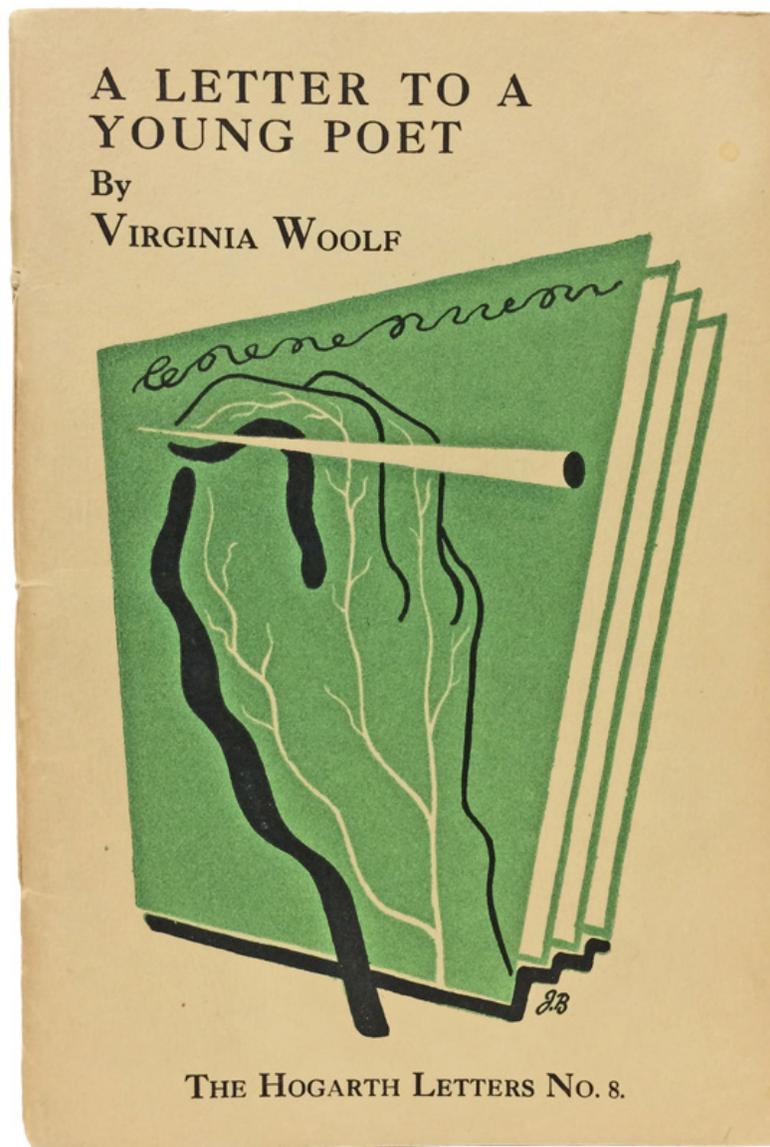


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BOOKSELLERS

MICRO CATALOG: CRITICISM



① Woolf, Virginia. *A Letter to a Young Poet. The Hogarth Letters No. 8.*

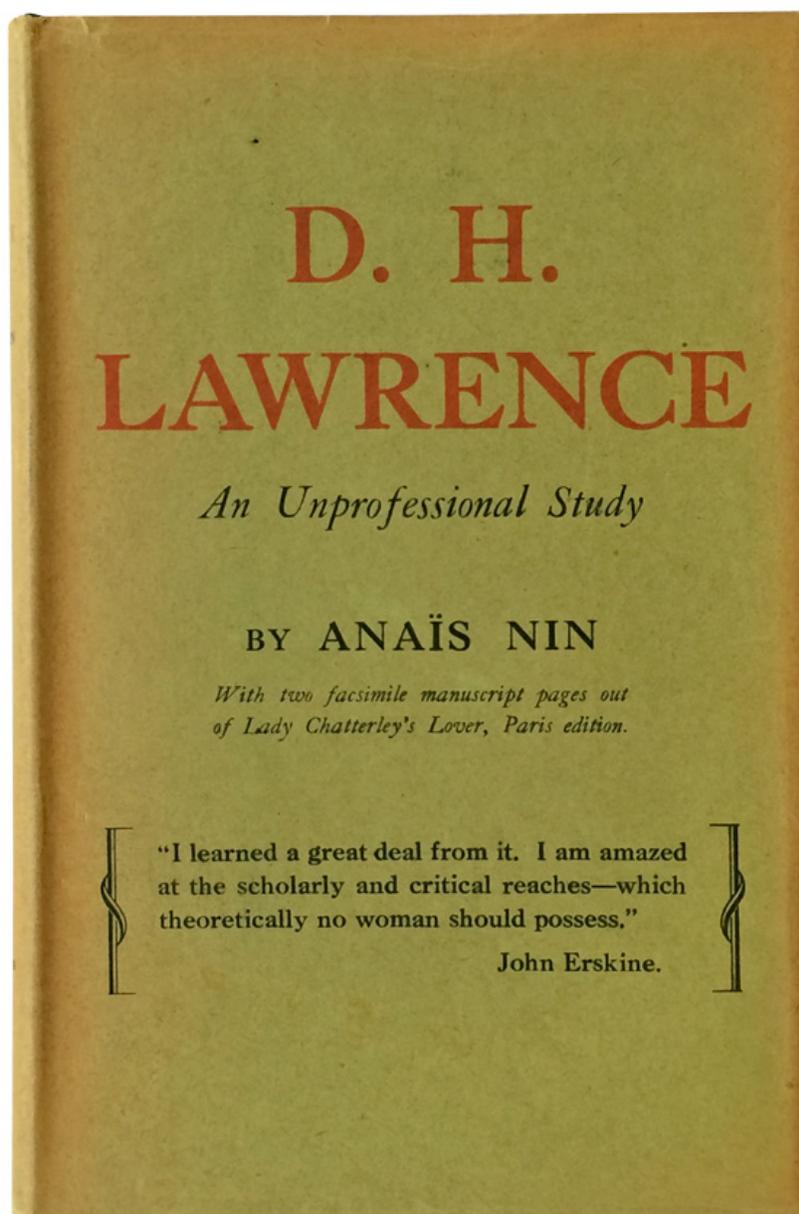
*London: Published by Leonard & Virginia Woolf at the Hogarth Press, 1932. Octavo pamphlet, in original color pictorial wrappers designed by John Banting. Lightest shelfwear, stray mark to lower wrapper. \$100*

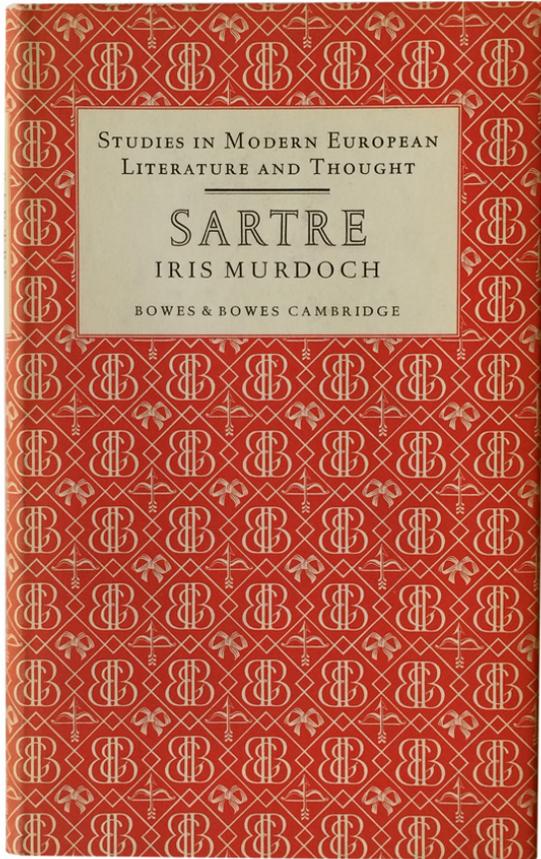
First printing of Virginia Woolf's contribution to the Hogarth Letters series, addressed to the poet John Lehmann. Woolf urges Lehmann to spend his twenties writing in a spirit of exploration and inquiry, and cautions him against publishing too soon. "How can you learn to write if you write only about one single person? To take the obvious example. Can you doubt that the reason why Shakespeare knew every sound and syllable in the language and could do precisely what he liked with grammar and syntax, was that Hamlet, Falstaff and Cleopatra rushed him into this knowledge . . .? It was they who taught him to write, not the begetter of the Sonnets." Woolmer 314. A near-fine copy.

2 Nin, Anaïs; [Lawrence, D.H.]. *D.H. Lawrence: An Unprofessional Study*.

Paris: Edward W. Titus, 1932. Octavo, original black buckram lettered in gilt, original green typographic dust jacket lettered in black and red. Title page printed in black and red, two facsimile pages from Lawrence's manuscript introduction to *Lady Chatterley's Lover* reprinted at 76-77. Dust jacket toned, as always, front and back panels still green. \$650

First edition of Anaïs Nin's first book, one of 550 copies, "the first book about D.H. Lawrence by a woman." The young Nin's sympathetic reading of Lawrence would inform her own sensational diaries and fiction: "Life is a process of becoming, a combination of states we have to go through. Where people fail is that they wish to elect a state and remain in it. This is a kind of death." The year this study appeared in Paris, Nin met the American writer Henry Miller, who became an enthusiastic early reader: "Henry says I write like a man." A near-fine copy, much nicer than usually found.





