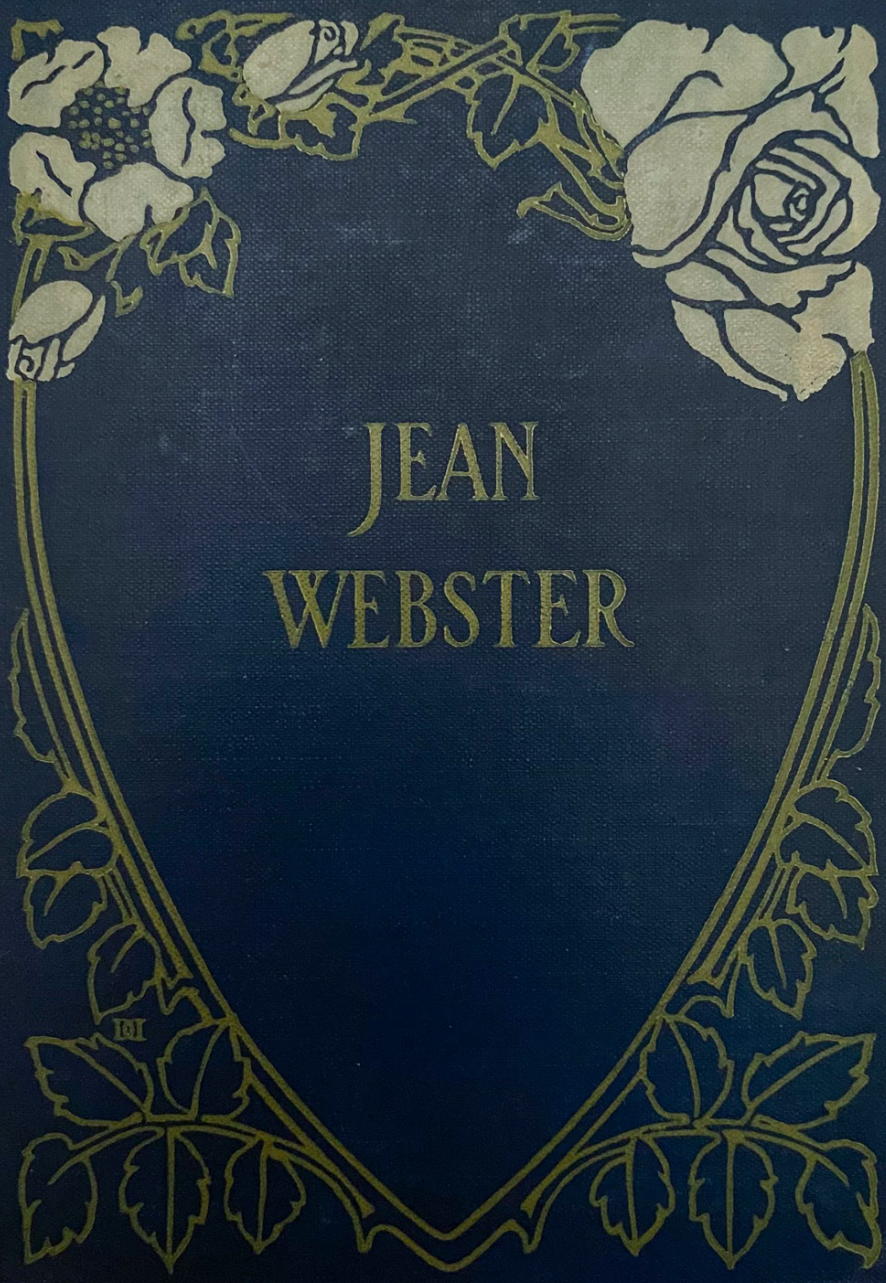
Daddy-Long-Legs
Jean Webster
1912

First edition of this popular epistolary romance novel, following an US orphan girl's relationship with her mysterious benefactor while she attends a women's college and embarks on a career as a writer.

Among pre-WWI romances read in the process of researching this catalogue, DADDY-LONG LEGS stood out as the most modern. The tone feels as fresh as a new publication, and the navigation of an uneven power dynamic between the heroine and hero is handled with considerably more awareness and delicacy than the majority of romance novels to follow in the 20th century.

Because of her age at the start of the novel, this book is also often categorized as a forerunner to YA romances. An eccentric philanthropist takes interest in the heroine as she is graduating high school, thanks to a humorous essay she composed for homework. Confident she will become a professional writer, he funds her college education on the condition that he remain anonymous and that she write to him regularly. The book chronicles the heroine's growth entirely through letters to her benefactor, which become steadily more self-assured and eloquent as time goes on, though always with her characteristic cheekiness: one letter to her benefactor is addressed "Dear Mr. Rich Man." The mysterious benefactor is, of course, the hero, who begins to interact with her in real life in college, able to maintain his secret because he is only a few years older than her, contrary to her assumption: "tell me [...] are you awfully old or just a little old? And are you perfectly bald or just a little bald?" The reader can sense the poor hero pacing in between the lines of her letters, in love with his charge but proceeding with great care due to the power imbalance. All the while, the heroine is determined to become financially independent and pay her benefactor back. Their in-person romance does not actively blossom until after she is no longer dependent on her benefactor for tuition; and he confesses his love only after she has largely paid him back from the proceeds of selling her first novel. While these kinds of dynamics merit critical interrogation, DADDY-LONG-LEGS is an unusual text to sew nuance into a rollicking surface narrative so carefully. Its financial success, including multiple stage and film adaptations, made Jean Webster one of the highest paid women writers in the United States.

DADDY-LONG-LEGS



JEAN WEBSTER

82.

Peg's Paper
1930

Half a dozen issues of the ephemeral weekly romance mag aimed at working class teens, priced at a tuppence (2d).

This collection features issues No. 569-574, 15 April 1930 - 20 May 1930, each with a "complete long novel inside." PEG'S PAPER was a major romance pulp magazine similar to publications like THE BLACK MASK for mystery and AMAZING STORIES for science fiction in the same era (though based in the UK): cheap genre entertainment, called "pulp" because of its inexpensive pulp paper makeup. While the other mentioned pulps are now collectible and retroactively respected (THE MALTESE FALCON famously first appeared in THE BLACK MASK, and the modern science fiction writer community's awards are named after AMAZING STORIES editor Hugo Gernsback), PEG'S PAPER instead became a symbol invoked to describe low-quality entertainment for the perennially targeted demographic for ridicule: teen girls.

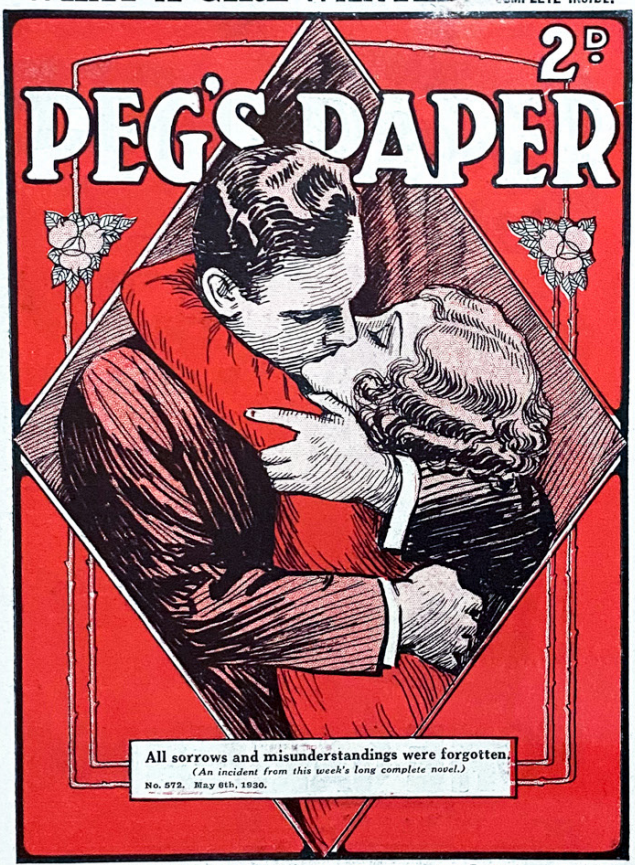
In addition to a central romance story, the issues also contain ads (many disguised as beauty tips); short articles (this run seems to have featured a series on birthstones, with one stone covered per issue); an advice column and astrology notes ("what the stars say"); and more. The romance novels tend towards sensational mysteries, requiring courage and resolve in the heroines — a hint of Nancy Drew. The magazine ultimately ran from 1919 to 1940, with over 1000 issues, and spawning multiple imitators. Despite its influence, the romance novels printed in PEG'S PAPER were typically not picked up for book publication: this is the only form in which they survive, ephemeral and now largely inaccessible.

WHAT A GIRL WANTED

LONG NOVEL COMPLETE INSIDE.

2D.

PEG'S PAPER



All sorrows and misunderstandings were forgotten.
(An incident from this week's long complete novel.)
No. 572. May 6th, 1930.

EVELYN BRENT'S GIFT TO YOU!

SEE PAGE SIXTEEN.

PEG'S PAPER

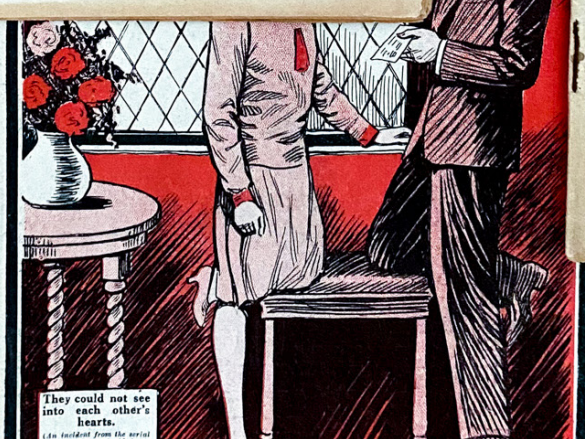
Dare she accept t
help he offered
*(An incident from this w
long complete novel.)*
No. 574. May 20th, 1930.

ER'S GI

LD. COMPLE NOVEL

threatened

YOU. SEE PAGE SIXTEEN.



They could not see into each other's hearts.
(An incident from the serial

GRIPPING NEW S
STARTS INSIDE.

TON'S GIFT

HE CO

A FILM

83.

Small collection of 1940s YA romances
1943-1949

Set of five first edition romances published during the dramatic rise of the YA novel, then called "junior novels" and marketed consciously to a teenage audience.

In order to document the genre's explosion in this period, YA author Emma L. Patterson traced the number of junior novels in her local high school library: in 1931, they made up only 11% of the fiction acquisitions; by 1951, they made up 76%. Many scholars trace the beginning of YA romance to Maureen Daly's SEVENTEENTH SUMMER (1942; rare enough in jacket that I was unable to obtain a copy). Following it were a number of popular publications marketed in its image, as represented by four of the volumes here — and all of which are marketed for "teen-age girls" in their jacket copy. These novels focused on contemporary settings, primarily US high schools, rather than "educational" historical settings that had been a reliable favorite for that age group. They are stories of first love rather than the "ever" of Happily Ever After: each is really a coming of age story, using falling in love as a rite of passage. This new interest in YA romance also opened the field for entries beyond dominant white US narratives, as evidenced by María Cristina Chambers's 1943 book THE TWO EAGLES, featuring a US girl heroine and a Mexican boy hero, and taking place in Mexico City. Chambers, better known as María Cristina Mena, was a Mexican American author whose work was dismissed in discussions of Chicano literature until fairly recently because of her focus on writing for a popular audience. Before she began publishing novels, she had found success publishing short stories, becoming "the first Mexican American to gain access to and publish in prestigious 'mainstream' magazines" (Begoña Simal, 149).

But overall these novels are conservative, white, heterosexual, and otherwise "traditional," as defined by US publishing gatekeepers. In the nascent stages of the genre's development, this was very much on purpose, as publishers recognized the importance of the approval of school librarians, teachers, and parent buyers to achieve strong sales. And critics and librarians did generally embrace the new junior novels, both as a way to encourage a love of reading as a lifelong habit and as a vehicle to explore the particular challenges of adolescence. By 1956, Emma L. Patterson declared that the "junior novel has become an institution" — though it would take some time for books targeting teens to take more risks in the worlds they depicted (most obviously in the New Realism novels of the 1960s and 1970s, like those of Judy Blume and S.E. Hinton).

However, one of the most important observations of this group of novels is that books written for and marketed to young adults were most definitely in existence before what many scholars cite as the "first" YA novel, CATCHER IN THE RYE, in 1951 (see KNICKERBOCKER), and before the New Realism writers that are often claimed to have established the market. Even the NEW YORK TIMES obituary for SEVENTEENTH SUMMER author Maureen Daly claims that "the concept of novels specifically earmarked for adolescents would not exist until the late 1960's" in attempting to position Daly as "anticipating" the genre "by decades" — but, as the material evidence of these other titles suggests, this was not true.

Practically Seventeen
ROSAMOND DuJARDIN
TWO EAGLES
CRISTINA CHAMBERS
SENIOR YEAR
by Anne Emery

84.

Beauty
Robin McKinley
1978

First edition, first printing of this lyrical YA retelling of "Beauty and the Beast," the first book by one of the speculative fiction pioneers in the modern formation of the genre we now call YA.

Young Adult literature in its modern form began to attract critical acclaim in the 1960s with books like THE OUTSIDERS (although, as item #83 indicates, its roots go back still further). McKinley is often left out of official histories of YA because of critical inclination towards works of realism: gritty, hard-hitting novels about real-life issues are prioritized as more "serious." Yet in the realm of fantasy, romance, and retellings, McKinley's influence is substantial. She famously described her books as being about "Girls Who Do Things" (Newbery Award Acceptance Speech), bringing the rich interior life of young women (as seen in New Realism novels by the likes of Beverly Cleary and Judy Blume) into the realm of fantasy and fairy tale. With her success, McKinley demonstrated that there was a market for fantasy aimed at young women readers, a trend confirmed by the work of Tamora Pierce in the 1980s and (even more) in the 21st century by TWILIGHT and other works of speculative fiction like THE HUNGER GAMES. But above all, no one beats McKinley for the craft of her prose: it is this element that has readers returning to read her books again and again.

by Robin McKinley

Wildfire
Scholastic
1979-1980

85.

Three first printings from the first year of the first category romance series developed specifically for YA readers, which achieved enormous popularity — and sparked a critical backlash against "fluff" popular fiction in school libraries.

After their 1940-1960 popularity, teen romances gave way to the New Realism books of the 1960s and '70s. In 1979, Scholastic stepped tentatively into the genre after noticing the romance titles in their Teenage Book Club showed consistently strong performances. Despite criticism, the publishers "ignored professional disregard in favor of teen consumer support" (Pattee 17). After Wildfire's success, Scholastic launched multiple YA lines: Wishing Star (1981), Windswept (1981), and Sunfire (1984). Competitors soon jumped in as well, including Bantam's Sweet Dreams (1981), Silhouette's First Love (1981), Dell's Young Love (1981) — and, of course, Bantam's major soap opera romance series, Sweet Valley High (1983). In many of these series, publishers broke from the aesthetic of their adult romances to feature photographic covers (rather than reproducing images of paintings), which the art director of Pocket Books in 1983 attributed to different preferences between generations: "Women thirty-five and older prefer art in the fantasy realm [...] Younger women like it more precise. When you get down to teenagers, they like photographs" (quoted in Guiley 280).

Books for young people have always provoked morally inflected arguments about what they are "teaching" readers. Books for women are also particularly susceptible to this kind of commentary: mixing the two can make moral commentary nearly irresistible. Wildfire is an instructive example, featuring conservative stories of white, straight teen girls growing up and developing crushes. In the first title, LOVE COMES TO ANNE, the heroine develops a crush on the French foreign exchange student; JUST SIXTEEN involves an older boyfriend who wants to move too fast; in THAT'S MY GIRL, a figure skating champion wants a relationship with someone supportive of her goals.

These books were both deeply normative and incredibly successful, which naturally alarmed critics. Even while romance publishers were experimenting with increasingly independent, feminist heroines, scholars feared that the growing popularity of YA romance (beginning with Wildfire) exacerbated existing problems of how femininity was viewed in popular culture: "Teen romances center their versions of femininity on devotion to home, heart and hearth" (Christian-Smith, Romancing). Some directly pointed out their "unreal and homogenized world"; others called for the banning of Wildfire and similar series from school libraries, noting: "If the series' message about Blacks is that they don't exist, Wildfire's message to girls is crystal clear and straight out of the 1950's [... with] a dazzling array of sexist stereotypes" (Wagner Bulletin). Still others defended Wildfire romances, arguing that libraries should carry the books that students wanted to read, or that they turned otherwise apathetic girls on to reading. Linda K. Christian-Smith summarizes this debate neatly in calling teen romances a "site for ideological struggles." In the end, neither side precisely "won": the genre saw a decline by the late '80s not due to its conservative approach to femininity per se, but rather through failing to incorporate explorations of sexuality that were increasingly addressed in other YA fiction. But they made their mark: according to Michael Cart, "these series and their runaway commercial success signaled the rise of a new retail market for young adult books" (103).

WILDFIRE
JUST
Sixteen
WILDFIRE
THAT'S
WILDFIRE
COMES
NINE

86.

Lesson in Love
Tracy West
1982

First printing of the first YA romance with Black characters, and the first Black romance published by Silhouette, from their new line for teens conceived after the success of Scholastic's Wildfire (item 85).

Like many YA romances, LESSON IN LOVE has a "Happy For Now" ending: the heroine's experiences at her summer job while enjoying her first love are also what help her clarify her future plans: "If it hadn't been for you," she tells her boyfriend, "I'd never have figured out what I want to do for a career."

Tracy West is a pen name of Chassie West, who also published Silhouette romances for adults under the name Joyce McGill. West was known as one of the few Black authors writing for the 1980s teen romance market and, as such, was put in an impossible position: on the one hand, expected to accept publishers' arguments that their audience was white and wanted white characters (ref. Kitt's comments in item 62), but on the other hand, criticized when her books were judged by white critics for having "no specifically black cultural dimensions" (Christian-Smith 183). Having read the book, it's clear too that this observation is simply wrong, and almost certainly based in a preconceived notion of what "black cultural dimensions" meant in the minds of white critics.

While white YA romance has a long history, the relatively late appearance of a Black YA romance speaks to a larger publishing trend of platforming Black voices first in the realms of "literary fiction," where the focus is more likely to be on trauma and conflict. The opportunity to publish books across major distribution channels that speak to plainly affirmative experiences for Black authors, however, was much slower to develop (ref. items 9, 44). LESSON IN LOVE remains important therefore as a necessary and corrective depiction of Black teens living joyfully.

53328-2-$1.95
First Love from Silhouette
LESSON IN LOVE
Tracy West
America's

87.

