LIST 22

Ten First Editions by
Lou Andreas-Salomé
Ten-year after his first work of fiction, Salome returned to the genre with *Ruth*, a retrospective fictional memoir about her experience with her first teacher, Henri Gillot. At this point in her career, Salome had established herself as a strong writer after writing her acclaimed work on Henry Ibsen’s heroines and her intimate analysis of Friedrich Nietzsche and a variety of respected articles. By writing *Ruth*, Salome provided her audience with a glimpse into her past.

Paralleling the style of her other works, *Ruth* is not written to please the conventional public, but instead is a vehicle for exploring philosophical ideas while supplementing the plot with a dash of social commentary. In this work, Salome articulates the thick and blooming emotions of adolescence, recalling, selecting, and manipulating her own experience with Gillot to create an intense environment that accurately depicts the mind of a teenage girl.

The protagonist, Ruth, harbors an Anne-of-Green-Gables mindset; a unique and imaginative schoolgirl whose odd mind differentiates herself from the others. Ruth’s teacher, Erik, is charmed by her intelligence and wit, and takes over her education. Ruth receives lessons from Erik each morning and evening, and gradually he falls in love with her. Unwilling to exploit her youthful eagerness and willingness to obey, he keeps his love a secret and sends her abroad to study. Upon her return — now having aged both physically and intellectually — she learns that Erik has divorced his wife with the intention of marrying her. Ruth, having none of this, shies away from his attempts and nimbly departs, leaving behind her childhood for other pursuits.

In this fictionalized work, Salome captures the eagerness and desire for life that so many adolescents have; the “Bacchus youth” that is easily influenced and adoringly obedient of a seemingly God-like teacher. Through Erik’s love for Ruth, Salome explores the finite intricacies of sensuality and the bliss of uncorrupted (although vaguely pedophilic) love. Furthermore, she details the loss of innocence that marks the evolution from girlhood to womanhood. In the early stages of the novel, Ruth is depicted with the childlike hope, brimming with genderless life and possibilities. She then morphs into the young women who thrives on the expectation of love, but is not yet ready to receive it. In her study abroad, Ruth is a sojourner, living out her expectations with the full intention to stay in these dreams. Finally, Ruth achieves maturity and transitions from her status as a pupil into a strong, intelligent woman who aspires to achieve the status of teacher herself.

Throughout the book, Salome presents an astutely accurate portrayal of the complicated life of a young girl while offering commentary on the limitations of femininity that become increasingly repressive with maturity. She reflects on the transition from the bliss of genderless hope to the knowledge of the injustices against women, revealing the sad fate that all girls must face.

Original publisher’s green cloth binding with embossed gilt and black lettering and decorations to the front cover and the spine. Minor wear to spine tips. Internally, clean and tight. A lovely copy of this thinly disguised autobiographical work by Lou Salomé.
Paralleling and incorporating the themes from her two previous novels (Struggling with God and Ruth), From an Alien Soul, explores the complexities and nuances of love. Widely admired by scholars in Salome’s literary circle, this work is a powerful blend of philosophy, Shakespearean drama, and social commentary that even inspired Rilke to write a poem about the story. In this novel, Salome perfectly captures the complex atmosphere between the two main characters, a father and son, and, in doing so, demonstrates her belief that all love—romantic, familial, or platonic—is rooted in the innate comfort found in a master and apprentice relationship.

The protagonist is the foster son, Kurt, who adores his father, a pastor. In a series of emotional interactions between the two, it becomes clear that Kurt has manifested his idolization of his father so intensely and for such a long time that it has become an essential part of his identity. However, this idolization is completely shattered when his father begins to demonstrate his faults. Kurt loses his belief in God and assumes that this means he has destroyed the bonds between himself and his father. This, however, leads to an even more terrible revelation; the pastor shares that he too had lost his faith in God while young and has spent his subsequent life preaching empty sermons without belief. Shocked by this abject hypocrisy, Kurt becomes hopelessly lost. His identity, which was so deeply defined by his adoration of his father, had been decimated by his father’s betrayal, resulting in a total loss of self. Without his real god, the deified father, Kurt experiences a mental breakdown, and unsuccessfully attempts suicide. The pastor tries to win his son’s trust and love back by confessing the damaging truth to his congregation. But this is completely unsuccessful and Kurt dies unforgiving while his father goes mad.

Although an exaggerated story, Salome weaves several philosophical ideas about faith and identity into the plot of the novel. With Kurt’s suicide and his father’s resultant insanity, Salome elucidates the dangerous results of lonely individuality—a theme that she later detailed in a more analytical style in Die Erotik. Additionally, this novel, like her two previous ones, is highly autobiographical; Salome herself experienced a dramatic crisis of faith in her early adolescence while under the supervision of a charismatic teacher; an event permanently altered the course of her system of thought and liberated her into the life of freedom that she so eloquently led from that point forward.