**3 Murdoch, Iris; [Sartre, Jean-Paul]. *Sartre: Romantic Rationalist*.**

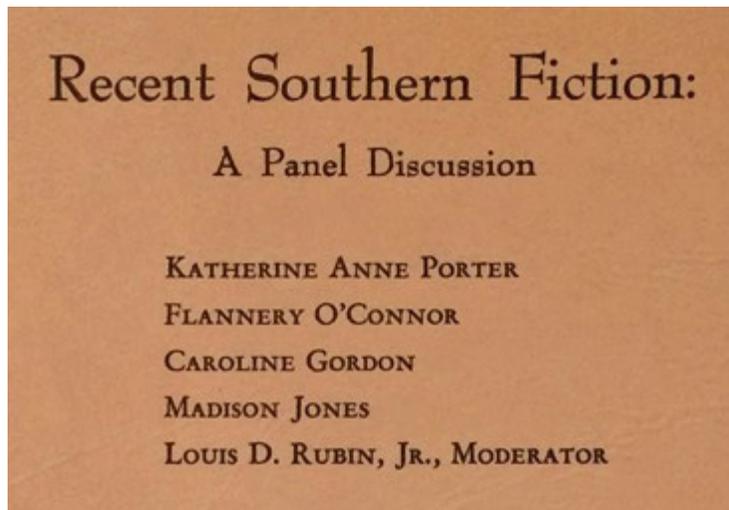
Cambridge: Bowes & Bowes, 1953. Small octavo, original red cloth lettered in gilt, top edge stained red, original unclipped dust jacket. Publisher's price sticker to front flap of jacket, hint of sunning to jacket spine. \$150

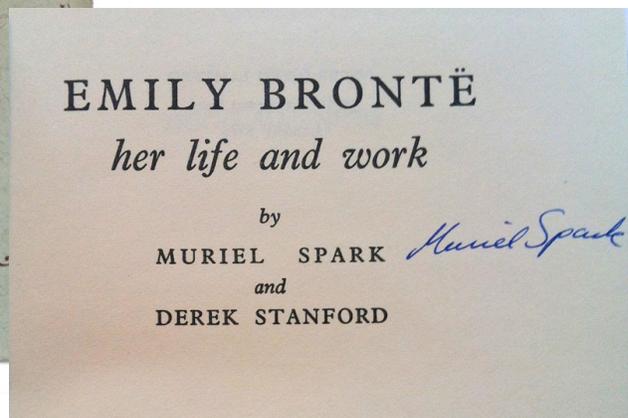
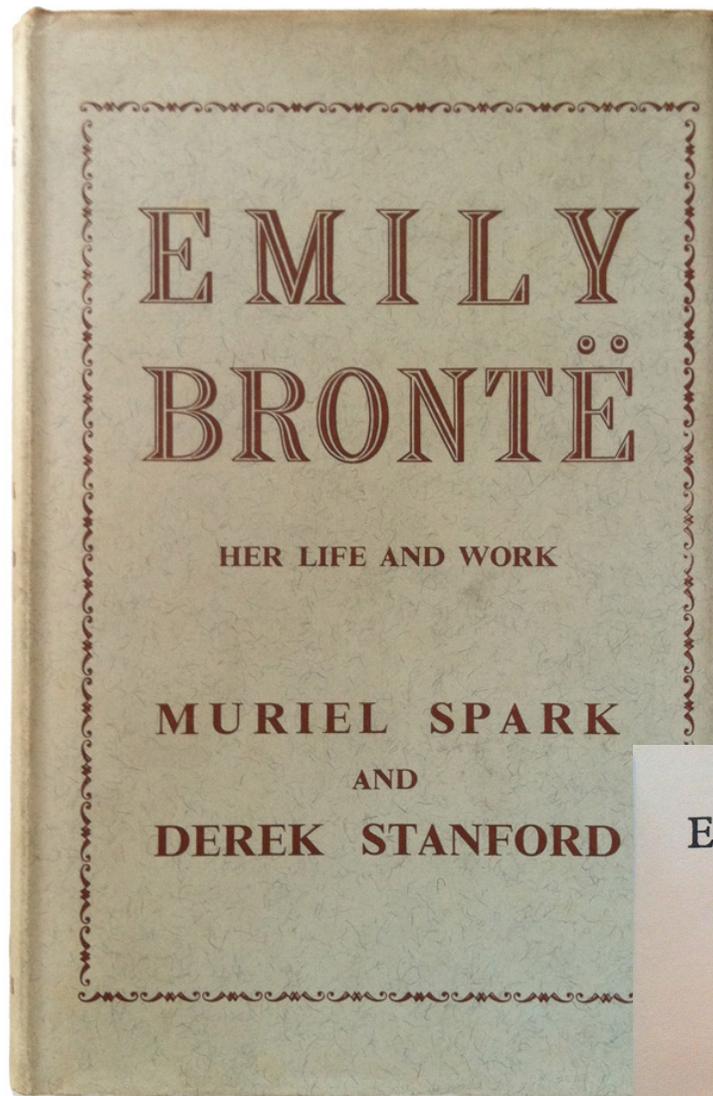
First edition of Iris Murdoch's first book, the first monograph on Sartre in English, published when she was a Fellow in Philosophy at St. Anne's College, Oxford. Murdoch's study, as the filter through which many English readers first encountered Sartre, set the tone for the English reception of French existentialism: "Sartre wishes at all costs to withdraw his man to a point at which he is independent of what seems to him the inhuman determinism of the modern world, the realm of the economist and the sociologist -- even if it means depicting him as an empty shell." Murdoch's own work over the coming decades, as both philosopher and novelist, would engage in an ongoing critical dialogue with Sartre's work. A near-fine copy.