Finding My Voice
Marie G. Lee
1992

First printing of this YA romance by Marie Myung-Ok Lee, as Marie G. Lee, about a Korean American girl facing everyday racism in her Minnesota high school while her relationship with a white classmate blossoms.

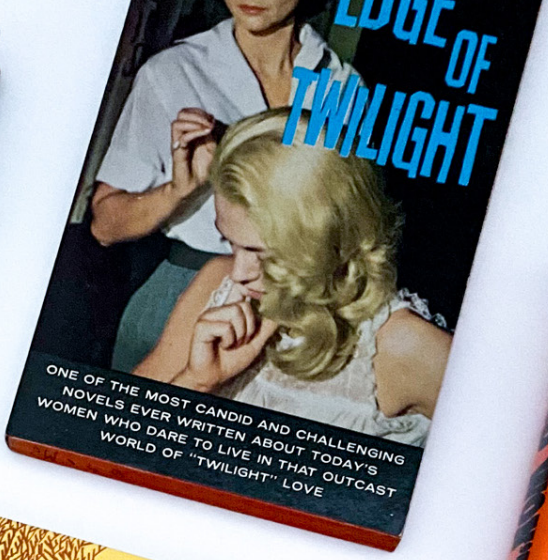
"[P]rovides a skillful portrait of the intricacies of first love, while still addressing (and not sugar-coating) the realities faced by an Asian American teenager."
– Gabrielle Moss

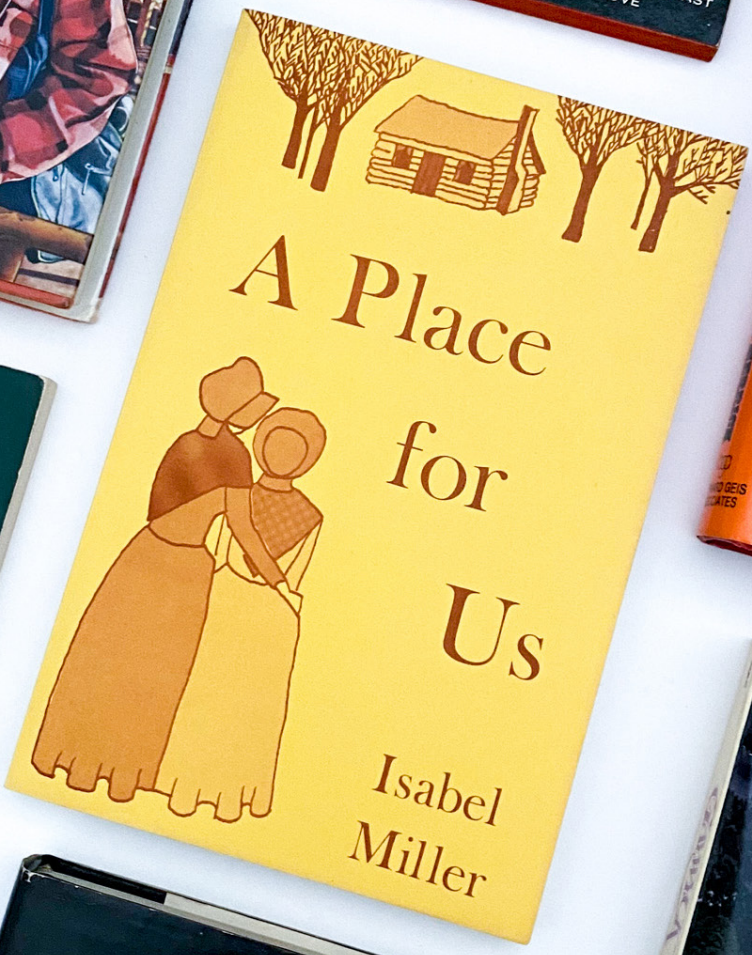
According to Gabrielle Moss, FINDING MY VOICE is "the first teen novel released by a major publisher with a contemporary Asian American protagonist by an Asian American author." In the YA market of the 1980s and 1990s, stories featuring teenage people of color as protagonists were primarily historical novels. Lee had a difficult time selling this book, which bluntly describes the racism faced by her contemporary heroine as the daughter of Korean immigrants. "I think a lot of people found the very bald treatment of race in FINDING MY VOICE to be off-putting," Lee noted about the rejections the novel received before publication. It was nevertheless well reviewed, with popularity bolstered by librarian word-of-mouth, and is now considered an important YA milestone.

Finding My Voice

MARIE G. LEE

NANCY GARDEN


TWILIGHT
ONE OF THE MOST CANDID AND CHALLENGING NOVELS EVER WRITTEN ABOUT TODAY'S WOMEN WHO DARE TO LIVE IN THAT OUTCAST WORLD OF "TWILIGHT" LOVE


A Place for Us
Isabel Miller

LOVING

VINCENT VIRGA

LGBTQ+

88.

Edge of Twilight
Paula Christian
1959

First printing, paperback original, of this lesbian pulp novel with what is likely the first unambiguously happy ending.

In the 1950s, pulp paperbacks became the primary vehicle in the US publishing market for lesbian fiction, ironically using the seedy reputation of the "sleaze" lines as cover for exploring genuine love stories between women. The branding of this novel conveys that tension, with copy on the front wrapper that suggests an exposé — "women who dare to live in that outcast world of 'twilight' love" — and copy on the rear wrapper that suggests the opposite — "a memorable and moving story about a difficult and much abused subject." The euphemism for lesbianism, "twilight," was especially popular during the pulp years for this ambivalence, connoting both an evocative romance and ominous outsider status, just beyond the boundary of the light of day.

Many date the first modern lesbian romance novel to Radclyffe Hall's WELL OF LONELINESS (1928), an important and influential work that is nevertheless not included here because it does not have a happy ending. Nor is Patricia Highsmith's 1952 novel under the pseudonym Claire Morgan, THE PRICE OF SALT, included: while it is famous as an early lesbian novel said to feature a "happy ending," it is difficult to accept that categorization as a truly "emotionally satisfying and optimistic ending" when a central plot point involves one of the main characters losing custody of her child because of her sexual orientation. And while the removal of all obstacles and conflict is not — nor should be — a requirement for a romance's happy ending, that Highsmith chose this storyline at this point in time, before sapphic HEAs became acceptable to publishing gatekeepers, suggests a concession to the larger cultural pressure to include some element of suffering as a consequence of the active pursuit of a sapphic relationship. Another foundational lesbian series, Ann Bannon's Beebo Brinker Chronicles (1957-62), features at least one book with the heroines together at the end (JOURNEY TO A WOMAN, 1960): though within the larger arc of Beebo Brinker's life, this is best defined as an HFN, "Happy For Now." In this context, the last lines of EDGE OF TWILIGHT feel like stepping under a waterfall: "Kiss me!' Val commanded. Toni suddenly became coy. 'Say it first.' [...] She whispered, 'Because I love you...I adore you...Oh, God, I want you so much.' THE END."

CREST BOOK
S267
PAULA CHRISTIAN
35c
EDGE OF TWILIGHT
HE MOST CANDID AND CHALLENGING
EVER WRITTEN ABOUT TODAY'S
D DARE TO LIVE IN THAT OUTCAST
D OF "TWILIGHT" LOVE

89.

A Place for Us [Patience and Sarah]
By Isabel Miller
1969

Self-published first edition of this legendary lesbian historical novel, set in early 19th-century New England and based upon an actual couple from the period, the painter Mary Ann Wilson and Miss Brundidge.

"I figure to take up land and make me a place,' she said. 'Alone?' I asked."

Author Alma Routsong had already published novels under her own name before choosing a pseudonym to publish this, her first lesbian novel. ("Isabel Miller" used an anagram for "Lesbia" and her mother's maiden name.) She printed only 1000 copies of this edition. Calling her imprint Bleecker Street Press, she sold copies on the street in New York City and at meetings of The Daughters of Bilitis (see item 94). Today, first editions are rare — and especially so in this condition.

A PLACE FOR US is unusual in the lesbian fiction landscape in its historical setting: the majority of 20th-century lesbian fiction is contemporary. In tracing the growth of lesbian historical fiction, Emma Donaghue gives this book pride of place: "Alma Routsong probably had no idea that she was founding a genre, but by the time she died in 1996 she knew it" (introduction to the 2010 edition, xv). Yet A PLACE FOR US was very much responding to the current moment. As part of the momentum of the academic reclamation work in women's history in the 1960s and '70s, scholars began researching and publishing stories of real women in lesbian relationships, such as Elizabeth Mavor's 1971 biography of the Ladies of Llangollen, a couple who moved into a house of their own in Wales in the late-18th century. Published the same year as the Stonewall riots, Margaret Breen and Elsa A. Bruguier call A PLACE FOR US "a literary touchstone for the activism" of this period (GAY AND LESBIAN LITERARY HERITAGE).

After this small initial print run, A PLACE FOR US was picked up for publication by a major outlet, McGraw Hill, and published by its better known title PATIENCE AND SARAH in 1971 — the year after Gordon Merrick's THE LORD WON'T MIND hit the NEW YORK TIMES Bestseller List (see next item, 90). Using the poetic language more associated with literary fiction, A PLACE FOR US was "the final step away from the pathology and ambiguity typical of proto-romances" (Betz 49). Giving it her highest rating, Barbara Grier points out that it "made the impossible journey from vanity publication to hardcover publication and cult status as a major Lesbian novel" (108). Combined with Merrick's contemporary romance, these two books brought the slumbering potential of LGBTQ+ fiction back into literary fiction, leaving behind the inferred disreputableness of the pulps. At a moment when the gay liberation movement was demanding space for modern queer lives, Routsong added her voice to say: we have always sought for a place we can call ours.

A Place
A PLACE FOR US

90.

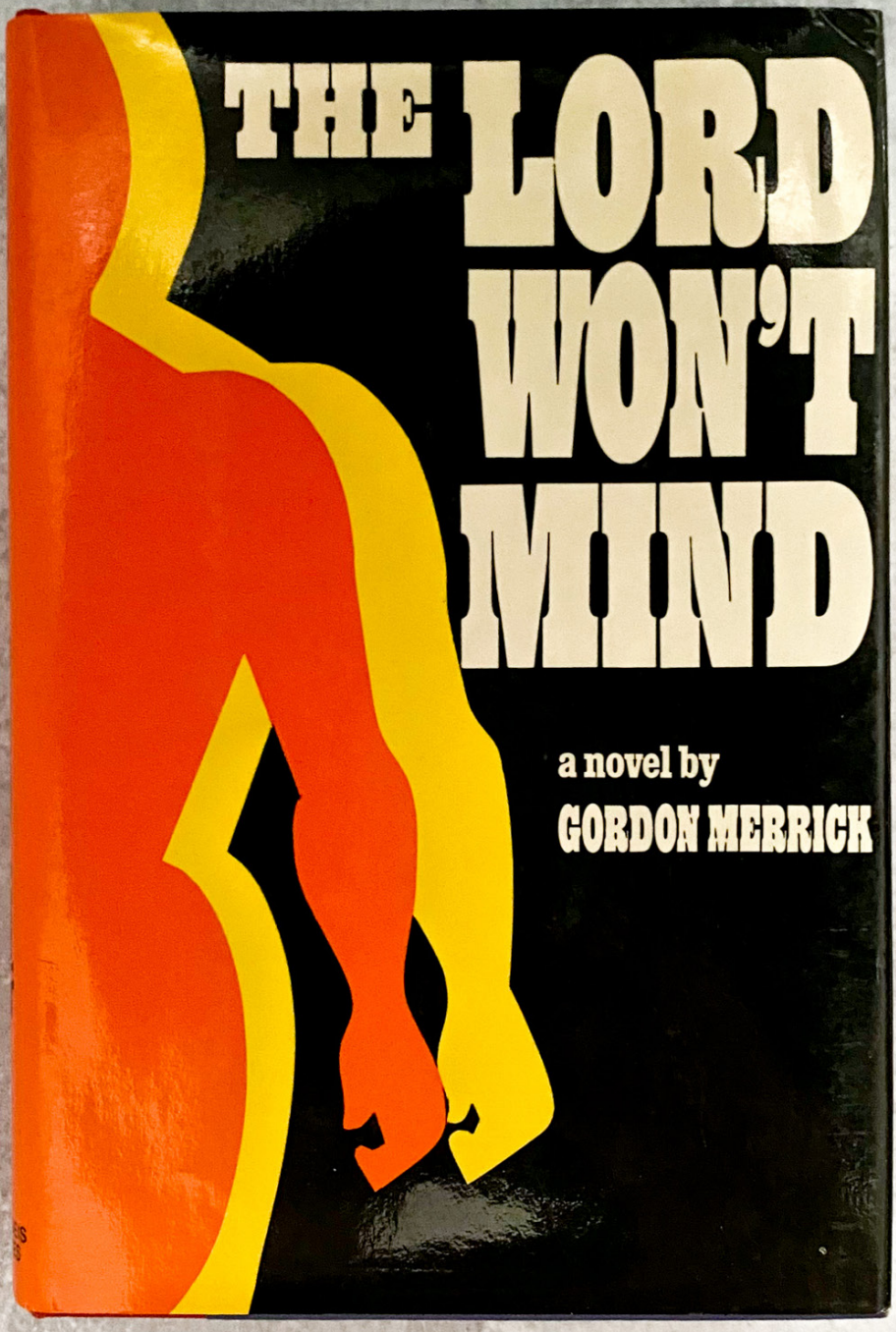
The Lord Won't Mind
Gordon Merrick
1970

First edition of the first gay novel with a happy ending to become a mainstream bestseller.

Though Bernard Geis was a relatively small publishing firm, it had big plans for this book, paying for advance ads in THE NEW YORK TIMES. But soon the book moved from the margins and into a main text. While gay novels with happy endings had been published before, Merrick's was the first to spend sixteen weeks on THE NEW YORK TIMES best-seller list.

Merrick was a Princeton dropout who moved to New York City with Broadway hopes. His first novels were published in the 1940s, all of which featured gay characters, but not in the main roles. This book was pitched to Bernard Geis in 1968, before the Stonewall riots, under the title REFLECTIONS IN THE MIRROR. Its ultimate title comes from the quote included on the front flap of the original dust jacket: "I say if it's love, the Lord won't mind. There's enough hate in the world." From the start it was billed as "explicit and affirmative," a phrasing that didn't describe most romances then, but does describe many now. Despite its "explicit" content, Merrick didn't want it pitched to the pulp publishers: he wanted the popular audience for literary fiction, published as a hardcover.

After rejections from a number of major publishers, Geis took it on. But Merrick had to put up with — and, thankfully, decided to ignore — a significant amount of homophobic editorial advice to see it through. Examples of these editorial suggestions are well described and worth reading in Joseph M. Ortiz's extended article on the book's history, which draws on the Merrick archive at Princeton (and to which I am indebted for most of the information in this summary). Ortiz concludes, "In curtailing his editors' suggestions and maintaining the integrity of the novel's romantic episodes, Merrick was trusting his own instincts. He considered these episodes, particularly the sex scenes, to be important focal points in the novel, rather than unnecessary 'marshmallows,' as Geis regarded them." In this Merrick once again nails a major trait of 21st-century romance novels, in which sex scenes are generally considered integral to character and plot developments. Despite the clumsiness of his own publisher, Merrick remained firm in his vision that the book was not meant to be especially sensational, intellectual, or political, but instead to realistically portray a gay relationship — with a happy ending. In doing so, he gained a devoted readership and carved a lasting place in the history of romance.


THE LORD WON'T MIND
a novel by
GORDON MERRICK

91.

Loving Her
Ann Shockley
1974

First edition of the earliest known interracial lesbian romance,
by the Black librarian and feminist critic.

As an academic and a fiction writer, Shockley was consciously processing major movements of the 1960s and 1970s in her work, from civil rights and Black Power, to gay liberation and broader LGBTQ+ activism, to second wave feminism. Her work is thus a model of intersectionality where she "seems to always attempt to break new ground," according to Adenike Marie Davidson. Nevertheless, Davidson also notes that Shockley "has made contributions in a wide range of fields and yet remains unknown to the majority of mainstream America" (434).

LOVING HER is a pioneering exploration of lesbian sexuality from the perspective of a Black woman. The main character is in an unhappy and abusive marriage, but discovers an entirely new relationship dynamic when she falls in love with a white woman. Many of the movements with which this novel is in dialogue were themselves compartmentalized in their focus (e.g., gay liberation and feminism dominated by white interests): LOVING HER explores the fundamentals of these movements alongside the equally fundamental inclusion of intersectionality through Shockley's use of narrative elements based on her experience as a Black woman. It absolutely has a happy ending, a trait by no means expected in LGBTQ+ books from this era, and is quite scarce.

LOVING HER

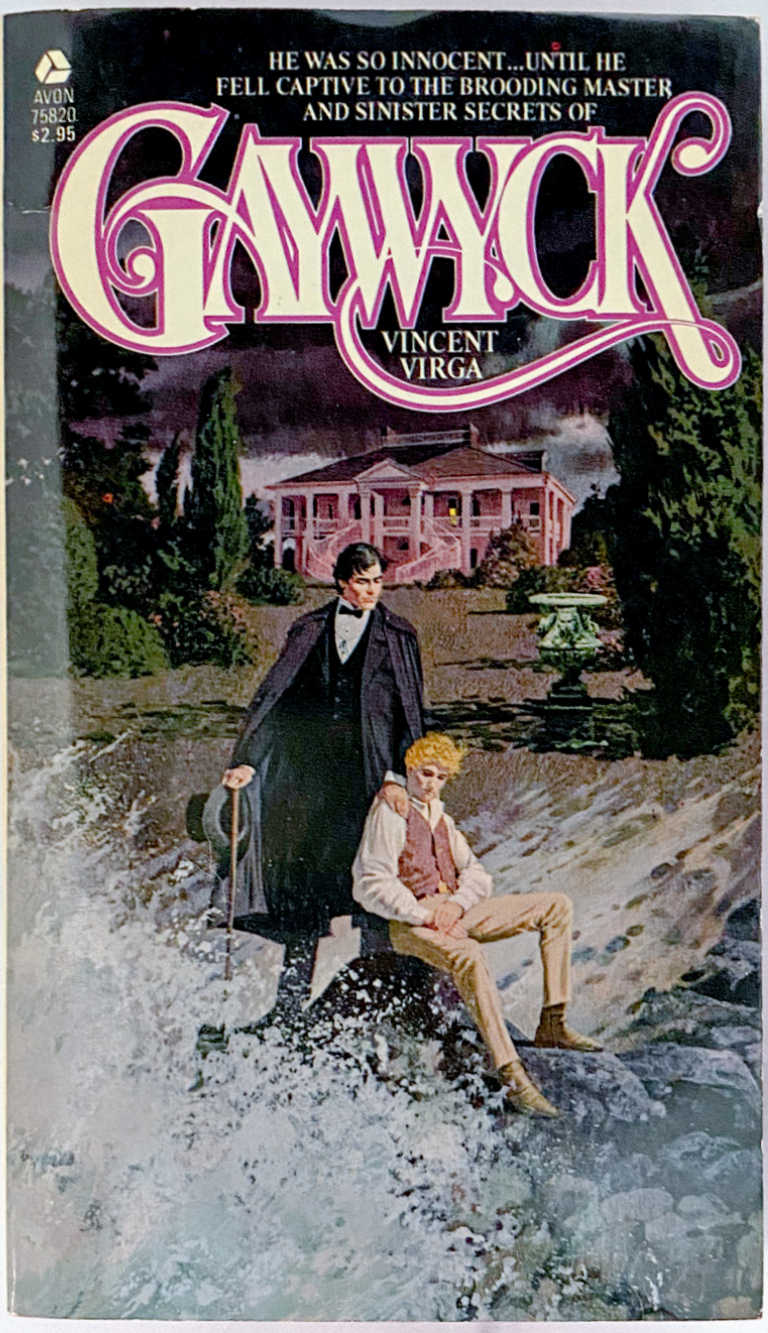
92.

Gaywyck
Vincent Virga
1980

First printing of the first consciously gay gothic romance: meditative, otherworldly, intimate, and allusive.

Gay novels with gothic and horror elements began to appear in the US market primarily in the 1970s, with Don Holliday's THREE ON A BROOMSTICK (1967) considered the earliest. But Virga departed from these publications in seeking to write squarely within the established conventions of romance.

GAYWYCK looked to recreate the style and atmosphere of time-stamped classics like JANE EYRE, WUTHERING HEIGHTS, and REBECCA. The conscious imitation of, and allusions to, canonical gothics was part of a larger goal Virga hoped to accomplish in GAYWYCK: making space for gay romance by using, and essentially subverting, the structures and conventions of heteronormative romance. As described by Virga, "It was my intention to write a novel in a genre I loved with gay characters in order to show that genres know no gender. Gaywyck is a literary game. I used all of the literary devices I could steal from all of the great gothics and larded the text and dialogue with dozens of quotes [from] works of art that deal with heterosexual love exclusively." Indeed, Virga fits his characters neatly into established gothic conventions, simply substituting the typical heroine in distress with his innocent young gay hero, Robert, "almost too beautiful to be alive." Virga told Kathryn Falk that he sought to "break old role patterns. Women don't want to be thought of just as 'ladies,' and I don't think men want to be locked into tight, narrow categories, either" (Falk 246-7). Retrospectively, it's clear that Virga's book did accomplish what he hoped: it became an inspiration and model for later gay fiction.


AVON
75820
$2.95
HE WAS SO INNOCENT...UNTIL HE
FELL CAPTIVE TO THE BROODING MASTER
AND SINISTER SECRETS OF
GAWYCK
VINCENT
VIRGA

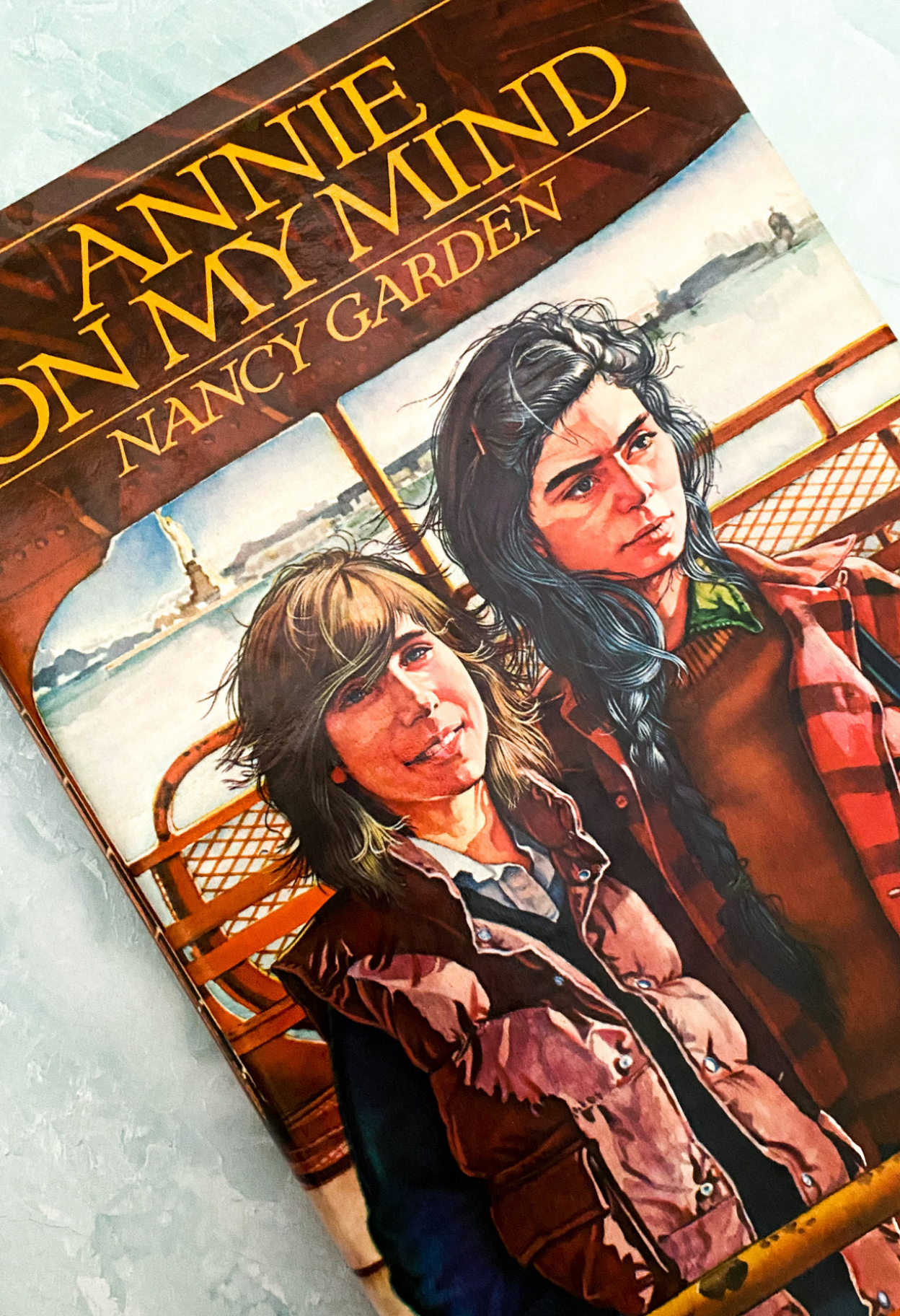
93.

Annie on My Mind
Nancy Garden
1982

First edition of the first lesbian romance meant for the YA market.

ANNIE ON MY MIND was critically acclaimed upon publication, becoming a Booklist Reviewer's Choice, and joining the American Library Association's annual list of Best Books (and later, its "Best of the Best" list). In 2000, the SCHOOL LIBRARY JOURNAL listed it as one of the most influential books of the 20th century.

However, it was also frequently challenged, banned, and even burned. The idea that a book for teens could say outright that a lesbian relationship wouldn't end in tragedy was powerful, and evoked strong reactions. Tracing the history of LGBTQ+ representation in YA, Christine A. Jenkins records John Donovan's I'LL GET THERE, IT BETTER BE WORTH THE TRIP (1969) as the "first young adult novel with same-sex relationships," which ends ambiguously; Rosa Guy's RUBY (1976) features a central lesbian love story in Harlem, but without a happy ending. ANNIE ON MY MIND, on the other hand, lives up to its promise with a HFN: a joyful reunion between the two main characters after struggling with others' reactions, but finally spurred to action by the advice of a teacher: "'Don't let ignorance win,' said Ms. Stevenson. 'Let love.'"


ANNIE
ON MY MIND
NANCY GARDEN

94.

Curious Wine
Katherine V. Forrest
May 1983

First printing of the most beloved book published by the Naiad Press, the celebrated independent publisher of lesbian books.

The Naiad Press was founded by Barbara Grier and her partner Donna McBride. Grier was a collector of lesbian material for decades before founding the press, as well as a regular reviewer of lesbian novels for THE LADDER, the newsletter of The Daughters of Bilitis (the first lesbian civil rights association in the US). Her participation in THE LADDER increased until she became its editor; she also met McBride through her work on the magazine. When THE LADDER ceased publication, the two worked with some of its subscribers to found Naiad Press in 1973, with the first book, THE LATECOMER, appearing in 1974. The founding of Naiad Press marked a pivot in US lesbian fiction, away from the shady associations of the pulps (see items 88 and 89) to the affirmative in-group environment of an independent press and highly networked community.

Most of the press's publications did not break into wider circulation beyond established circles, but CURIOUS WINE marks another tipping point in US lesbian fiction: its popularity extended its reach well into the mainstream. It is remembered by many people today as the first lesbian novel they read — including Karin Kallmaker, for whom Forrest later became a mentor. It has been called the "ultimate lesbian love novel" (THE LESBIAN NEWS), and "game changing for lesbian romance [...] the genre wouldn't be where it's at today without it" (THE LESBIAN REVIEW). In CURIOUS WINE, the two heroines must come to terms with what it means for them to be attracted to each other.

For years, a copy of this in the first printing remained elusive. First printings say only "First Edition" on the copyright page; later printings (and there were a number in the first few years, as one of Naiad's most successful books) record which printing they are, but keep the "First Edition" phrase intact. About a dozen copies listed as "First Editions" were purchased before finally finding this one. Perhaps, as the rare book trade begins to take more serious notice of post-WWII popular romance, more dealers will catalogue a landmark like this with the proper attention, and place the book in its cultural and historical context.

CURIOUS WINE

A NOVEL BY

HERINE V. FORREST

Cherri Pickford
GLORIA ALVAREZ
Lord of Scoundrels
An Avon Romantic Treasure
NOT FOR SALE
Tonight and Forever
Brenda Jackson
BLACK lace
Erotic fiction for women
Web of Desire 3
Sophie Danson
GERALY
DAWSON
Summer All Night
GO 2 ROMANCE
SANDRA KITT
author of The Way Home
SERENADE
BRENDA JACKSON
Whispered Promises

Toward Today's Market

Romance ephemera collection
Ca. 1981-2010

95.

Collection of five binders housing the ephemera gathered by a single romance reader and collector who actively took part in romance fandom over decades.

This collection includes material from Amanda Quick (pseud. Jayne Ann Krentz), Mary Jo Putney, M. Louise Quezada, Julia Quinn, Johanna Lindsey, Layle Giusto, Diana Gabaldon, Janet Dailey, Jude Deveraux, and many more. Within the range of material is promotional material for authors' individual books, such as bookmarks, postcards, fold-out posters, publisher press releases, magnets, keychains, a sequined Venetian mask, gift bags, "do not disturb" doorknob hangers, ads in the shape of wrapper proofs, and even a pirate eye patch; signed letters, photos, features, and author newsletters; newspaper clippings with interviews of favorite authors; notices of author signings at bookstores and for charitable events; author bibliographies; page proofs; issues of ROMANTIC TIMES and AFFAIRE DE COEUR; fan newsletters; even printed-out email-correspondence with authors from the '90s.

Among the items of particular interest: promotional material for a 1995 Arabesque title by Lynn Emery (see item 97); contemporary newspaper clippings in which Janet Dailey admits she plagiarized Nora Roberts, 1997-8; an ad for the 1987 documentary film on the romance industry by George Csicsery, WHERE THE HEART ROAMS; a special offer from Genesis Press for their new "Latino romance imprint," Tango 2; a promotional bookmark for Rosemary Guiley's book on the romance industry, LOVE LINES; and a 2003 ad for a limited edition Barbie and Ken doll to go with the latest book by Jude Deveraux, who famously created period-accurate costumes for dolls as she researched her historical romances. Many different publishers and subgenres are represented, including time-travel romance, westerns, historicals, paranormal romance, pirate romance, romantic suspense, regencies, contemporary category, Amish, so-called "Indian Romances" (with at least one Indigenous main character, but written almost exclusively by white authors), and more. The earliest dated item is a 1982 Janet Dailey newsletter; the latest is a 2010 Tessa Dare bookmark.

A number of the signed letters indicate that the collector not only picked up this material at events, but proactively wrote to authors (often more than once) asking if they could send her material for her collection: based on this correspondence, she clearly not only self-identified as a collector, but also consciously focused on ephemeral promotional material. Her own letters show a critical engagement with the text: she does not simply write to say "I loved this book," but rather "I loved this aspect of this book"; in response — and in a spirit of camaraderie still present in romance fan-author interactions today — many authors respond with chatty, personal details, even talking about their own collections. Author Carolyn Davidson notes in one: "I, too, go back to the early 70's [sic], 1972 in fact when I read THE FLAME AND THE FLOWER, and was immediately hooked on romance. Since then I have collected my favorite writers, in fact, have a box of Nora Roberts, every book she's written."

The responses from authors to her request for promotional material are also an interesting window into the marketing strategies of this period. One author, Lyn Ellis, notes that "As for promotional items, I'm afraid I don't do much of that kind of thing. Series romance books are on the shelf for so short a time the cost is prohibitive." And indeed, the majority of material represented in this collection is focused on single-title romances rather than category romances. Overall, the collection speaks to the highly networked nature of the romance industry, in which the relationships of authors and readers are often much more immediate — in part because most authors became such after being dedicated readers first.

DO NOT DISTURB
Romance
KAYLE GIOSTA
SOMETHING SO RIGHT
POCKET BOOKS
JUDE DEVERA
To Andrea
Enjoy!
For The Money
GERALYN DAWSON
Winner of
her
PIRATE
EYE PATCH
THE DAILEY NEWSLETTER
Number 5 • Fall 1981
Dear Readers,
It's been a full and exciting summer for Bill and me, starting with the Romance Writers Conference in June, then the tour for THE CALDER SKY, and lunch with Louis L'Amour, and ending with our family reunion on Labor Day weekend.
That weekend was sure a great way to wrap up the summer.
planning this reunion for two years. Seven out of eight of my
and stepbrother Arnie from Arizona was the only one
That weekend was the first time most of you know
Since my sisters and stepbrothers had long driv
here.
My stepmother Annie from Arizona was the only one
I fixed a lot of the food. As most of you know
(My forte is really the tyewriter, not in the
of fact, during the drive to Missouri, my sixteen
asked my sister Evie (her mother) who was doing the cooking for all this?
Evie said, "Janet is." Lisa looked at her and asked, "Are we going to eat
it?"
I'm glad to say that me and my trusty crockpot did all right. Besides,
everybody brought food—fresh garden vegetables, cakes, and salads.
There was hardly anything left over.
we went boating, played cards, and taking
besides talking, eating and
pitching horseshoes—still
a mild heart attack so she
Just happy and grate
In 1983, we're going
it's back to work
Coming in 2002 from
Kristi Gold
Marrying the M.D.
Miniseries
Silhouette Desire
Intensive Care for the Heart
First Aid Kit
Excerpts from:
RIVER OF DREAMS
By
Sharon K. Garner
A friendship that catches fire, a conquistador's gold medallion, an act of atonement that goes horribly wrong, a rain forest trek they might not survive....
LOKELANI NIGHTS
By
Sharon K. Garner
A handsome cop on the injured list, a private paradise threatened by a malicious prankster, a restless shark god who makes regular appearances—nobody told her Hawaii would be like this!
See last page for purchasing info
Soar to the heavens
Jet pilot and rising star
SUSAN GRANT
Fortune's Lady
Patricia Gaffney
Winner of the Golden Heart Award
October 1989 - Leisure Books
~SEEKING A SUPER-SEXY READ?~
www.carlyphillips.com (aka Karen Drogin)
www.janelledenison.com
HIGHLAND SCOUNDREL
SONS OF TEXAS
BOOK ONE IN THE EXCITING NEW
SAGA OF AMERICA'S
LONE STAR STATE!
BERKLEY PAPERBACKS
COMING IN APRIL
Char
Heart
The Rough and Ready Rancher
Kathie DeNosky
Silhouette Desire
March 2001
Leigh Greenwood

96.

Black Lace
1993

First printings of three titles in the first year of the first erotic romance category line, featuring not only much more explicit sex scenes, but also BDSM components.

It is a common complaint of romance readers that the genre is often judged by the traits of single big titles that break out to new audiences. The international phenomenon of FIFTY SHADES OF GREY caused consternation not only because of this monolithic fallacy, but also because outsiders tended to assume it was the first or best of its kind. Not only can most romance readers recommend at least half a dozen erotic romances that they think are better than FIFTY SHADES but, in fact, romances with BDSM features appeared much earlier even in mainstream romance than that blockbuster.

Black Lace was designed as a category romance line but advertised specifically as "erotic fiction for women," including warnings like "The publishers recommend that this book should be sold only to adults" and "Black Lace novels are sexual fantasies. In real life, always practise safe sex." The summary of WEB OF DESIRE includes the line, "Gifts arrive — instruments of pleasure and pain." OUTLANDIA, a historical romance set on a shipwrecked island in 1800 with three main characters, states: "She wanted them both. Together, she decided." The cover designs feature photographic illustrations — as opposed to the pictorial covers of typical romances, based upon paintings — featuring mostly nude couples with carefully positioned limbs.

Although the selections here contain HEAs, Black Lace titles do not always have one; for this reason, some date the first erotic romance line a year later, to 1994, with the founding of Red Sage Publishing in the US. Nevertheless, Black Lace was a carefully executed line, with the earliest books now rather difficult to find in first printing, and important in presaging a major turn of 21st-century popular romance. Publishers began releasing increasingly erotic lines in the early 20th century, including Kensington's Brava (led by editor Kate Duffy) and Genesis Press's Indigo After Dark. The rise of self-publishing, e-books (allowing the ability to read around others without disclosing what one is reading), e-publishers (like Ellora's Cave, established in 2000), and fanfiction sites (as in Archive of Our Own, where erotic fanfic is an enormous category) transformed the market. Indeed, FIFTY SHADES OF GREY began as digitally self-published fanfiction of TWILIGHT. Today, there are hundreds of thousands of erotic romances in this thriving subgenre.

BLACK lace
Erotic fiction for women
Web of Desire
Sophie Danson
Cherri Pickford
BLACK lace
Erotic fiction for women
Outlandia

97.

Complete set of the first year of Arabesque
Kensington
1994

First printings of all twelve titles in the first year of Arabesque, the first line by a major publisher dedicated to Black romances, and written by Black authors.