**4 O'Connor, Flannery; Porter, Katherine Anne; Gordon, Caroline; Jones, Madison; Rubin, Louis (moderator). *Recent Southern Fiction: A Panel Discussion*. October 28, 1960.**

Macon, Georgia: *Bulletin of Wesleyan College* 41:1, January 1961. Staple-bound octavo pamphlet, tan printed card wrappers, 16 pages. Lightest shelfwear. \$325

First edition of this panel discussion featuring four Southern writers, among them Flannery O'Connor and Katherine Anne Porter. The panel was the final event of a two-day symposium on Southern writing at Macon's Wesleyan College. The discussion deals in large part with the very definition of "Southerner." Porter notes that "a good Southerner doesn't kill anybody he doesn't know," while O'Connor maintains: "I have Boston cousins and when they come South they discuss problems, they don't tell stories. We tell stories." Caroline Gordon adds: "we are a conquered people and we know some things that a person who is not a Southern writer cannot envisage as happening. For him they never have happened. We know something he does not know." A scarce, near-fine literary artifact.





5 Spark, Muriel; Stanford, Derek; [Brontë, Emily]. *Emily Brontë: Her Life and Work*.

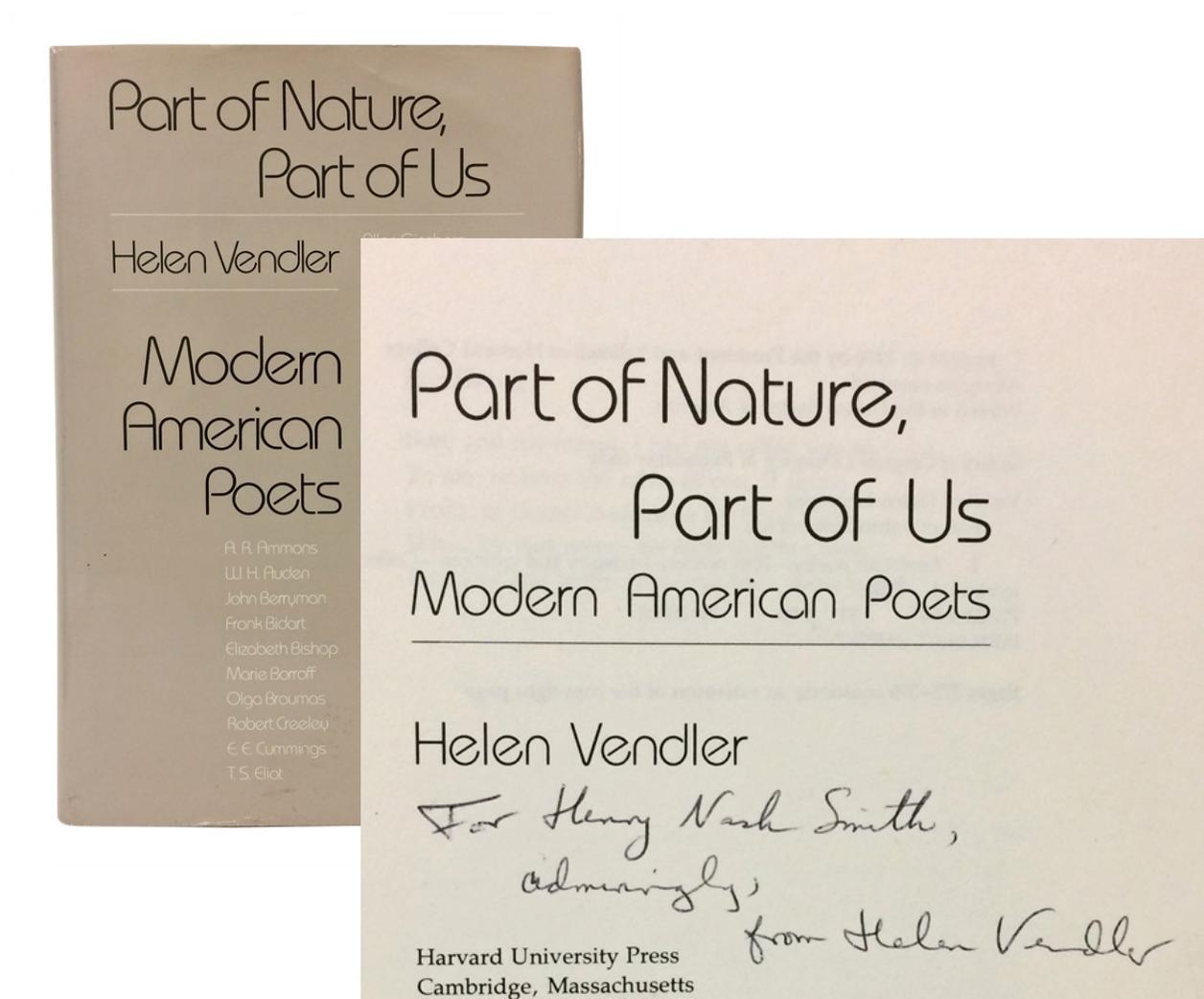
London: Peter Owen Limited, 1960. Octavo, original orange cloth lettered in gilt, original clipped dust jacket. Jacket spine toned, lightest edgewear, one small spot to base of spine. \$550