Black lines by smaller publishers already existed before Kensington's imprint Pinnacle entered the fray, notably Marron Publishers's Romance in Black and Odyssey Press (see item 64). Arabesque series editor Monica Harris knew the market for these romances already existed, if publishers were just willing to take the plunge: "My friends and I are avid romance readers, and it's a strange feeling to walk into a bookstore and see almost no black faces on the covers. It's not very welcoming" (ENTERTAINMENT WEEKLY interview). But, as described by many of the Black authors of the era, it took the crossover success of a blockbuster like Terry McMillan's WAITING TO EXHALE (1992) for romance publishers to recognize the potential of investing in them. Walter Zacharias of Kensington was, according to Sandra Kitt, the first publisher to "put his money where his mouth was." In a recent interview with Julie E. Moody-Freeman at the Black Romance Podcast, Kitt explained that Zacharias understood the slumbering potential of the market big publishers were ignoring: it was "only a matter of time before the industry realizes you have an untapped audience."

Sandra Kitt led the line as the heavy hitter, already well established in the early 1980s (see item 62). For the first month, she was paired with Francis Ray, a nurse practitioner in a Dallas school district at the time. FOREVER YOURS was Ray's second novel; her first, FALLEN ANGEL, had been published by Odyssey Books in 1992. After the publication of FOREVER YOURS, Ray told THE CRISIS: "I never thought this would happen. I almost didn't finish my book because I didn't think there was a point." While Arabesque worked to include a number of first-time authors (Felicia Mason, Monique Gilmore, Angela Benson, and Shirley Hailstock), half of its authors in the first year of the line were first published by Odyssey and Marron: Donna Hill, Eboni Snoe, Margie Walker, Layle Giusto, Francis Ray, and Rochelle Alers. Arabesque may have been the first mainstream Black line, but it owed much to the small presses who pursued Black romances before it.

In the first year, Arabesque released two romances a month, beginning in July. This full set of twelve was extremely difficult to put together — much more difficult than similar new category lines of the era (see item 80). These books were read to death and, even in worn condition, they don't appear on the market with as much frequency as similar series: these two traits speak to their cherished status in the minds of modern romance readers. WHISPERS OF LOVE by Shirley Hailstock, who would become president of the Romance Writers of America, is especially difficult to find in nice condition.

Nearly every contemporary article announcing the series's launch mentioned Pinnacle's plans to work on Asian American, Latino, and Indigenous lines — of which only one materialized (see item 100). But Arabesque did set the pace for other Black lines, including Genesis Press's Indigo line of the following year, as well as Dafina (also by Kensington, after selling Arabesque to BET, est. 2000), K-Dafina (a YA line, est. 2006), Kimani (Harlequin, est. 2006), and Kimani TRU (YA line, est. 2007). A wonderful set — with the Rochelle Alers volume also inscribed: "Read and Enjoy The Heat!"

Whispers of Love
SHIRLEY HAILSTOCK
Donna Hill
Bestselling author of
INDISCRETIONS
Temptation
EBONI SNOE
author of A Sheik's Spell
SWEET PROMISE
LAYLE GIUSTO

98.

Lord of Scoundrels
Loretta Chase
1994

Advance reading galley of this beloved classic of modern romance, a not-quite regency retelling of Beauty and the Beast (set in 1828), featuring a modernized heroine and an updated Byronic hero.

The approach of emphasizing wit, rebellion, and steely self-assurance in the personalities of the main character in historicals had already been popularized by Heyer (item 47). But Chase's version refreshes Heyer's mid-century English approach with a contemporary US update. This kind of main character is now one of the most popular across historical romances of any kind. LORD OF SCOUNDRELS is also important for its revision of the hero's character, basing his apparent cruelty in unresolved childhood trauma that he finally begins to process: falling in love helps him learn how to accept vulnerability. The "alpha male" of romance here begins to realize that emotional awareness and masculinity are not incompatible. This type of character development is a favorite of 21st-century romance.

The romance genre resists canonizing tendencies for a variety of reasons: a focus in many lines on the category over the individual author or title; a reader culture distrustful of canonizing authorities who have traditionally disdained their genre of choice; the ephemerality of many romance publications, hampering widespread discussion of single titles in a sustained manner; lack of institutional support for academics studying the history of romance; and more. But if there were a canon of modern popular romance, LORD OF SCOUNDRELS is one of the few books that most people — academics, authors, and readers alike — can agree upon. (Another would be INDIGO, item 44.) Widely loved and heavily read, this book is quite difficult to find in the first printing, let alone an advance copy.

Loretta Chase

Lord of Scoundrels

An Avon Romantic Treasure

NOT FOR SALE

99.

Brenda Jackson
1995-1997

Collection of first printings of the first four books published by Brenda Jackson, the first Black romance author to make the USA TODAY bestseller list (for MIDNIGHT HOUR, 2004), and the NEW YORK TIMES bestseller list (for IRRESISTIBLE FORCES, 2008).

In a recent interview with Julie E. Moody-Freeman, Jackson said she "wrote romance because I fell in love at 14 with my boyfriend, who ended up being my husband." Their relationship was central to her books: the hero of her first published novel, TONIGHT AND FOREVER, was heavily based upon her husband. Jackson had started writing miniature, 10-page romances in 8th grade "out of a need that was not met": she was frustrated that examples of Black love were not commonly represented in romance. It was not until she was married and established in a career that she wrote a novel in earnest, however. "I complained so much [about the lack of Black characters], my husband said, 'ok, well, write the book.'"

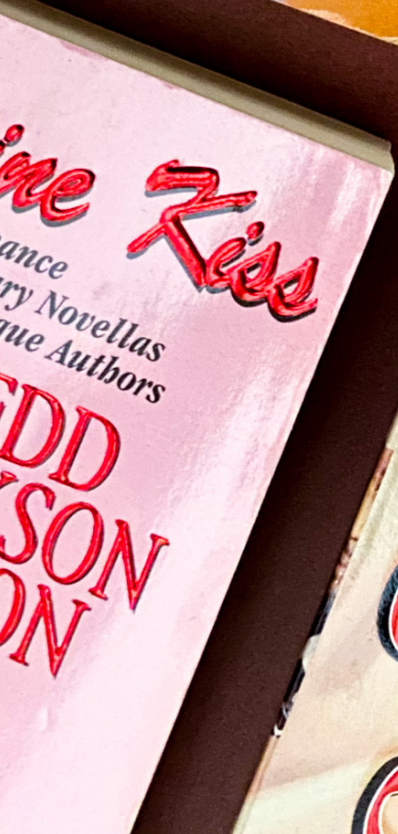
When she finished that first book, she shopped it to editors by mail and at conferences. At one RWA conference, she finally got a straight answer as to why the manuscript kept getting rejected despite positive feedback. As recounted in the same interview with Moody-Freeman, Jackson describes how one editor told her, "We love your book, we love the story. If you were to make Justin and Lauren white, we would buy it." She refused. "But they aren't white. They're Black… No. I don't need the money that bad that I'm going to change my characters." Nevertheless, she kept attending conferences and networking. Publishers told her, "There's no market for Black romance because most of America doesn't think Black romance exists." Jackson knew they were wrong: "I'm living a truly romantic life … if that's not Black love, I don't know what is."

When Walter Zacharias started Arabesque, Jackson was ready with multiple manuscripts about the Madaris family, eventually published as the three full-length novels here: TONIGHT AND FOREVER, WHISPERED PROMISES, and ETERNALLY YOURS. This technique, known as linked novels, was still somewhat uncommon in the 1990s — but is now so beloved that a modern reader often expects that the supporting characters in the first book of a series will become the main characters in later books.

The Black authors of the Arabesque line were paid only half the amount that white authors received, she recalled. Zacharias "let us know that it was a risk he was taking [...] they said 'if this works' they would 'increase your royalty rates to whatever the white authors' are.'" The Arabesque authors were also responsible for their own promotion: Jackson sent copies to HBCUs, left ads in laundromats, and wrote bookstores. More than 15 years after she completed the first draft of her first novel, and nearly 10 years after she was first published, Jackson broke into the USA TODAY bestseller list.

Forever
da Jackson

BRENDA
Whispered
Promises
PINNACLE 0-7860-0307-3 (CANADA $6.50)
U.S. $4.99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ARABESQUE
BRENDA
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Eternally Yours

100.

Books from two dedicated Latino lines, Tango 2 and Encanto
1998-1999

First edition of the first book in Genesis Press's Latino romance line, Tango 2; and two first printings of bilingual novels from the first year of Kensington's entry into the Spanish-language romance market under the line Encanto.

Black-owned Genesis Press was among the independent publishers who invested early in Black romance authors, as described in item 64. The Tango 2 line was yet another example of a small press filling a market need before major publishers recognized it. This first edition of HEARTS REMEMBER has a number of traits that convey its small-press status: the text was clearly laid out on a personal computer — and the typefaces used in the chapter headings will cause a rush of nostalgia to any who used word processors in the late '90s. The original laminated photographic boards also fit the characteristics of binding options available at smaller printers in this period. These visible material hints to the book's production by a small press make it a good example of a precursor to the 21st-century independent publishers who have found a place in the romance market primarily via e-books.

Encanto was published by Kensington under their Pinnacle imprint, and clearly modeled after Arabesque (see item 97): it appears to be the only project that actually came to fruition among those mentioned at the time of Arabesque's rollout as planned follow-ups (the others being Asian American and Indigenous lines). John Markert has stated that the line published four books in a bilingual version and one book in Spanish alone each month. In the bilingual editions, the Spanish version was followed by the English version, the two bound together with a half-title leaf before the English. The paratextual material is partly bilingual, partly not: in one volume, the reader survey is printed in both Spanish and English, but in the other, it is only in Spanish. The dual-language versions are significantly more difficult to obtain than the Spanish-only versions. According to The Fiction Database, the line lasted only until 2002, with a total of 67 titles.

The Encanto series is a good example of romance publishers' openness to experimentation — when they sniff a potential profit. In a genre that is often demeaned for being "formulaic," a series like Encanto instead speaks to the market's inherent flexibility. An established structure allows for more exploration of nuances: as many items in this catalogue show, romance publishers have a long history of refinement in search of market share and profit. In the 21st century, this trait is one of the reasons romance was among the earliest markets to embrace e-books. Combined with an increasingly strong market response towards independent or self-published books, romance was primed for an early foray into e-books, which now accounts for an enormous percentage of its sales: in the first half of 2020, e-books accounted for 60 percent of category romance sales (Anderson). This will pose challenges for future romance scholars and collectors, but it is all part of the complex and thriving genre of the popular romance novel.

TANGO 2 ROMANCE
Hearts Remembe
OUISE QUEZADA
ENCANTO
A ROMANCE IN ENGLISH AND SPANIS
Salsa Kiss
Besos ardientes
PINNACLE BOOKS
CONSUELO VAZQUEZ

Notes

Preface Endnotes

[1]. In the US, Bowling Green State University is the major exception, along with McDaniel College (though focused primarily on RITA award winners). The National Library of Australia has an extensive collection of romance novels by Australian authors; George Mason University has a collection of popular romance meant for general circulation; a few others, like Michigan State and Harvard's Radcliffe Institute for Advanced Study, have "small but growing" collections. A comprehensive listing can be found on RomanceWiki in "Romance Resources for Academics," with thanks to Laura Vivanco for creating and sharing this document.

[2]. As a genre primarily aimed at and largely read by women, romance is critical to any English-language literary study that seeks to include the broader experiences of women readers. It also has a long history of responding dynamically to the changing tastes and values of its readers, meaning that it is vital evidence of women's interaction with mass culture. Because the romance novel in English has consciously made space to prioritize women's experiences and perspectives, some critics argue it is feminist by design. But romance is not monolithic, and while some romance novels may themselves be feminist, others will not be: writing by a woman, or about women, is not inherently feminist. Further, its feminism has historically lacked intersectionality. Romance has only gradually accepted the contributions and experiences of women of color, as well as all kinds of marginalized genders and/or sexualities. An important layer of its conception, creation, and reception is how romance has increasingly begun to embrace this potential for inclusive storytelling — primarily in the 21st century, but also (as this catalogue demonstrates) in earlier romances by (or edited by) women of color, as well as LGBTQ+ romances. For this reason, too, while I use the terms "heroine" and "hero" for individual titles where they are relevant, I default to "main characters" when speaking generally.

[3]. Because many of the earliest LGBTQ+ romances are in dialogue with each other, I have chosen to place these works side by side, rather than in their respective larger categories, so as to explore their influence on each other more directly.

Sources: RWA, "About the Romance Genre," pulling data from the 2016 article, "NPD Books Romance Landscape: A Study by NPD Book for Romance Writers of America"; Rhoda Koenig, "Love for Sale," New York Magazine, May 30, 1983.

1.

Four 12mo vols, 6.75" x 4" each. London: Printed for J. Dodsley, in Pall Mall, 1769. Full contemporary speckled calf, raised bands, red goatskin spine labels, gilt-ruled spine compartments with gilt-stamped volumed numbers ("J" for volume I). Errata leaf at rear of vol. IV. [8], 240; [4], 240; [4], 223, [1]; [4], 213, [3] pages. Front joint of first volume split but holding. Text with some toning and infrequent leaves of spotting. Contemporary bindings a bit dry, with crackling to speckled calf. Collated and complete. Very good.

Sources: Green, The Courtship Novel, 66; Yeazell, Fictions of Modesty; Gallagher, Nobody's Story; Ahearn, Affected Sensibilities; Corman, Women Novelists Before Jane Austen; Garwood, "Frances Brooke."

2.

Four 12mo vols, 6.25" x 3.75" each. London: Printed for G.G.J. and J. Robinson, Pater-noster Row, 1791. Contemporary full speckled calf, vols. I and 2 sympathetically rebacked in style matching vols. 3 and 4 (and retaining original red goatskin labels). Bound with half titles, publisher's catalogue at rear of vol. 4. [4], viii, 233, [1]; [4], 253, [1]; [4], 209, [1]; [4], 157, [1], [8] pages. Engraved bookplate of "John Rutherfurd, Esq; of Edgerston" on front pastedowns of each volume; joints of vols. 3 and 4 carefully repaired; tiny expert paper repair to corner of half title in vol. 4; leaf B1 in vol. 3 slightly short, with sliver of toning to margins: likely supplied from another copy. Very good.

Sources: Castle, Masquerade and Civilization; Manvell, Elizabeth Inchbald; Jenkins, I'll Tell You What: The Life of Elizabeth Inchbald.

3.

Five 12mo volumes, 6.75" x 4" each. London: Printed for T. Payne, at Mews-Gate; and T. Cadell Jun. and W. Davies (Successors to Mr. Cadell) in the Strand, 1796. Full contemporary calf, gilt-ruled border, raised bands, red goatskin spine label and circular black goatskin volume label. All edges stained yellow. "Miss J. Austen, Steventon," on page x of subscriber's list in volume I. xlviii, 390, [2]; iv, 432; iv, 468; iv, 432; iv, 556 pages. 19th century engraved bookplate of Admiral Duff on front pastedowns. Closed tear to fore-edge of vol. 5 title page; spines somewhat dry, with light wear to joints and edges. Overall very good plus to near fine.

Sources: Doody, Frances Burney; Harman, Fanny Burney; Lord Barbourne, Letters of Jane Austen.

4.

Three 12mo volumes, 7" x 4" each. London: Printed for Richard Phillips, 1806. Contemporary full mottled calf, ornamental gilt-ruled borders, elaborately gilt-stamped spines. Marbled endpapers, red speckled edges, red silk ribbon markers. Bound without half-titles. Publisher's catalogues at rear (paginated in vols I and III). xxxiv, 261, [1], 24; [2], 265, [7]; [2], 264, 25-36 pages. Only light wear to bindings, primarily around spine extremities of volume I, with one area of repair. A few spots of faint staining, intermittent light foxing. Near fine.

Sources: Belander, Critical Receptions: Sydney Owenson, Lady Morgan; Wheatley, Romantic Feuds; Newcomer, Lady Morgan the novelist; Spender, Mothers of the Novel.

5.

12mo in sixes, 7.25" x 4.75". Philadelphia: J.B. Lippincott & Co., 1867. Original green pebbled cloth, blind-ruled boards, gilt-stamped spine. Publisher's ads at rear. iv, 5-594, [4] pages. A couple light stains to rear board, but cloth quite fresh overall; faint dampstain to lower edge of last few signatures, else with clean interior. Very good plus.

Sources: Gilbert, "Ouida and the other New Woman," in Victorian Woman Writers and the Woman Question, 170-188; Schroeder and Holt, Ouida the Phenomenon; Gilbert, "Ouida and the Canon: Recovering, Reconsidering, and Revisioning the Popular," in Ouida and Victorian Popular Culture.

6.

12mo, 7.25" x 4.75". New York [...] London: G.W. Carleton & Co., Publishers [...] S. Low & Co., 1880. Original patterned violet cloth ornamented in blind, gilt-stamped spine. Brown endpapers. vi, 7-456 pages. Front joint skillfully repaired. Moderate edgewear to boards with some fraying of the cloth, spine and shallow line of front board faintly sunned, marginal toning to text block. Very good.

Sources: Cohn, Romance and the Erotics of Property.

7.

7" x 4.75". Cleveland: The Arthur Westbrook Company, 1891 [but circa 1910s]. Original color-printed pictorial wrappers. Hart Series No. 13. Wood-engraved frontispiece. Publisher's ads at rear. 277, [5] pages. A bit of wear to wrappers, mostly a few small nicks, one closed tear to front hinge. Text block uniformly toned but otherwise clean. Very good minus.

Sources: The Edward T. LeBlanc Memorial Dime Novel Bibliography, "The Hart Series"; Enstad, Ladies of Labor, Girls of Adventure; Merish, Archives of Labor; Masteller, "Romancing the Reader: From Laura Jean Libbey to Harlequin Romance and Beyond," in Sulliman and Schurman.

8.

6.75" x 4". Chicago: A.C. McClurg and Company, 1892. Original blue cloth with black-stamped floral frame on front board, gilt-lettered spine. Publisher's ads at rear. 275, [1], [4] pages. Collector's embossed stamp on title page. Spine lightly toned, some bumping to extremities. Near fine.

Sources: Mandel, A World Of Difference; Cantalupo, "The Letters of Israel Zangwill to Emma Wolf: Transatlantic Mentoring in the 1890s," in Resources for American Literary Study.

9.

7.75" x 5". Boston: The Colored Co-operative Publishing Co., 1900. Original green decorative cloth stamped in red and yellow with floral design. Hinges expertly repaired, with front endpaper re-margined. Illustrated with 8 full-page black-and-white plates. 402 pages. Ink owner name of Harris Barrett, author of Negro Folks Songs (1912) and namesake of Harris Barrett School, built under the direction of Booker T. Washington in 1903 with bricks made by Tuskeegee students. Some light rubbing to cloth and a few spots to text block. Very good.