First edition, second printing, of this study of Emily Brontë, first published in 1953. The book is divided into two sections: a biographical essay by Muriel Spark, written at the beginning of her own literary career, and a critical essay by Derek Stanford. The interest of the book lies primarily in Spark's perceptive revision of the Brontë family legend: "Emily's incapacity to cope with the world had always evoked her sister's sympathy. In the last phase of Emily's life, Charlotte, who had hitherto expressed her fears for Emily, now expresses something very close to a fear of Emily. . . . an objective and terrified fascination can be detected." The book was reissued in 1960 to capitalize on Spark's growing literary reputation: the jacket copy declares that Spark is "now regarded as one of the most outstanding novelists of our time," one year before *The Prime of Miss Jean Brodie* would secure her an international readership. A near-fine copy, signed by Muriel Spark on the title page.

6 Vendler, Helen; [Smith, Henry Nash]. *Part of Nature, Part of Us: Modern American Poets*.

Cambridge: Harvard University Press, 1980. Octavo, publisher's beige cloth lettered in black, dark brown endpapers, supplied clipped typographic dust jacket. Inscribed in ink on the title page: "For Henry Nash Smith, / admiringly, / from Helen Vendler." Pencil notation to verso of final blank, author photograph from original dust jacket mounted to final pastedown. \$150

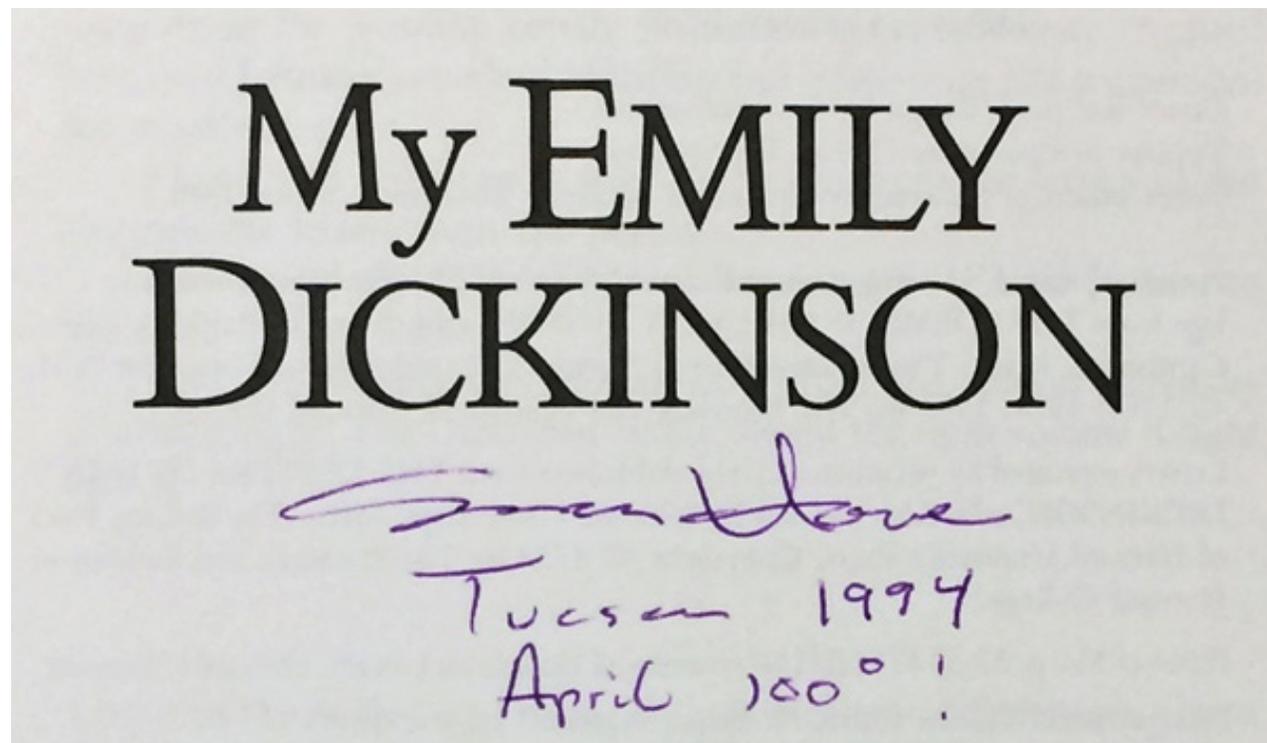
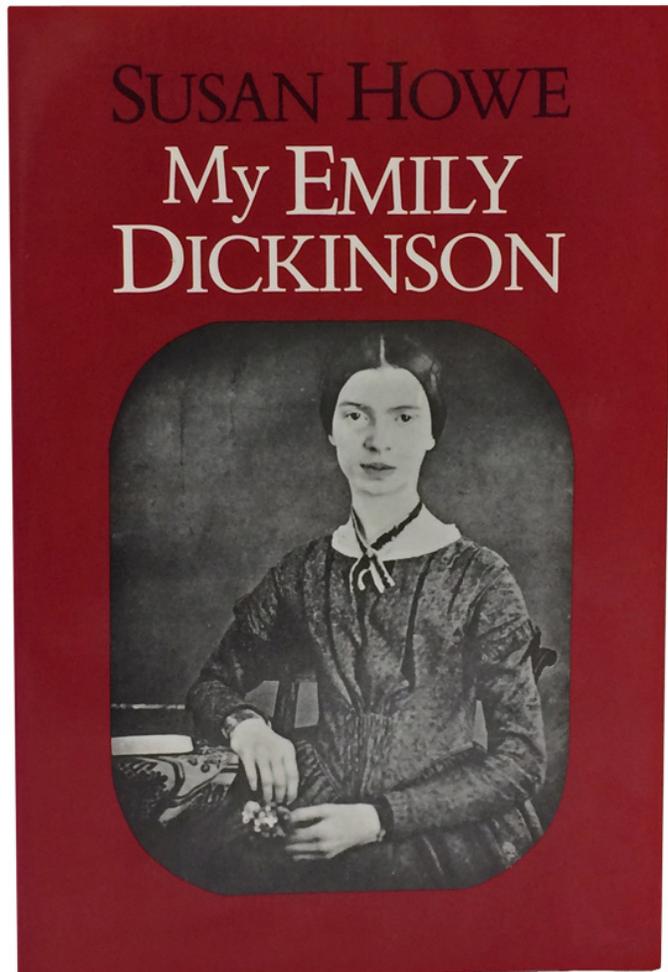
First edition of influential literary critic Helen Vendler's fourth book, a collection of short essays and book reviews dealing with a wide range of modern American poets: Wallace Stevens, Marianne Moore, T.S. Eliot, Elizabeth Bishop, Robert Lowell, Frank O'Hara, Adrienne Rich, James Merrill, Sylvia Plath, Allen Ginsberg, and many others. Vendler has inscribed this copy to Henry Nash Smith, one of the founders of American Studies as a discipline and a pioneer of the "Myth and Symbol" school: Smith's 1950 study *Virgin Land*, which examines the idea of the American West in the nineteenth century, remains a critical landmark. Vendler's essays reflect a different approach: "There are various perspectives -- regional, historical, ideological -- from which to describe the depth and genuineness of modern poetry in America. My own preference is to focus on poets one by one, to find in each the idiosyncratic voice wonderfully different from any other." A fine copy, with an excellent scholarly association.