Sources: Dandridge, Black Women's Activism; Brown, Pauline Elizabeth Hopkins; James, "Alyssa Cole On the Magic of Writing Romance"; Tate, Domestic Allegories of Political Desire; duCille, The Coupling Convention.

10.

Octavo, 8" x 5". New York and London: Harper & Brothers, 1901. Original green pictorial cloth stamped in pink and darker green with cherry blossom design. Top edge gilt, other edges uncut. Illustrated by Genjiro Yeto with 3 full-page color plates and grey vignettes printed marginally and behind the text throughout. [6], 226 pages. Faint soiling to rear board, touches of wear to rear joint. Near fine.

Sources: Carmen Birkle, "Orientalisms in "Fin-de-Siècle" America"; Shea, "Winnifred Eaton and the Politics of Miscegenation in Popular Fiction"; Huh, "Detecting Winnifred Eaton."

11.

7.5" x 5". London: Duckworth & Co., 1907. Original purple cloth lettered in gilt, white cloth spine label. Top edge gilt. Illustrated with color frontispiece portrait of the heroine. 319, [1] pages. Spine sunned, with some light edgewear to boards. A bit of foxing, primarily to first few leaves. Very good.

Sources: Hallett, "A Mother to the Modern Girl: Elinor Glyn and Three Weeks (1907)"; Teo, Desert Passions; Anderson, The Purple Heart Throbs.

12.

6.5" x 3.75". London: Mills & Boon Limited, (1914). Original blue paper boards with darker blue single-rule border and spine lettering. In original color pictorial dust jacket with photographic vignette portrait of the author and short blurb from THE TIMES printed on the spine. Pastedowns with printed floral border, front pastedown with printed "Ex Libris". 252 pages. Hinges expertly repaired, small chip to front free endpaper at fore-edge, text block uniformly browned. Jacket with closed tears at front fold, shallow chipping to spine ends, and a few spots of faint staining primarily visible on verso. Very good plus in very good jacket.

Sources: McAleer, Passion's Fortune: The Story of Mills & Boon; Journal of Popular Romance Studies, Special Issue: The Sheik; Teo, Desert Passions.

13.

7.25" x 4.75". London: Duckworth, (1925). Original blue cloth, gilt-lettered spine. 284 pages. Inscribed by Cartland on front free endpaper: "To dear Uncle Willie / with love / from Barbara Cartland / 9-2-25." Armorial bookplate of "Uncle Willie" — William Hall Walker, Baron Wavertree — on front pastedown. Spine and top edge of rear board sunned, a couple closed tears to spine ends with attendant fraying, spots of wear to edges. Very good minus.

Sources: Fiske, "The Historical Romance"; Kloester, Georgette Heyer; Cartland, We Danced All Night; Robyns, Barbara Cartland.

14.

7.25" x 5". Garden City, New York: Doubleday, Doran & Company, 1929. Original green cloth with darker green triangular patterned stamped along fore-edge of front board and spine. In original unclipped ($2.00) color pictorial dust jacket. Yellow topstain. [8], 333 pages. Ink owner name dated 1930 on front free endpaper. A couple bumps to boards. Jacket with shallow wear at spine ends, two .5" closed tears, one with attendant creasing. Near fine in very good plus jacket. Typescript: 11.25" x 8.25". Blue cloth boards with printed paper spine label reading "Pages from the original manuscript of Red Silence by Kathleen Norris." 4 leaves typed versos only, each mounted on linen, page numbers 203 and 66-68. Corrections in two hands in blue ink and in pencil. Signed by Kathleen Norris on first mounted leaf. A bit of marginal toning to boards, with barely visible dampstain in lower corner of front board. Very good.

Sources: Gumina, A Woman of Certain Importance.

15.

7.25" x 4.75". New York: Grosset & Dunlap, (1928). Original red cloth lettered in black. In original color pictorial dust jacket with publisher list printed on verso. Publisher ads at rear. vi, 303, [11] pages. Book with ink owner name on front free endpaper, else fine. Jacket with only shallow edgewear and soiling, a couple short closed tears. Near fine.

Sources: New York Times obituary, "Laura L. Brookman," 1 February 1975.

16.

7.25" x 4.75". London: Mills & Boon, (1935). Original brown cloth stamped in black. In original color pictorial dust jacket priced at 7/6 on spine. Publisher's catalogue at rear. 254, [2], 16 pages. Lending library stamp on front pastedown, no other library markings; ink owner name on front free endpaper. Book slightly shaken, light wear. Jacket beautifully intact with only one tiny chip to front panel, moderate soiling to rear panel. Overall very good.

Sources: McAleer, Passion's Fortune.

17.

6.75" x 4.25". Winnipeg: Harlequin Books, (August 1949). Original glossy color pictorial wrappers. All edges stained red. 192 pages. Very light edgewear and soiling. Near fine.

Sources: Bonn, UnderCover; Davis, Two-Bit Culture; Grescoe, The Merchants of Venus.

18.

2 volumes, 7.25" x 4.75" each. London: Mills & Boon Limited, (1952). Original brown paper boards stamped in black. In original color pictorial dust jackets with price ("9/6 net") printed on spine. One leaf of ads at rear. 222, [2] pages each. The Enchanting Island: gorgeous copy, with only a small section of rubbing to lower edge of jacket front panel and single crease at joint. Cameron of Gare: offsetting to endpapers and a bit of bowing to boards, jacket with faint spotting to spine. Overall near fine.

Source: McAleer, Passion's Fortune; Haddon & Pearson (eds.), Fabulous at Fifty, 138; Dixon, The Romance Fiction of Mills & Boon.

19.

15.25" x 10.75". Toronto: Star Weekly, Saturday, March 28, 1953. Original single-folded newsprint with color photographic pictorial front wrapper. Text printed in four columns. Ad for next week's novel, a murder-mystery, in gutter of pages 8-9. Full-page comic from the series VIGNETTES OF LIFE by Harry Weinhert in color on rear wrapper. 16 pages, including wrappers. Toning to wrappers, and a bit of edgewear and soiling. Very good.

Source: Seville, The Internationalization of Copyright Law.

20.

7.25" x 4.75". London: Mills & Boon Limited, (1959). Original brown paper boards single ruled and stamped in black. In original unclipped (10/6 net) color pictorial dust jacket. Two pages of ads aimed at library buyers and one page of ads aimed at women readers at rear. 189, [3] pages. Evidence of bookplate removal to front free endpaper. Boards bowing somewhat. Jacket in beautiful shape, with just a bit of light soiling to rear panel. Very good in near-fine jacket.

Sources: O'Mahony, "Australian Romance Fiction"; McAleer, Passion's Fortune; Johnson-Woods and Sarwal, Sold by the Millions; Flesch (comp.), Love Brought to Book; Flesch, From Australia with Love.

21.

Single sheet typed on both sides, 9" x 6". Recto with 6 typed questions answered by Baldwin in pencil. Verso with Baldwin's own typed remarks filling page, with pencil corrections and Baldwin's signature at the bottom. Faint letter folds, one minor closed tear. Very good.

Sources: Dictionary of American Biography, Supplement 10, 1976-1980.

22.

7.25" x 5". London: Longmans, Green and Co., (1947). Original tan cloth stamped in blue on front board and spine. In original unclipped (5/- net) grey pictorial dust jacket designed by Rowland Hilder. viii, 356 pages. Offsetting to endpapers, one small faint stain to bottom edge of text block. Jacket with some shallow edgewear to spine extremities, a couple small marks to rear panel. Very good plus in very good plus jacket.

Sources: Mendelsohn, "The American Boy."

23.

2 volumes, 6.75" x 4" each. Winnipeg: Harlequin Books. Original glazed color pictorial wrappers with art by Norm Eastman (Vinton) and Paul Anna Soik (Burchell), priced at 35c: Harlequin 407 (Vinton) and Harlequin 409 (Burchell). All edges stained red. 192 pages. Vinton with small ink mark on top edge. Light wear to edges, with closed tears at joints, the largest extending just over an inch of rear panel. Burchell with ink initials on first page, some edgewear, faded cover and spine with reading creases, a few faint spots of red to rear panel. Both very good minus.

Sources: McAleer, Passion's Fortune; Ida Cook, We Followed Our Stars; Haddon and Pearson, Fabulous at Fifty, 38-47.

24.

10 volumes, 6.75" x 4" each. New York: Airmont Books. Original glossy color pictorial wrappers, all edges stained yellow, 128 pages. Girl Reporter, Barbara Owen (C1, Jan 1962), 35c): Small ink date on front wrapper, ink initials on first leaf. One small reading crease. Captain Jane, Margaret Vail McLeod (C4, July 1962, 35c): Snag to bottom corner of rear wrapper, else clean. Camp Counselor, Susan Brown (C6, 35c): Faint toning and soiling to wrappers, one green spot at foot of spine. Kathy Herself, Virginia C. Holmgren (C7, 35c): wrapper toned and soiled with a few faint creases, one leaf with closed tear in gutter. Abby Goes to Washington, Frances Dean Hancock (C8, 40c): spine lean, some creasing (one running vertically down rear wrapper), a bit of soiling to wrappers, a couple short faint pen marks to rear wrapper. Nancy's Dude Ranch, Marguerite Nelson (C9, 40c): a couple small indentations to wrappers from bumps, else clean. Girl Friday, Dorothy Worley (C10, 40c): unread and fine. Here's Susie, Virginia C.

Holmgren (C12, 40c): sliver of rubbing to bottom edge of front wrapper. Linda's Champion Cocker, Marcia Ford (C13, 40c): faint crease to lower corner of front wrapper, touch of soil. Springboard to Love, Grace Lang (C16, October 1964, 40c): faint soil to wrappers, bit of toning to text block edges. Overall very good plus.

Sources: Stein, "In Praise of the 'Career Romance'"; Johnson. "Airmont Books."

25.

7" x 4.25". (New York): Avon, (1963). Original color pictorial wrappers with illustration by Bill Johnson, F-197, prived at 40c. 158, [2] pages. Moderate edgewear with some heavy cover creasing and scuffing to spine. Pages toned. Very good minus.

Sources: Guiley, Love Lines; Falk, How to Write a Romance and Get it Published; Howe, "Fanny Howe on Race, Family, and the Line Between Fiction and Poetry: A Great American Thinker in Conversation with Bill Corbett," Lit Hub.

26.

8.25" x 9". London: Mills & Boon Ltd., (1974). Original green wrappers (verso in blue), title printed in pink, french flaps, priced 75p net. Some elements printed in blue. 24 pages. Some light creasing to wrappers. Very good.

Sources: McAleer, Passion's Fortune; Grescoe, The Merchants of Venus; Thurston, The Romance Revolution.

27.

3 volumes, 7.5" x 5" each. All in original "Plasti-Kleer Jacket Cover" from Bro-Dart, as issued. New York: Avalon Books / Thomas Bouregy and Company. Holly Hathaway, Physical Therapist, Marilyn Austin (1976). Original green and black patterned paper boards, blue-lettered spine. In original unclipped ($4.95) color pictorial dust jacket with design by Edrien. [2], 190 pages. Leaves toned, as typical, else fine. Liza Hunt, Pediatric Nurse, Virginia Smiley (1976). Original green and black patterned paper boards, blue-lettered spine. In original unclipped ($4.95) color pictorial dust jacket with design by Edrien. [6], 183, [1] pages. Leaves toned, as typical, else fine. Nurse of the Crystalline Valley, Mary Collins Dunne (1977). Original yellow and black patterned paper boards, blue-lettered spine. In original unclipped ($4.95) color pictorial dust jacket with design by Edrien. [6], 184 pages. Faint creases to jacket flap corners, else fine.

28.

3 volumes. The Garden of Persephone, Nan Asquith. Winnipeg: Harlequin Books, (July 1968). 7" x 4.25". Original glossy color pictorial wrappers, 51223, priced at 50x. All edges stained red. Publisher's ad at rear. 189, [1] pages. Tiny ink checkmark on two pages, else exceptionally clean and bright with just a bit of wear. Price of Love, Rachel Lindsay. London: Mills & Boon Limited, (1967). 6.75" x 4.25". Original color pictorial wrappers with top quarter of front wrapper and spine in red, 240, priced at 3/6 net. Publisher's catalogue at rear. 205, [3] pages. Faint spine creases, a bit of edgewear and light soiling to wrappers. The Marriage of Caroline Lindsay, Margaret Rome. London: Mills & Boon Limited, (1968). Original yellow boards stamped in black. In original unclipped (13s. 6d. net) color pictorial dust jacket. Publisher's ads at rear. 110, [2] pages. Light edgewear and soiling to jacket, with some very faint spots of dampstain visible primarily on verso. Book with faint boxing to text block edges, else lovely. Overall very good.

Sources: McAleer, Passion's Fortune; Grescoe, The Merchants of Venus.

29.

9 volumes, 7" x 4" each, all first printings. New York: Bantam Books, (June 1971). Whispers in the Night, Clarissa Ross (101, H6710); Dreams in the Sun, Marsha Manning (102, H6709); Witness to the Wedding, Ethel Lockwood (103, H6711); The Island Heirs, Jeanne Judson (104, H6712); Prelude to Spring, Jeanne Judson (105, H6713); Hidden Boundary, Frances Sarah Moore (106, H6714); Long Ago, Far Away, Alice Lent Covert (107, H6715); A Stranger in Town, Lois Geumlek (108, H6716); Laura Sees It Through, Frances Dean Hancock (109, H6717). Original glossy color pictorial wrappers with horizontal rose logo at top of front wrapper, "A Red Rose Romance" underneath, priced at 60c. All edges stained yellow. #105, #106, #107, and #108 with cover art signed by "L.F." Same set of 4 pages of ads at rear in each. Page ranges 149 (#101) to 184 (#106), but most 152 pages. #101 with large corner crease to front wrapper, faint stain spots to rear wrapper; #102 with some wear to spine; #104 with small stain at top edge; #105 with small loss to rear wrapper bottom corner; #106 with small ink notation at top corner of front wrapper; #108 with tiny tape repair to front bottom joint; else extremely crisp and clean. Overall very good plus.

Sources: Bonn, UnderCover.

30.

1500 volumes, 6.75" x 4.25" each. Toronto: Harlequin Books, (1973-1992). Original white pictorial wrappers with central color pictorial vignette. Most first printings. Approx. 192 pages each, with rear ads varying according to length of text. Some volumes with contemporary price stickers to front wrappers; a few with ink owner marks. A number of the earliest volumes (through about 100) with toned wrappers and some edgewear: very good overall. Remainder beautiful, very good plus to near fine.

Sources: Kristin Ramsdell (ed.), Encyclopedia of Romance Fiction; John Markert, Publishing Romance: The History of an Industry, 1940s to the Present; Rosemary Guiley, Love Lines, 155; Paul Grescoe, The Merchants of Venus: Inside Harlequin and the Empire of Romance, 95. Margaret Ann Jensen, Love's Sweet Return: The Harlequin Story.

31.

London: Mills & Boon Limited, (1974). Original glazed color pictorial wrappers with light green field at top of front wrapper including Mills & Boon logo, priced at 20p net. Publisher's ads at rear. 186, [6] pages. Old bookseller stamp and price stamp on first leaf. Some reading creases and faint line of rubbing near fore-edge of front wrapper, a bit of edgewear and some light foxing to first and last few leaves. Very good.

Sources: Barlow and Krentz, "Beneath the Surface: The Hidden Codes of Romance"; Regis, A Natural History of the Romance Novel; Massie and Greenberg, The Janet Dailey Companion; Peyser, "The Queen Of Hearts Gives Up Her Throne."

32.

3 volumes, each 6.75" x 4", original white glossy wrappers with color pictorial vignettes. Met Dank Aan Mijn Zuster [original title: Seen By Candlelight], Anne Mather, #28 of Bouquet Reeks. Amsterdam: Harlequin Books, (1975). Publisher ads at rear. 155, [5] pages. Faint ink "E" on front wrapper; ink owner name on first leaf. Some soiling and spots of rubbing to wrappers. Very good. Un Bonheur à Fleur D'Aile [original title: Nurse with Wings], Judith Worthy, #1 of Collection Harlequin Série Blanche ["White" series of medical romances]. Paris: Harlequin S.A., (1980). Color ad leaf inserted after p. 96. 153, [7] pages. Moderate creasing to wrappers, with lean and slight curling to edges. 愛の夜行列車 [Ai no yakou ressha: Night Train Love; original title: Passionate Involvement], Lilian Peake, #R79. Tokyo: Harlequin Romances, 1981. Text formatted right to left, following Japanese publication standards. 174, [2] pages. Some creasing near joints and at spine. Overall very good.

Sources: Grescoe, The Merchants of Venus; Markert, Publishing Romance; Wirtén, Global Infatuation.

33.

Original purple diamond-patterned paper box, 14" x 9" x 1.25". All other components as listed. All items intact and unopened where applicable; just a touch of indentation at one corner of box. Near fine.

Sources: Jensen, Love's Sweet Return, 37.

34.

12mo in sixes, 7.25" x 4.5". Boston [...] New York: Otis, Broaders & Co. [...] George Dearborn, 1836. Original brown cloth, gilt-lettered spine. Viii, [1], 9-284 pages. Bumping to corners and spine ends, with a few tiny tears to cloth at front joint. Spine lean, light foxing, mostly around first and last few leaves. Near fine.

Sources: Karcher, The First Woman in the Republic, 234; Streeter, "Mrs. Child's 'Philothea' a Transcendentalist Novel?"; Wayne, Encyclopedia of Transcendentalism.

35.

Two octavo volumes, 7.5" x 4.75" each. London: Macmillan and Co., 1880. Original green cloth stamped in gilt and black ornamental bands across front board and spine (stamped in blind on rear board), gilt-lettered spine. Brown coated endpapers. Publisher's ad leaf at rear of volume I. viii, 288, [2]; viii, 304 pages. Contemporary bookseller ticket on front pastedowns. Moderate foxing to first and last few leaves of each volume. Hinges strong, cloth fresh. Near fine.

Sources: Anderson, The Purple Heart Throbs; Priestley, Victoria's Heydey; Fiske, "The Historical Romance."

36.

7.5" x 4.75". Boston: Houghton Mifflin. Original light green pictorial cloth stamped in dark green and red, gilt-lettering on spine and front board. Illustrated by Howard Pyle with a black and white, half-tone frontispiece previously unpublished. Also contains seven other black and white plates by

Anna Whelan Betts, E.B. Thompson, and Emlen McConnell. 403, [1] pages. Only lightest edgewear, with faint soiling to spine: gilt bright, pictorial design unrubbed. Near fine.

Sources: Anderson, 101 Virginia Women Writers; Bryan, "Ahead of Her Time," Virginia Living; Radway, Reading the Romance.

37.