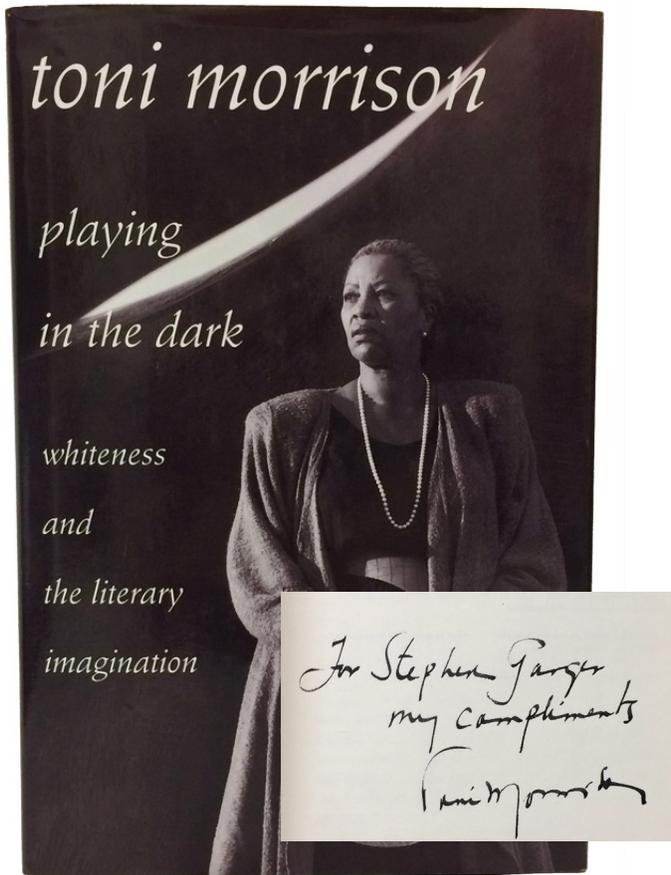


7 Howe, Susan; [Dickinson, Emily].  
*My Emily Dickinson.*

Berkeley: North Atlantic Press, (1985).  
Octavo, original red and black printed wrap-  
pers with cover photograph of Emily Dick-  
inson. Two pages in Dickinson's hand pro-  
vided in facsimile, bibliography and index at  
rear. Inscribed on title page: "Susan Howe/  
Tucson 1994 / April 100°!". \$150

First edition, paperback issue, of poet  
Susan Howe's groundbreaking critical  
exploration of Emily Dickinson: part  
invocation, part scholarship, part com-  
monplace book. Tracing Dickinson's ac-  
tive life of reading, and focusing in par-  
ticular on her untitled poem beginning  
"My Life had stood -- a Loaded Gun,"  
Howe uncovers resonances with the  
Puritans, William Shakespeare, Emily  
Brontë, John Brown, and Daniel Boone.  
"In prose and in poetry she explored  
the implications of breaking the law just  
short of breaking off communication  
with a reader." A fine copy of a modern  
classic, inscribed by Susan Howe.





**8 Morrison, Toni. *Playing in the Dark: Whiteness and the Literary Imagination.***

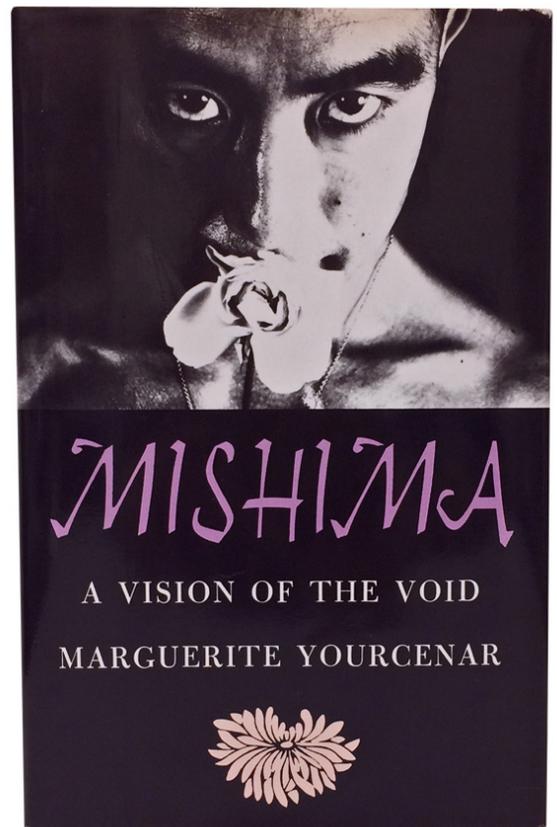
Cambridge: Harvard University Press, 1992. Octavo, half black cloth lettered in silver, dark grey paper boards, black endpapers, original unclipped photographic dust jacket. Inscribed in ink on the title page: "For Stephen Garger / my compliments / Toni Morrison." \$165