Octavo, 7" x 4.5". Salt Lake City, Utah: The Deseret News, 1909. Original green cloth, gilt-lettered spine and front board. Photographic frontispiece. viii, 377, [1] pages. Embossed ownership stamp of Zane Grey on front free endpaper. Corners and spine ends bumped, else cloth fresh. Interior clean.

Sources: Givens, People of Paradox (citing it incorrectly as "the first Mormon novel").

38.

The Wolf and the Dove, Kathleen E. Woodiwiss. 7" x 4". (New York): Avon, (March 1974). Original white wrappers with large title in red and smaller color pictorial vignette, 18457, priced at $1.75. All edges stained red. Publisher's ads at rear. 508, [4] pages. Light reading creases, a few other light spots of wear and signs of handling. Very good plus. Sweet Savage Love, Rosemary Rogers. 7" x 4". (New York): Avon, (January 1974). Original white wrappers with large title in black and smaller color pictorial vignette, 17988, priced at $1.75. All edges stained red. Publisher's ads at rear. 636, [2], [2: blank] pages. Faint creasing near spine head, front top corner bumped. Apparently unread. Very good plus.

Sources: Fiske, "The Historical Romance"; Radway, Reading the Romance; Thurston, The Romance Revolution; Guiley, Love Lines; McKnight-Trontz, The Look of Love; Lyons and Selinger, "Strange Stirrings, Strange Yearnings: The Flame and the Flower, Sweet Savage Love, and the Lost Diversities of Blockbuster Historical Romance"; Hendrickson, "Rosemary Rogers, the Princess of Passion Pulp"; Altner, "Rosemary Rogers," in Vasudevan (ed.), Twentieth-Century Romance and Historical Writers.

39.

3 vols., 7" x 4" each. Proud Passion, Barbara Bonham. (Chicago): Playboy Press, (1976). First edition stated. Original white pictorial wrappers with color pictorial vignette by Rob Sauber, 16346, priced at $1.95. Publisher's ads at rear. 317, [3] pages. Only tiny signs of handling: about fine. This Ravaged Heart, Barbara Riefe. (Chicago): Playboy Press, (1977). Original color pictorial wrappers with full-bleed front cover design after art by Betty Maxey, 16396, priced at $1.95. 413, [3] pages. Some wear to edges and one crease at top front corner. Bride of Fury, Rachel Cosgrove Payes. (Chicago): Playboy Press, (February 1980). First edition stated. Original color pictorial wrappers with wraparound design after art by Elaine Duillo, 16592, priced at $2.50. Publisher's ad at rear. 351, [1] pages. Only a few touches of edgewear. Near fine.

Sources: Markert, Publishing Romance; "Publishing Firsts: The Historical Romance Genre," HarperCollins; Lynn Monroe Books, "Elaine Duillo Checklist"; Spears, The Romance Novel Cover.

40.

7" x 4". New York: Pocket Books. Original glazed color pictorial wrappers with script-like gilt title letters, priced at $2.50: Pocket 82148-2. All edges stained yellow. Full number line. Publisher's ad at rear. X, 373, [1] pages. Owner name in green ink on first leaf, else interior clean. A couple creases to wrappers and spine, some light rubbing and faint spotting. Very good.

Sources: Ramsdell, Encyclopedia of Romance Fiction.

41.

5 vols., 7" x 4" each. (New York): Avon. Original color pictorial wrappers with wraparound design after art by Bob McGinnis, publisher's ads at rear. So Speaks the Heart, (May 1983): [6], 358, [4] pages. Reading creases, with shallow line of rubbing to lower edge of rear wrapper. Heart of Thunder, (November 1983): [6], 359, [3] pages. Some reading creases and creasing around corners. A Gentle Feuding, (May 1984): [6], 329, [1] pages. Only faint reading crease and trace wear: shows beautifully. Tender Is the Storm, (June 1985): [8], 327, [1] pages. Reading creases, else only trace wear: shows beautifully. When Love Awaits, (June 1986): All edges stained yellow. [8], 343, [1] pages. Small corner crease on front wrapper, a couple faint reading creases. Very good plus.

Sources: Goris, "Hidden Codes of Love: The Materiality of the Category Romance Novel"; Guiley: Love Lines; Spears, The Romance Novel Cover; Sontag, "Notes on 'Camp'."

42.

6.75" x 4.25". (New York): Popular Library / Warner Books, (March 1986). Original glossy pictorial wrappers with embossed title in metallic pink,

priced at $3.95 on verso of front wrapper. Full number line. Author bio and publisher's ads at rear. 6, 375, [3] pages. Two faint creases at joint and near fore-edge of front wrapper, else just a bit of wear from handling. Very good plus.

Sources: Helfer et. al, Romance Reader's Handbook; Ramsdell, Encyclopedia of Romance Fiction; Butler, "The Lost Races of Science Fiction."

43.

7.75" x 5". (Oxford): Heinemann International / Caribbean Writers Series, (1988). Original color pictorial original wrappers with design after the author's own original batik art. viii, 278 pages. Old price sticker on rear wrapper. Leaves toned at marings. Spotting to rear wrapper, as common; some light edgewear. Very good plus.

Sources: Edmonson, "The Black Romance"; Moody-Freeman, "African American Romance"; Belgrave, "Thoughts on the Choice of Theme and Approach in Writing Ti Marie"; Bryce, "'A World of Caribbean Romance': Reformulating the Legend of Love (Or: 'Can a Caress Be Culturally Specific?')."

44.

8" x 5.5". New York: Avon Books, (1996). Original black paper boards, spine lettered in gilt. In original color pictorial dust jacket (no price). [8], 359, [1] pages. Inscription to Jenkins's late husband, redacted by Jenkins, on front free endpaper (note from Jenkins about redaction laid in). Marginal toning to leaves. Jacket with some edgewear and a couple tiny closed tears. Very good plus in very good jacket.

Sources: Bell, "In Beverly Jenkins's Romance Novels, Black History Is Front and Center"; Dandridge, Black Women's Activism; Dandridge, "The African American Historical Romance: An Interview with Beverly Jenkins"; Nodjimbadem, "The Lesser-Known History of African-American Cowboys."

45.

Three 12mo volumes, 7" x 4.25" each. London: Printed for T. Egerton, 1813. Full contemporary speckled calf rebacked in period style, gilt-ruled spine, black goatskin spine labels. Red speckled edges, renewed endpapers. Half titles in all volumes. [4], 307, [1]; [4], 239, [1]; [4], 323, [1] pages. Engraved armorial bookplate of John Graham Esq. on front pastedown of each volume. Expert repairs to corners and edges of boards. Interior moderately browned and foxed, with a few small stains on text block edges. Very good plus. Sources: Harlequin Books, Thirty Years of Harlequin; Morrison, The Regency Years; Looser, The Making of Jane Austen.

46.

Three 12mo volumes, 6.75" x 4" each. Edinburgh and London: William Blackwood [...] and John Murray, 1818. Modern period-style blue paper boards, paper printed spine labels. New endpapers, though with original fly leaves, speckled edges. Lacking half titles. [4], 319, [1]; [2], 314; [2], 343, [1] pages. Touch of sunning to spines. Occasional light foxing, heavier at first and last leaves of volume I. Near fine.

Sources: Garside and O'Brien, The Oxford History of the Novel in English; McDermid, introduction; Norquay, The Edinburgh Companion to Scottish Women's Writing; Wolff, Nineteenth-Century Fiction, 2236.

47.

7.25" x 4.75". London: William Heinemann, (1944). Original red cloth, blind-stamped author monogram on front board, gilt-lettered spine. In original unclipped (10s.6d. net) red typographic dust jacket. Pink endpapers. Printed on poor quality paper in accordance with wartime economy standards. [4], 312 pages. Tiny leather bookplate of Jerusalem owner on front pastedown. Jacket with tape repairs to verso at spine ends, otherwise just a bit of rubbing and light soiling. Really a nice copy. Very good plus.

Sources: Rowland, "Georgette Heyer"; Regis, A Natural History of the Romance Novel; Kloester, Georgette Heyer; Kloester, Georgette Heyer's Regency World; Fiske, "The Historical Romance"; Fallon, "Bridgerton isn't Bad Austen — It's an Entirely Different Genre."

48.

7 volumes, 6.75" x 4" (except Putney, 6.5" x 4"), first printings with full number lines. (New York): Signet / New American Library. Original color pictorial wrappers, all edges stained yellow. The Golden Songbird, Sheila Walsh, (July 1975). W6639, priced at $1.50, category "NOVEL" on spine. Publisher's ad at rear. 239, [1] pages. Ink owner first name on first leaf, a couple faint reading creases. The Masked Heiress, Vanessa Gray, (March 1977). W7397, priced at $1.50, category "FICTION" on spine. Color insert menthol cigarette ad after page 96; publisher's ad at rear. 191, [1] pages. A few small nicks to wrapper edges, faint stain at foot of

spine. Madalena, Sheila Walsh, (May 1977). W7457, priced at $1.50, category "NOVEL" on spine. [4], 171, [1] pages. Beautiful, unread copy. The Rebel Bride, Catherine Coulter, (December, 1979). E8951, priced at $1.75, category "REGENCY ROMANCE" on spine. [8], 280 pages. Short nicks to spine ends, a bit of edgewear. The Admiral's Daughter, Judith Harkness, (April, 1980). E9161, priced at $1.75, category "REGENCY ROMANCE" on spine. [4], 216, [4] pages. A couple shallow nicks to spine ends and trace edgewear. Masked Deception, Mary Balogh, (February 1985). AE3405, priced at $2.50, category "REGENCY ROMANCE" on spine. 224 pages. Ink initials and notation, "very very good," on first leaf. Reading creases to spine, with more wear at head and tail of joints. The Diabolical Baron, Mary Jo Putney, (November 1987). AE5042, priced at $2.50, category "REGENCY ROMANCE" on spine. Publisher's ads at rear. 237, [3] pages. Light reading creases and a few other light signs of handling. Overall very good plus to near fine.

Sources: Guiley, Love Lines.

49.

3 vols, 6.5" x 4" each, full number lines. (New York): Warner Books. Original color pictorial wrappers with solid pastel frames, embossed titles in metallic hot colors, woman holding flag logo at top, "An American Regency Romance" banner just below logo, priced at $2.95. 224 pages, number of ads differing according to length of text. The Reluctant Debutante, Marilyn Carter, (June 1987), [#1]. The English Bride, Theresa Grazia, (July 1987), [#2]. Love's Gambit, Emma Harrington, (January 1988), [#7]. A few faint signs of wear across volumes: overall about fine.

50.

2 volumes. Silhouette Romance #1 trial dummy: 6.75" x 4". Original white glossy wrappers, "Silhouette Romance" in script-like typeface printed around border with Silhouette logo at top, central color vignette, author and title printed in red, no price. Interior entirely blank. A bit of toning to spine and text block edges. Near fine. Harlequin Presents #1: Gates of Steel, Anne Hampson, promotional copy. Original white glossy wrappers, "Harlequin Presents" in script-like typeface at the top with logo in the middle, central color vignette, author printed in green and title printed in black, priced "1.50" with "Introductory copy" around it. Color bookplate icon on verso of front wrapper; color ad on verso of rear wrapper. 16th printing, December 1980 [i.e. within a few months of Silhouette's launch]. 192 pages. Some spots of rubbing to rear joint and a bit of shallow edgewear. Very good. With: 80 consecutive volumes, 6.75" x 4" each. (Final volume of May 1981, Irish Thoroughbred, Nora Roberts, included in item 53). New York: Silhouette Romance, (May 1980) - (May 1981). Original white glossy wrappers, "Silhouette Romance" in script-like typeface printed around border with Silhouette logo at top, central color vignette, author printed in rust with title in black, priced at $1.50. Full number line: first printing. Letter to the reader from editor (first former Harlequin exec P.J. Fennell for nos. 1-9, then editor-in-chief Karen Solem) on page facing title; one page of ads at rear. Approx 190-192 pages each. 6 volumes with faint date stamp on top edge reflecting month of publication; 4 volumes with tears to foot of spine, else generally clean and bright with only faint signs of handling. Near fine overall.

Sources: Grescoe, The Merchants of Venus (especially "War of Love: Silhouette Verses Harlequin"); Jensen, Love's Sweet Return; Markert, Publishing Romance.

51.

6.75" x 4". Toronto: Harlequin Books, (June 1980). First printing. Original color pictorial wrappers, "Harlequin Superromance" at top of front wrapper, priced at 2.25. Mail-in questionnaire bound in after page 352. 384 pages. A couple small spots of soil, light signs of handling.

Sources: Markert, Publishing Romance; Guiley, Love Lines.

52.

Nos. 1-201, 6.75" x 4.25" each. (New York): (Dell), (December 1980 - December 1983). Original white wrappers with rectangular gold frame at margins, central oval color pictorial vignette over rectangular pastel field in complimentary color, "A Candlelight Ecstasy Romance" in script at top of front wrappers ("Ecstasy Romance" portion in color matching title beginning at #66). 1-21 priced at 1.50; 22-53 priced at 1.75; 54-199 priced at 1.95. 1-27 with all edges stained teal; no edge stains from 28 forward. 192 pages each, within which a varying number of pages for front and back matter depending on length of text. A few with contemporary price stickers on front wrappers or faint date stamps on top edge, about half a dozen with short tearing/ bumping to foot of spine; else overall beautifully preserved, much nicer than typically obtainable on the market. Near fine.

Sources: Guiley, Love Lines; Bray, "Love for Sale."

53.

6 volumes, 6.75" x 4" each. New York: Silhouette Books. 5 vols.: Original glossy color pictorial wrappers with central vignette and script border reading "Silhouette Romance." 192 pages, with varying number of publisher's ads depending on length of text; leaves gently toned at margins. Irish Thoroughbred (#81, $1.50, May 1981): white border. Faint staining to wrappers. Blithe Images (#127, $1.75, January 1982): only trace wear to wrappers. Song of the West (#143, $1.75, April 1982): light bumping to spine ends and corners. Search for Love (#163, $1.75, July 1982): bookstore stamp on first leaf. Island of Flowers (#180, $1.75, October 1982): barest shelfwear. Final vol.: The Heart's Victory (Silhouette Special Edition #59, $1.95, November 1982). Original glossy color wrap-around pictorial wrappers with curved purple banner across top reading "Silhouette Special Edition. 251, 5 pages. Reading creases and slight spine lean, one pen mark to spine, light edgewear. Overall near fine except Hearts Victory (VG).

Sources: Grescoe, The Merchants of Venus; Regis, Natural History of Romance; Goris, "Nora Roberts"; Mussell, "Interview with Roberts,"155; Collins, "Real Romance: How Nora Roberts became America's most popular novelist"; Kahn-Leavitt, Love Between the Covers.

54.

2 vols., 6.75" x 4" each. Golden Fire, Silver Ice, Marisa de Zavala. (New York): (Dell), (October 1981). Original glazed pictorial wrappers with gold border, priced at $1.75: Dell 13197, Candlelight Ecstasy Romance 27. All edges stained teal (the last in the series with this feature). First printing stated. Publisher's ads at rear, 8-line author bio on verso of rear wrapper. 187, [5] pages. Bookstore stamp on verso of front wrapper. Just a bit of light edgewear. Near fine. Kiss Good Night and Say Good-bye, Ana Lisa de Leon. New York: Harlequin Books, (1984). Original glossy color pictorial wrappers with partial frame in silver, red, blue, and white, "Harlequin American Romance" printed at top, #61, priced at 2.25. 255, [1] pages. Spine lean, reading creases, some edgewear. Very good.

Sources: Browne Popular Culture Library, "Entwined Destinies: Elsie B. Washington, Vivian Stephens, and 40 Years of Black Voices in Romance"; "Ethnic Romances," pp. 23-24.

55.

10 vols., 6.75" x 4" each. (New York): Jove, (1981). Original glossy white pictorial wrappers with central color pictorial vignette, series butterfly emblem and "Second Chance at Love" in script typeface above title, each in one of six different color thin frames, priced at $1.75. "First printing" stated. 192 pages each, with different # of ad leaves depending on length of text. Flamenco Nights, Susanna Collins (M5703, #1): faint signs of handling. Winter Love Song, Meredith Kingston (M5637, #2): a couple brownish smudges to rear wrapper. The Chadbourne Luck, Lucia Curzon (M5624, #3, "Regency"): a few faint bookseller stamps to early leaves, light bumping and soiling to wrappers, some signs of wear. Out of a Dream, Jennifer Rose (M5777, #4): small "Jul 1 1981" stamp on top edge near spine. Spine creasing, section of spotting to fore-edge. Glitter Girl, Jocelyn Day (M5878, #5): barely visible toning to wrappers. An Artful Lady, Sabina Clark (M5863, #6, "Regency"): trace wear to edges, spine crease and spot of rubbing at foot of spine. Emerald Bay, Winter Ames (M5694, #7): unread. Rapture Regained, Serena Alexander (M5776, #8): unread. The Cautious Heart, Philippa Heywood (M5801, #9, "Regency"): unread. Aloha, Yesterday, Meredith Kingston (M5907, #10): faint crinkling to binding. Some copies very good; some copies fine: overall near fine.

Sources: Guiley, Love Lines; Markert, Publishing Romance (for Nichols quote).

56.

4 vols. The Sun Dancers, Barbara Faith. (New York): Richard Gallen Books / Distributed by Pocket Books, (April 1981). Original color pictorial wrappers with embossed title and partial frame in black and silver, "Gallen contemporary romance," 41784-3, priced at $2.75. All edges stained yellow. [10], 372, [2] pages. Black X mark on bottom edge. Some light spotting to wrappers. The Day Beyond Destiny, Anna James. (New York): Jove, (August 1981). 6.75" x 4.25". Original color pictorial wrappers (art by Kursar), title in large, wide blue script framed in gilt and red, S5320, priced at $2.75. All edges stained yellow. Publisher's ads at rear. xii, 370, [2] pages. A few touches of shallow wear. Winner Take All, Brooke Hastings, Silhouette Romance #102. New York: Silhouette Books, (September 1981). 6.75" x 4". Original white wrappers with purple frame, "Silhouette Romance" in darker purple script along frame, central color pictorial vignette, priced at $1.75. 189, [3] pages. Two bookstore stamps and one price sticker on front pastedown and first leaf. A few nicks and bumps to wrappers but no reading creases. Rendezvous at Gramercy, Constance Ravenlock, Candlelight Regency Special 676. (New York): (Dell), (September 1981). 6.75" x 4". Original white wrappers with orange field at top for category

name and rectangular color pictorial vignette (art by Maren) at bottom half of front wrapper, priced at 1.75. All edges stained teal. Publisher's ads at rear. 251, [5] pages. Closed tear to rear wrapper fore-edge with attendant crease, a few other bumps and scrapes, very good minus.