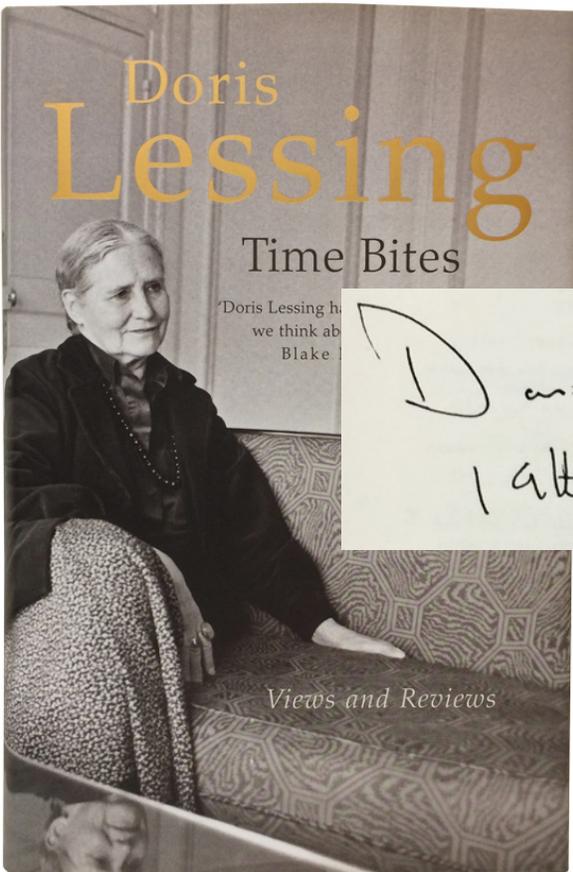
First edition of this extended critical essay by Nobel Prize winner Toni Morrison, based on three lectures delivered at Harvard University in 1990. Morrison considers the way that "a carefully observed, and carefully invented, Africanist presence" has shaped canonical American literature, including the works of Poe, Twain, Hemingway, Cather, and others: "it may be possible to discover, through a close look at literary 'blackness,' the nature -- even the cause -- of literary 'whiteness.' What is it for? What parts do the invention and development of whiteness play in the construction of what is loosely described as 'American?'" A fine inscribed copy.

**9 Yourcenar, Marguerite; [Mishima, Yukio]; Manguel, Alberto (translator). *Mishima: A Vision of the Void.***

New York: Farrar, Straus and Giroux, (1986). Octavo, original black cloth spine lettered in silver, pink paper boards with blind-stamped flower design to front board, original unclipped photographic dust jacket featuring a portrait of Mishima by Eikoh Hosoe. \$40

First American edition of Marguerite Yourcenar's critical essay on Yukio Mishima, originally published in French in 1980. One of the great writers to emerge from postwar Japan, Mishima incorporated elements of the Western novel into his native literary tradition, reaching a global audience. Yourcenar's essay is an attempt to understand Mishima's evolving artistic choices, culminating in his dramatic and carefully planned ritual suicide, or seppuku: "What we shall now try to find is by what sequence of events the brilliant Mishima, lauded or (what amounts to the same thing) detested for his provocations and successes, slowly became a man determined to die." Yourcenar was elected to the Académie française the same year her Mishima essay appeared in France: she was the first woman to become a member. A fine copy.





Doris Lessing  
19th October 04

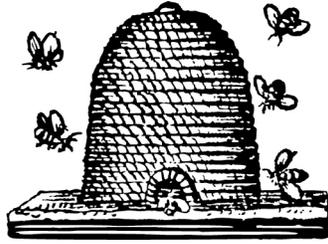
**10** Lessing, Doris. *Time Bites: Views and Reviews*.

London and New York: Fourth Estate, (2004). Octavo, original pale grey paper boards lettered in gilt, pale blue endpapers, original unclipped photographic dust jacket. Signed and dated on the title page: "Doris Lessing / 19th October 04". \$350

First edition of this collection of critical essays by Nobel Laureate Doris Lessing, most dealing with the unpredictable aftershocks of reading: "I do not believe that one can be changed by a book (or by a person) unless there is already something present, latent or in embryo, ready to be changed." Lessing's subjects range from classic authors (Richardson, Stendhal, Austen, Tolstoy) to contemporaries (Anna Kavan, Nirad Chaudhuri, Christabel Bielenberg, Niccolò Tucci). A fine copy, signed by Lessing in the year of publication.

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