Sources: Beckett, "Fifty Shades of White: the long fight against racism in romance novels"; de León, "Romance Writers of America Cancels Awards Program"; Swartz, "Vivian Stephens Helped Turn Romance Writing Into a Billion-Dollar Industry. Then She Got Pushed Out"; RWA, "RWA RITA Contest: A message from President HelenKay Dimon on behalf of the RWA Board"; Haddon and Pearson, Fabulous at Fifty; Grote, "A History of Romance Writers of America."

57.

9 volumes, 6.75" x 4" each. Toronto: Bantam Books, (1982). Gold in Her Hair, Anne Neville (1); Royal Wedding, Mary Christopher (2); Gates of the Sun, Lucinda Day (3); Design for Enchantment, Rachel Murray (4); The Cinderella Season, Elaine Daniel (5); Ashton's Folly, Jean Innes (6); A Ring at the Ready, Anna West (7); The Reluctant Dawn, Juliet Lawrence (8); The Heather is Windblown, Anne Saunders (9). Original glazed white wrappers with series logo (half-circle wreath of roses above title-specific vignette with central wedding ring design and "Circle of Love" printed on top), priced at $1.75. Two states noted of the numbering of the series titles on page [2] (e.g. #7, RING AT THE READY, listed as #6 in some but listed correctly as #7 in others); all with full number line to 1. 2 leaves of color-printed mail-in ads bound after p. 90. [6], 186 pages each, with varying details for rear matter depending on length of text: author bio page and 2-3 pages of ads in most, with no additional rear matter in RING AT THE READY, for which text ends on p. 186. 6 of 9 titles with bookstore stamp on verso of front wrapper, one with small owner bookplate. Wrappers of ASHTON'S FOLLY a bit more soiled and worn than the rest; otherwise just a bit of bumping or wear, largely without spine creases. Overall near fine.

Sources: Guiley, Love Lines; Markert, Publishing Romance.

58.

Nos. 1-623, 6.75" x 4.25" each, New York: Bantam Books, (May 1983 - May 1993). All first printings with full number lines. Original color pictorial wrappers, "Loveswept" printed across the top of front wrappers, prices beginning at $1.95 and ending in 1993 at $3.50. Some wrappers with banners like "Now Robin James and Laura London write under their real names!" (for author duo Sharon and Tom Curtis). Author biographical information printed on one or both of wrapper versos. Publisher's ads and "Editor's Corner" at rear of most volumes. Page count varies, but generally between 188 and 220 pages. A few with contemporary price stickers on front wrappers. Light edgewear to some volumes, a number with reading creases but most carefully read without leaving that trace: the majority of this collection came from a single reader who acquired them as they were issued. Overall very good plus.

Sources: Guiley, Love Lines; Markert, Publishing Romance; Helfer, et al.; Romance Reader's Handbook; Kay, The Romantic Spirit; Koenig, "Love for Sale"; Bell, "Interview with Theresa Weir."

59.

8 vols., 7" x 4.25" each. Los Angeles, California: Holloway House Publishing Company, (1983). Original white glossy pictorial wrappers designed by Marshall Licht with cover illustrations by Roxanne Skene, "Heartline Romances" in red script across top of front wrapper, priced at $1.95. 192 pages each, with varying number of ads at rear depending on length of text (except Snowfire, 176 pages). Texas Passion, Leah Guild, BH064; ink owner name on half title. Love's Velvet Song, Geraldine Greene, BH093. Love Note, Barbara Howard, BH094. Snowfire, Kimberly Norton, BH095 (cover material: actual work in text block is Heartbeat, BH209). Lover's Holiday, Joyce Lezán, BH098. Heartbeat, Joyce Lezán, BH209 (cover material: actual work in text block is Snowfire, BH095). A Play for Love, Yolande Bertrand, BH229. Tides of Passion, Genia Fogelson, (1984). Slight bumping to corners, a few tiny smudges and touches of wear, typical light toning to margins of leaves. A few volumes with more toning and soiling to wrappers. Very good plus overall.

Sources: Nishikawa, Street Players.

60.

4 volumes, 6.75" x 4" each: Tomorrow's Promise, Sandra Brown [1]; The Same Last Name, Kathleen Gilles Seidel [2]; Love Changes, Barbara Bretton [3]; Now and Forever, Sharon McCaffree [4]. Toronto: Harlequin Books, (April 1983; Seidel June 1983). Original glossy color pictorial wrappers with partial frame in silver, red, blue, and white, "Harlequin American Romance" printed at top, priced at 2.25 (Seidel with "complimentary copy" in place of number and price). 258 pages, with varying number of ads at rear depending on length of text; Brown with mail-in questionnaire bound at rear. Bretton

inscribed on title page: "4-12-86 / For ___ / This was #1 — please be kind! / Love, / Barbara." Ink owner name on printed Harlequin "bookplate" in McCaffree. Brown with two annoyingly unnecessary tape reinforcements to verso of front wrapper where corners have been lightly creased, otherwise just a bit of handling and wear to volumes. Overall very good plus.

Sources: Swartz, "Vivian Stephens Helped Turn Romance Writing Into a Billion-Dollar Industry. Then She Got Pushed Out" [with Nightline appearance linked within this article]; Frenier, Good-Bye Heathcliff; Csicsery, Where the Heart Roams.

61.

2 vols., 6.75" x 4.25" each. (New York): Avon, 1983. Finding Mr. Right #1: Paper Tiger, by Elizabeth Neff Walker. Original color photographic wrappers, "Avon Special Advance Reading Copy" at upper righthand corner where price is normally printed. Full number line. Ad for Avon Romance Newsletter on final page. [4], 251, [1] pages. Light edgewear, a bit of soiling to rear wrapper. Very good plus. Finding Mr. Right #9: More Than Friends, by Betty Heinrichs. Original color photographic wrappers, Avon 84996: $2.75. Full number line. 3 pages of ads at rear. 204, [4] pages. Touch of wear, faint toning to spine. Near fine.

Sources: Guiley, Love Lines; Markert, Publishing Romance.

62.

4 volumes. Rites of Spring: First printing. Toronto: Harlequin Books, (1984). 6.75" x 4". Original color pictorial glazed wrappers with art by Dick Kolfield, priced at 2.25: Harlequin American Romance 43. Publisher's ads at rear, including on verso of rear wrapper. 254, [2] pages. Short scrape to rear joint of wrappers, a few small spots to fore-edge. Very good. All Good Things: first edition stated. Garden City, New York: 1984. 8.25" x 5.25". Original brown glossy cloth, grey lettered spine. In original unclipped ($11.95) color pictorial dust jacket with illustrated by Steve Marchesi. Fore-edge machine deckle. [6], 185, [1] pages. Adam and Eva: First printing. Toronto: Harlequin Books, (January 1985). 6.75" x 4". Original color pictorial glazed wrappers with art by Dick Kolfield, priced at 2.25: Harlequin American Romance 86. Publisher's ads at rear, including on verso of rear wrapper. 252, [4] pages. Reading creases, some bumping to extremities. Very good. Color of Love: First printing. (New York): Signet / (Penguin Group), (1995). 7" x 4.25". Original black pictorial wrappers with image of black woman overlapping with a white man's, the woman's hair rainbow-colored. Signet Fiction AE 8427; spine price $5.99. Publisher's ad leaf at rear. Short bio, describing Kitt as an author of women's fiction novels (rather than "romance") on verso of rear wrapper. Rear copy reads in part: "Everyone they knew said they should break it off before they went too far. But they didn't." 398, [2] pages. Light wear around edges, touch of bumping to corners, a couple faint spine creases. Very good.

Source: Moody-Freeman, "Interview with Sandra Kitt"; Bray, "Love for Sale."

63.

5 volumes, all first printings, 6.75" x 4" each. Garden of Silvery Delights, Sharon Francis (Second Chance at Love 42). (New York): (Berkley/ Jove), (April 1982). Original glossy white pictorial wrappers, central rectangular color vignette with rounded top. Editorial note by Carolyn Nichols on page facing title. Ads at rear. [4], 184, [4] pages. Foot of spine reinforced with tape, faint stain to bottom edge of front wrapper. Good+. Flower of Desire, Francine Shore (Rapture Romance #11). (New York): New American Library, (May 1983). Originally glossy color pictorial wrappers with field of purple across left third of design, AJ2265, priced $1.95. All edges stained yellow. [4], 184, [4] pages. Light edgewear. Near fine. Winter Blossom, Cynthia Sinclair (Tapestry #27). New York: Pocket Books, (November 1983). Originally glossy color pictorial wrappers with sweeping oval silver frame along two margins, 49513-5, priced $2.95. [6], 310, [4] pages. Multiple secondhand bookstore stamps on verso of front wrapper and facing fly leaf. Reading creases, light edgewear. Very good. Two for the Road, Evelyn Shannon (Harlequin Temptation 84). Toronto: Harlequin Books, (November 1985). Originally glossy color pictorial wrappers with "Harlequin Temptation" across the top of front wrapper design in red and cream, priced 2.25. 2 leaves of color mail-in sweepstakes ads after page 84. 218, [6] pages. Spine gently sunned, light wear to edges. Very good+. The Promissory Note, Rebecca Ward (Pagent Regency Romance). (New York): Pageant Books, (1989). Original glossy color pictorial wrappers with "Pageant Regency Romance" in purple banner at top of front wrapper, priced at $2.75. Light bumping and signs of wear. Overall very good.

Sources: Wartski, "The Importance of Multicultural Themes in Writing and Teaching"; "Maureen (Ann Crane) Wartski (1940-)." Something About the Author.

64.

4 vols. Rooms of the Heart, Donna Hill. Silver Spring, MD: Odyssey Books Inc., (June 1990). 7" x 4.25". Original white pictorial wrappers, priced at $4.25. [2], 185, 3 pages. Light bumping to extremities, some foxing to wrappers. Love Signals, Margie Walker. (Yonkers, NY): Marron Publishers, Inc., (October 1990). 8.25" x 5.25". Original black-and-white photographic wrappers with stepback design, "Romance in Black" on front wrapper opening to title page in full black. [8], 234, [6] pages. Signed by Walker on title page. Some edgewear, one bump to fore-edge. A Sheik's Spell, Eboni Snoe. Silver Spring, MD: Odyssey books Inc., (February, 1992). 7" x 4.25". Original white pictorial wrappers, priced at $5.95. Author bio and publisher's ads at rear. [2], 291, [3], [8] pages. Inscribed by Snoe on verso of front wrapper. Bump to one corner, else beautiful. Breeze, Robin Lynette Hampton. Columbus, MS: The Genesis Press, Inc., (1996). 8.5" x 5.5". Original color photographic wrappers with black border, "Indigo" label on front wrapper and spine. Overall very good.

Sources: White, Genesis Press; Crockett, "Romances enroll African Americans"; Young, "Focus"; Teo, Desert Passions, 290.

65.

7.25" x 4.75". New York [...] London: Carleton [...] S. Low, Son & Co., 1867. Original patterned rust-orange cloth, gilt-stamped spine and front board. Dark green coated endpapers. Lacking half title. Publisher's ads at rear. 571, [1], [4] pages. Contemporary ink gift inscription on verso of front fly leaf. Spine ends carefully reinforced, hinges repaired, some bumping to corners. Minor infrequent staining to text block. Very good.

Sources: Tompkins, Sensational Designs; Baym, Woman's Fiction.

66.

7.25" x 4.75". New York and London: G.P. Putnam's Sons / The Knickerbocker Press [American issue], 1910. Original bright purple cloth with blindstamped ornamentals and gilt-lettering to front board and spine. In original typographic printed dust jacket listing "7th Printing." with extended blurb from the SYRACUSE POST-STANDARD, noting in part that a book like THE ROSARY "justifies the publishing business, [and] refreshes the heart of the reviewer." Publisher's catalogue at rear. vi, 389, [1], [6] pages. Cloth strikingly fresh, attributable to the work of the dust jacket, as I've never seen a copy with cloth this nice without its jacket. Jacket with light soil, small chip to head of spine. Fine in near-fine jacket.

Sources: Life of Florence Barclay; Anderson, The Purple Heart Throbs; Waller, Writers, Readers, and Reputations.

67.

7.75" x 5". London: T. Fisher Unwin, (October 1916). Original white cloth stamped in gilt on front board and spine. In original color pictorial dust jacket with illustration by Edmund Blampied. In original lavender publisher's box with color pictorial paste-on, priced at 6s. Net (blacked out but still visible). Top edge gilt, pictorial endpapers, red silk ribbon marked. Illustrated by Blampied throughout with full-page tissue-guarded color plates. [10], 369, [1] pages. Light intermittent foxing to text, else book fine. Jacket with a few shallow closed tears, some edgewear, and minor soiling: beautifully intact overall. Lavender faded on box lid; a number of joints cracked and reinforced with tape. Overall very good plus to near fine.

Sources: Ramsdell, Encyclopedia of Romantic Fiction, 68-9; Anderson, The Purple Heart Throbs; Vinson and Kirkpatrick, Twentieth Century Romance and Gothic Writers; Dell, Way of an Eagle, Barbara Cartland's Library of Love 7.

68.

8" x 5". Minneapolis, Minnesota: Bethany Fellowship Inc., (1979). Original color pictorial wrappers with yellow border, priced at $2.95 in top right corner of front wrapper, Bethany Fellowship logo on spine (not Bethany House logo; no covered wagon logo); rear wrapper without mention of "The Love Comes Softly Series Book I," no barcode, no ISBN. 188 pages, followed by 2 blanks (later issues mention other books by Oke on leaf after final text page). Single small pen line to front wrapper, ink owner inscription on half title, small (3.5" x 2.25") card envelope with custom cut and typed title card, suggesting avocational church library rather than vocational institutional library. Considering the small library provenance as a plus: very good.

Sources: Markert, Publishing Romance; Ramsdell, Romance Fiction; Ramsdell, Encyclopedia of Romantic Fiction; Hogan, Janette Oke; Barrett-Fox and Donnelly, "Inspirational romance".

69.

4 vols., 7" x 4.25" each. Grand Rapids, Michigan: Zondervan Publishing House, (1984). Original color pictorial white wrappers with five-line green bar

design across top and "Serenade Saga" label, priced at $1.95. 208 pages each, with varying number of ads and rear blanks depending on length of text, except NEREIDS, 192 pages. Summer Snow, Sandy Dengler (#1). Call Her Blessed, Jeanette Gilge (#2). The Song of the Nereids, Sandy Dengler (#5). Anna's Rocking Chair, Elaine Watson (#6). A couple minute chips to top edge of CALL HER BLESSED; some reading creases to ANNA'S ROCKING CHAIR. Wrappers all gently toned. Overall very good plus.

Sources: Markert, Publishing Romance.

70.

8.25" x 5.25". Minneapolis, Minnesota: Bethany House Publishers, (1997). Original glossy color pictorial wrappers with embossed title and author. 283, [3] pages. Faint wear to edges, text block toned at margins, as typical. Near fine.

Sources: Markert, Publishing Romance; Alter, "They're No Bodice Rippers, But Amish Romances Are Hot";Weaver-Zercher, The Thrill of the Chaste; Neal, Romancing God; Miller, "Books: Amish Romance Novels"; Cordell, "Loving in Plain Sight: Amish Romance Novels as Evangelical Gothic." Special thanks to Bethany House for providing images of their in-house copy.

71.

3 vols., of Jane Eyre, Charlotte Bronte. New York: Scholastic Book Services, (1969). 6.25" x 4". Original white wrappers featuring burning mansion design in black, with a man on horseback and a standing woman in outline (similar to MOURA, item 73), "Campus Classic" T410, priced at 60c. [10], 501, [1] pages. Ink owner inscription on title page. Light edgewear, with some chipping at spine ends. Very good. [Milan]: Bietti, 1974. 9.25" x 6.5". Original color pictorial paper boards with woman fleeing down staircase. Illustrated with four full-page color plates. 186, [2] pages. Some wear to spine ends and corners, bump to fore-edge of front board. Very good plus. Neuilly-Sur-Seine: Dargaud Jeunesse, (1979). 6.75" x 4.25". Original color pictorial paper boards with woman's face lit by candlelight. Illustrated with black-and-white headpiece at start of text and three full-page color plates. 189, [3] pages. Minor toning to leaves. Near fine.

Sources: Miller, The Bronte Myth; Gilbert and Gubar, The Madwoman in the Attic; Cohn, Romance and the Erotics of Property.

72.

7.25" x 5". New York: Robert Bonner's Sons, (1888). Original brown pictorial cloth stamped in black, gilt-lettered spine. Yellow patterned endpapers. Wood-engraved frontispiece. [4], 500 pages. Corners and spine ends bumped, faint soiling to boards. Only a bit of foxing, primarily near fore-edge: hinges sound. Very good plus.

Sources: Cohn, Romance and the Erotics of Property.

73.

3 volumes. Moura, Virginia Coffman. New York: Crown Publishers, Inc., (1959). 8" x 5.25". Original green cloth, spine lettered in black. In original unclipped ($3.95) color pictorial dust jacket designed by Alice Kirkpatrick. First edition, with no additional printings listed. 251, [1] pages. Book about fine, with very minor wear. Jacket very good plus, with shallow rubbing to spine ends and folds. Mistress of Mellyn, Victoria Holt. Garden City, New York: Doubleday & Company, Inc., (1960). 8" x 5.25". Original black cloth with central gilt ornament to front board, gilt-lettered spine. In original unclipped ($3.95) color pictorial jacket with art after Coby Whitmore. Fore-edge machine deckle. First edition stated. 334 pages. Ink owner notation, "Arrived Sept. 30, 1960" on front free endpaper. Light bumping to boards. Jacket with some faint rubbing to extremities. Near fine in like jacket. Thunder Heights, Phyllis A. Whitney. New York: Ace Books, Inc., (1960). 7" x 4". Original color pictorial wrappers with art after Lou Marchetti, Ace K-158, priced at 50c. No zip code in publisher address on title page. 224 pages. Moderate wear around top corners of wrappers, else with only a bit of edgewear and a faint spine crease. Very good.

Sources: Norton, Mistress of Udolpho; Paige, The Gothic Romance Wave; Lord, "Little Old Lady' Whose Books Sell Millions"; Bonn, UnderCover; Vinson and Kirkpatrick, Twentieth Century Romance and Gothic Writers; Mussell, Women's Gothic and Romantic Fiction; Radway, Reading the Romance; Falk, How to Write a Romance and Get it Published; Falk, Love's Leading Ladies.

74.

8" x 5.5". (London): Hodder & Stoughton, (1965). Original textured blue paper boards, gilt-lettered spine with light-blue stamped spine label. In original unclipped (18s net) color pictorial dust jacket with cover image evoking a gothic (large castle in the background), but with the heroine looking inquisitive rather than terrified. Blue

topstain. 254 pages. Inscribed by Stewart, "with all good wishes / Mary Stewart" in blue ink on front fly leaf. Shadows from tape (no longer present) at corners of front and rear fly leaves, likely implying the beautiful dust jacket was supplied from another copy. Very good in near fine jacket.

Sources: Mussell, "Mary Stewart"; Regis, A Natural History of the Romance Novel; Quinn, "Nora Roberts: A Celebration of Emotions"; Markert, Publishing Romance.

75.

5 vols. 7" x 4.25" each, original color pictorial wrappers. Season of Evil, Jane Gordon. New York: Lancer Books, (1965). Paperback original. Cover art by Lou Marchetti, 72-784, priced at 50c, "a novel of romantic suspense in the tradition of REBECCA" at bottom of rear wrapper. All edges stained purple. 174 pages + final blank. Some light wear to edges but no creasing. The Bride of Devil's Leap, Sandra Shulman. New York: Paperback Library, Inc., (August 1968). Paperback original. 53-737, priced at 60c, "A Paperback Library Gothic" in red at top edge of front wrapper. All edges stained yellow. 160 pages. Only light edgewear, versos of wrappers somewhat toned. High Walk to Wandlemere, Patricia Sibley. (New York): Dell, (1974). First paperback printing; first published by Hodder & Stoughton, 1973. 3541, priced at 95c. All edges stained green. Publisher's ads at rear. 222, [2] pages. Slight lean and reading creases, some wear to edges. House of Many Shadows, Barbara Michaels (pseud. Barbara Mertz). Greenwich, Connecticut: Fawcett Crest, (November 1975). First paperback printing; first published by Dodd, Mead, 1974. Cover art by Harry Bennett, Q2598, priced at $1.50, called "romantic suspense" on front wrapper (though story is squarely paranormal: note date, during the waning of the gothic trend). All edges stained yellow. 272 pages. Small stamp on top edge. Some wear and soiling. The Brackenroyd Inheritance, Erica Lindley. (New York): New American Library / Signet, (December 1975). Paperback original. Signet 451, W6795, priced at $1.50. Publisher's ads at rear. [6], 247, [1], [2] pages. Some edgewear and rubbing. Overall very good.

Sources: Falk, How to Write a Romance and Get it Published; Paige, The Gothic Romance Wave; Radcliffe, Gothic Novels of the Twentieth Century.

76.

7" x 4". (New York): Avon, (February 1973). Original color pictorial wrappers with cover art after Bob McGinnis, 14126, priced at $1.50. All edges stained red. Publisher's ads at rear, including full-page ad for THE FLAME AND THE FLOWER. 406, [2] pages. Ink owner name and asterisk on first leaf. One faint reading crease, touch of bumping and wear to extremities. Near fine.

Sources: Radway, Reading the Romance.

77.

2 volumes. New York: St. Martin's Press, (1978). 8.25" x 5.25". Original blue paper boards, gilt-lettered spine. In original unclipped ($8.95) color pictorial dust jacket with illustration by Elias Dominguez. [8], 279, [1] pages. Very faint foxing to text block edges. Fine. (New York): Signet Books / New American Library, (January 1979). 7" x 4". Original glossy color pictorial wrappers with Dracula-like character design, J8461, priced at $1.95. Two color-printed mail-in inserts after page 120; publisher's ad at rear. [8], 279, [1] pages. Shallow wear to edges, nick to head of spine; tight and unread. Near fine.

Sources: Crawford: The Twilight of the Gothic?.

78.

2 vols., 6.75" x 4.25" each. Original color pictorial wrappers with "Harlequin Temptation" in orange-outlined red script across top edge of front wrapper. 224 pages each, with varying number of ads at rear according to length of text. Ghost of a Chance, Jayne Ann Krentz. Illustrated cover image by Crouse, Harlequin Temptation #34, 25134, priced at 1.95. Faint rubbing to rear panel, some light edgewear and a reading crease at front joint. The Ivory Key, Rita Clay Estrada. Illustrated cover image by Lesser, Harlequin Temptation #166, 25266, priced at 2.50. Very small abrasion to top edge of rear wrapper, just a bit of edgewear. Overall very good.

Sources: Radway, Reading the Romance; Falk, How to Write a Romance and Get it Published.

79.

6.5" x 4". New York: Berkley Books, (1991). Original glossy photographic wrappers with embossed design elements outlining title and figures, priced at $4.50. Full number line. Ads at rear. [8], 278, [2] pages. Spine creasing, light signs of handling. Very good plus.

Sources: Crawford: The Twilight of the Gothic?.

80.

10 volumes, all first printings, 6.75" x 4" each: The Last Cavalier, Heather Graham Pozzessere (1, March 1993); Who is Deborah?, Elise Title (2, March 1993); Stranger in the Mist, Lee Karr (3, March 1993); Swamp Secrets, Carla Cassidy (4, March 1993); Return to Bloodstone House, Jane Toombs (5, April 1993); Night Mist, Helen R. Myers (6, April 1993); Flashback, Terri Herrington (7, May 1993); Waiting for the Wolf Moon, Evelyn Vaughn (8, May 1993); Heart of the Beast, Carla Cassidy (11, July 1993); Twilight Phantasies, Maggie Shayne (18, October 1993). New York, Silhouette Books, (1993). Original glossy color pictorial wrappers, priced at 3.50. Spine numbers start after first month (with #5). Color sweepstakes ads (for black onyx pendant necklace and a weekend trip to Salem, Massachusetts) on verso of rear wrapper of first month's volumes and #6. 256 pages, with varying number of ads at rear depending on length of main text. A couple titles with reading creases; only light edgewear and traces of handling. Overall near fine.

Sources: Markert, Publishing Romance; Crawford, The Twilight of the Gothic?; Russ, "Somebody's Trying to Kill Me and I Think It's My Husband: The Modern Gothic"; George and Hughes, In the Company of Wolves.

81.

Octavo, 6.75" x 4.25". New York: The Century Co., 1912. Original blue pictorial cloth stamped in green and cream with floral ornamentation by the firm Decorative Designers, with their monogram. Illustrated by the author with line vignettes. [8], 304 pages. Touch of bumping to corners and spine ends, front hinge starting but firm. Near fine.

Sources: Ramsdell, Romance Fiction; Regis, "The Evolution of the American Romance Novel."

82.

6 vols. (London): (C. Arthur Pearson, Ltd.), 1930. Original side-stapled pictorial pulp-paper wrappers with red and pink highlights, priced at 2d. Illustrated in black and white throughout. i-ii, 32, iii-iv pages each. Some oxidation to staples, toning to leaves, faint spot of erasure at corner of each (likely former price). Overall very good.

Sources: Tinkler, Constructing Girlhood.

83.

5 vols. The Two Eagles, María Cristina Chambers. New York: Oxford University Press, (1943). 8" x 5.5". Original yellow cloth, spine lettered in black. In original unclipped ($2.00) color pictorial dust jacket with illustration by Susanne Suba. Color patterned endpapers. Illustrated by Suba in black and white 176 pages. Inscribed by Chambers on half title in blue ink. Book with slight discoloration to rear joint. Jacket with lightly toned spine, shallow edgewear, a bit of soiling. Near fine in very good plus jacket. Going on Sixteen, Betty Cavanna. Philadelphia: Westminster Press, (1946). 8", 5.25". Original light blue cloth lettered in navy blue. In original unclipped ($2.00) color pictorial dust jacket designed by Morton Winslow. Fore-edge machine deckle. 220 pages. Book with a few light stains to cloth, somewhat toned spine. Jacket largely toned, with a few chips at head of spine and edges of rear panel, a couple tape repairs to verso. Very good minus in very good jacket. Practically Perfect, Janet Lambert. New York: E.P. Dutton & Company, Inc., 1947. 7.25" x 5". First edition stated. Original tan cloth stamped in red. In original color pictorial jacket with clipped corner but printed price to the left ($2.25). Fore-edge machine deckle. 192 pages. Light bumping and soiling to boards. Jacket with a number of chips (deepest 1" at head of spine) and tape repairs to verso, a few light red smudges to spine. Very good in good plus jacket. Practically Seventeen, Rosamund Du Jardin. Philadelphia: J.B. Lippincott Company, (1949). 7.75" x 5.25". First edition stated. Original orange cloth lettered in green. In original unclipped ($2.50) color pictorial dust jacket. [6], 213, [1] pages. Gimbel Brothers bookseller ticket in gutter of rear pastedown. Jacket moderately foxed on spine and rear panel, with shallow chipping to spine ends and a bit of wear here and there. Unusual in this condition. Near fine in very good jacket. Senior Year, Anne Emery. Philadelphia: Westminster Press, (1949). 7.75" x 5.25". Original orange cloth lettered in red. In original unclipped ($2.75) color pictorial dust jacket designed by Beth Krush. Illustrated in black and white by Krush. 208 pages. Bookplate on front free endpaper. Jacket moderate foxing to spine and rear panel, light chipping to spine ends and some rubbing to edges. Near fine in very good jacket.

Sources: Carpan, Rocked by Romance; Allen, "Young Adult romance"; Patterson, "The Junior Novels and How They Grew"; Carpan, Sisters Schoolgirls and Sleuths: Girls' Series Books in America; Simal, "A Wall of Barbed Lies': Absent Borders in María Cristina Mena's Short Fiction"; Knickerbocker Literature for Young Adults Books (and More) for Contemporary Readers; Fox, "Maureen Daly, 85, Chronicler of Teenage Love, Dies."

84.

8" x 5.25". New York: Harper & Row, (1978). Original quarter black cloth, red paper boards, gilt-stamped spine. In original unclipped ($7.95) color pictorial dust jacket with art by David Palladini. [6], 247, [3] pages. Jacket with light uniform toning, a couple spots of crinkling at edges. Fine in near-fine jacket.

Sources: McKinley, "Newbery Medal Acceptance"; Ramsdell, Romance Fiction.

85.

3 vols., all first printings (number line to 1), 7" x 4" each. New York: Scholastic Book Services, (1979) [#1]; 1980 [#3, #7]. Love Comes to Anne, Lucille S. Warner [Wildfire #1]. Original glossy color pictorial wrappers, $1.25 list price. [4], 171, [1] pages. Faint bumping to corners, spot of light discoloration around spine head. That's My Girl [Wildfire #3]. Original glossy color pictorial wrappers, $1.25 list price. [4], 219, [1] pages. Only trace wear: fine. Just Sixteen [Wildfire #7; the final in 1980]. Original glossy color pictorial wrappers, no list price (presumably library issue). [4], 171, [1] pages. Slip of paper tipped onto title page, covering stamp underneath. Light edgewear and signs of handling. Overall very good plus.

Sources: Guiley, Love Lines; Christian-Smith, "Romancing the Girl: Adolescent Romance Novels and the Construction of Femininity"; Christian-Smith, Becoming a Woman Through Romance; Bereska, "Adolescent Sexuality and the Changing Romance Novel Market"; Wagner, Romance Series for Young Readers: A Report to Educators and Parents in Concert with the National Education Association; Kaye, "The Young Adult Romance: Revival and Reaction"; Top of the News 38 (Fall 1981): 42-7; Harvey, "Wildfire: Tame but Deadly"; Pattee, Reading the Adolescent Romance; Cart, Young Adult Literature.

86.

6.75" x 4". New York: Silhouette Books, (September 1982). Original color photographic wrappers, 53328-2, priced at $1.95, #28. Silhouette logo in top left corner; with framed type in white script: "First Love from Silhouette / America's Favorite Teenage Romance." Full number line. Publisher's ads at rear. 188, [4] pages. A bit of wear to joints and rear top edge. A nice copy. Very good.

Sources: Christian-Smith, Becoming a Woman Through Romance.

87.

First edition. 8" x 5.25". Boston: Houghton Mifflin Company, (1992). Original quarter purple cloth, grey paper boards, silver-lettered spine. In original unclipped ($13.95) purple pictorial dust jacket with art by Joanne Pendola. [10], 165, [1] pages. Faint small dampstain in gutter of first few leaves. Moderate rubbing to foot of jacket spine, else light rubbing around edges. Very good plus in very good plus jacket.

Sources: Moss, Paperback Crush.

88.

7" x 4.25". (New York): Crest Books / Fawcett Publications Inc., (1959). Original glossy color photographic wrappers, s267, priced at 35c. All edges stained red. Publisher's ads at rear. 158, [2] pages. A few small ink owner marks on bottom edge, else only lightest edgewear. Near fine.

Sources: Grier, The Lesbian in Literature (where this novel receives the highest rating, described as standing "out above all the rest and must properly belong in any collection of Lesbian literature"); Betz, Lesbian Romance Novels; Faderman, Odd Girls and Twilight Lovers.

89.

8.25" x 5.25". New York: Bleecker Street Press, (1969). Original yellow pictorial wrappers priced at $2.25. Author's "Afterword" at rear. [4], 185, [3] pages. One tiny closed tear to rear wrapper, else exceptionally beautiful: rare in this condition.

Sources: Breen and Bruguier, "Miller, Isabel"; Betz, Lesbian Romance Novels; Grier, The Lesbian in Literature; Zimmerman, The Safe Sea of Women.

90.

8.25" x 5.25". [New York]: Bernard Geis Associates, (1970). Original quarter red cloth, purple textured paper boards, silver-lettered spine with purple ornament. In original unclipped ($5.95) black pictorial dust jacket designed by Jay Gendell. Black topstain. [6], 280, [2] pages. Light bumping to top corners of book. Near fine in fine jacket.

Sources: Ortiz, "The World Won't Mind: The Accidental Success of Gordon Merrick."

91.

8.25" x 5.25". Indianapolis: The Bobbs-Merrill Company, Inc., (1974). Original glossy textured

black paper boards, blue-lettered spine. In original unclipped ($6.95) black dust jacket designed Mike McIver. First printing stated. [8], 187, [1] pages. Just a bit of wear to jacket spine ends. Fine in about fine jacket.

Sources: Melancon, "Towards an Aesthetic of Transgression: Ann Allen Shockley's 'Loving Her' and the Politics of Same-Gender Loving"; Davidson, "Ann Allen Shockley."

92.

Paperback original. 7" x 4". (New York): Avon, (November 1980). Original color pictorial wrappers, 75820, priced at $2.95. All edges stained red. [8], 376 pages. Two short slivers of red marks on spine, a couple tiny nicks at edges. Near fine.

Sources: Virga, "Gaywyck"; Nevins, Horror Fiction in the 20th Century; Falk, How To Write a Romance and Get it Published, 246-7.

93.

8.25" x 5.5". New York: Farrar Straus Giroux, (1982). Original quarter black cloth, orange paper boards, metallic orange-lettered spine. In original unclipped ($10.95) color pictorial dust jacket designed by Tom Stoerrle. [6], 234 pages. Shallow rubbing to edges of jacket. Near fine.

Sources: [Garden], "One Hundred Books That Shaped the Century"; Jenkins, "Annie on Her Mind."

94.

8.5" x 5.25". (Tallahassee, Florida): The Naiad Press, Inc., 1983. Original forest-green pictorial wrappers, title in white, author in yellow, "750" price at bottom corner of rear wrapper. Publisher's ads at rear. [10], 160, [6] pages. Some light tanning to rear wrapper, a bit of rubbing. Very good plus.

Sources: Review for Bella Books modern reprint: https://www.bellabooks.com/product/9781594932557; The Lesbian Review: https://www.thelesbianreview.com/curious-wine-katherine-v-forrest ; Betz, "Katherine V. Forrest: A Critical Appreciation; Kallmaker, "Ask the Author: Karin Kallmaker"; Rapp, "Barbara Grier (1933-2011)."

95.

5 three-ring binders labeled D, E, G, "Lee to Lynnford," and "Cheryl Ann [sic] Porter to Julia Quinn." Material laid into transparent pocket sheets, some specially sectioned to allow for display of, e.g. multiple bookmarks in one sheet. Overall fine.

96.

3 vols., 7" x 4.25" each. (London): Black Lace, (1993). Original photographic wrappers designed by Slatter - Anderson with rectangular Black Lace logo that includes book title over a black lace design highlighted from behind with a bright color, priced at £4.99. The Blue Hotel, Cherri Pickford. [4], 254, [10] pages. Web of Desire, Sophie Danson. [4], 212, [8] pages. Outlandia, Georgia Angelis. [6], 263, [13] pages. Reading creases. All volumes with light wear to edges and faint rippling to wrappers from production. Overall very good.

Sources: Markert, Publishing Romance.

97.

12 vols, all first printings, 7" x 4" each. (New York): Pinnacle Books. Original filtered photographic wrappers with embossed letters in metallic hues. Spine price $4.99. Color insert ads midway through each volume except FOR THE LOVE OF YOU, printed ads at rear of each. Serenade, Sandra Kitt (July, 1994). 286, [6] pages. Faint reading creases, light bumping to corners. Forever Yours, Francis Ray (July, 1994). 224 pages. Toning to wrapper versos, faint crease to rear bottom corner. Beguiled, Eboni Snoe (August, 1994). Note "author of A SHEIK'S SPELL" (published by Odyssey Press in 1992) on front wrapper. Printed author note at rear. 395, 5 pages. Toning to versos of wrappers, a few faint spots of wear. Sweet Refrain, Margie Walker (August, 1994). 300, [4] pages. Beautiful copy. Whispers of Love, Shirley Hailstock (September, 1994). Printed author note at rear. 411, [5] pages. Moderate wear and creasing to wrappers. Happily Ever After, Rochelle Alers (September, 1994). 224 pages. Inscribed by Alers on title page: "Read and Enjoy the Heat!!!" Toning to versos of wrappers, some edgewear and bumping to spine ends. For The Love Of You, Felicia Mason (October, 1994). 284, [4] pages. Penciled notes about characters in the books on verso of Acknowledgements page. Some toning to versos of wrappers, only trace edgewear. Temptation, Donna Hill (October, 1994). "Bestselling author of INDISCRETIONS" (published by Odyssey Press in 1991) on front wrapper. 320 pages. Reading creases, a couple faint dings to rear wrapper. No Ordinary Love, Monique Gilmore (November, 1994). 303, [1] pages. Shallow wear to spine ends. Bands of Gold, Angela Benson (November, 1994). Printed author note at rear. 349, [3] pages. Only trace edgewear. Sweet Promise, Layle Giusto (December, 1994). 237, [3] pages. Foot

of spine bumped, light wear to spine head. Spirit of the Season: Three Contemporary Tales of Love for the Holidays; Donna Hill, Francis Ray, Margie Walker; (December, 1994). 443, [5] pages. Crease to one corner, a bit of bumping and edgewear. Overall very good plus.

Sources: Bradley, "Matchmaking: Black Writers Find an Audience for Black Romance Novels"; Kornberg, "Pinnacle Books Aims at a Neglected Audience"; Crockett, "Romances enroll African-Americans"; Pride, "Veteran Author Launches e-Book Venture."

98.

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