Original publisher’s dark blue cloth with black and gilt lettering and decorations on the front cover and the spine. The spine is frayed at the bottom front edge (½” up) and very lightly worn on the top. There is a former owner’s (Viktor Achter) photo bookplate to the inside front cover. There is a raised embossed emblem and lettering (a crown over the word “Münchhausen”) to the top right corner of the half title. Otherwise, this is a lovely, clean and tight copy of this novel by the revolutionary Lou Andreas-Salomé.
The first of these two stories takes place in Paris and St. Petersburg and is based on experiences from Lou's life. A psychologist, Max Werner, meets a Russian young woman, Fenitschka, in Paris. She is a free spirit who acts unconventionally, distaining class distinctions and commonly accepted social norms. In addition, she is a student in Zurich where, against all standards of propriety, she lives alone. Max is torn in his feelings for her. On one hand, he abhors women who study and think they are intellectually equal to men. He finds such emancipated women unattractive and uninteresting. Still... he must admit that her strength, serenity and natural warmth make Fenitschka very appealing to him. Using a false excuse, he gets her to accompany him to his hotel room. Without suspicion, she trustingly joins him and then realizes she has completely misjudged his intentions. Before anything happens, she leaves the hotel.

A year later, Max meets her again unexpectedly during a visit to St. Petersburg. The embarrassing incident in the hotel seems to be forgotten and Fenitschka fascinates him even more than she did before. An unusual relationship unfolds between the two, marked by intimacy but still conflicted by the conventions of the traditional roles of men and women. Is love and, at the same time, deep friendship even possible between two such people?

While using traditional narrative structure, this is far from a traditional fin de siècle story, one in which Salomé makes a substantial contribution to both women's writing and to feminist theory. The story’s independent heroine is illuminated and explained through critical dialogue presented within a traditional male-centric narrative structure, one that her female protagonist must break through in order to be fully realized.

The second story, Eine Ausschweifung, tells a tale of female masochism, depicting it as a pathological state while refusing to condemn it. It is presented, rather, as a legitimate response to the existing male-dominated order. It is an unusual story both for its time and among Lou’s works, depicting a submissive female subjectivity shaped by the patriarchal power structure. Throughout, it maintains an ambivalent attitude towards this female masochism; recognizing it as a debilitating perversion while simultaneously affirming it as a valid channel for female desire in contemporary society.

Original publisher’s cobalt blue cloth binding with ornate gilt and black lettering and decorations on front cover and spine. Slight wear to the edges of the cover and spine. Overall, a remarkably pretty copy of this early feminist novel.
Written between 1895 and 1898, *Children of Man* is a compilation of ten stories that define the intricate meaning of femininity through examinations of the main female archetypes that Salome observed within society. It received much praise from reviewers not only for its stellar quality of writing, but also for its astutely accurate and realistic depiction of womankind. In contrast to her other semi-autobiographical works, here Salomé employs her own observations and encounters of women that she has met throughout her life. Through the different female characters, Salome depicts the broad range and uniqueness of womankind while emphasizing the commonalities of their shared experience.

To reference just four of the ten stories, beginning with the tale of Edith, Salome invites the reader into the world of a virgin wife of an older, handicapped man. Edith is described as lovely and attractive women, enchanting all who surround her. However, she rigidly maintains her chastity and avoids surrendering to the seductive attempts that other men make to her. In the next story, Salome details a career-focused woman, Anyuta, who has lost her innocence through her intellectual pursuits. In this character, she examines purity as a trait that is not defined by sexuality, but instead defined by a woman’s interactions with the often carnal nature of intellectualism. When the character’s career is demeaned and dismissed as unworthy of attention by her love interest, she retreats from the fleeting love back into her career. In another story she details the life of Irene, a woman who wants none of the expected female life of home and children and, in fact, she wants no human relationships at all. She instead seeks a union with nature, which is entirely different from another character, Ella. Ella embodies the “normal” woman; she embodies the expected social values; happily expecting a future of love and marriage.

Despite their vastly different lives, however, Salome maintains the claim that each is equal to one another. Ella’s maternal generosity does not elevate her above Edith’s refusal to surrender to the wills of others; Anyuta’s drive to excel in her employment is not a better goal than Irene’s desire to achieve a union with nature. Instead of pitting women against each other based on their different pursuits, Salome brings the women together to display their shared plight as females in society. Salome urges the abolition of the divisive mindsets that serve to separate women from each other, and describes the shared unity amongst even the most different of kind of people.

Original publisher’s olive green cloth with black and gilt lettering and decorations on the front cover and the spine. The edges of the binding are very lightly worn with one small dark stain near the center of the rear cover. Otherwise, this is a lovely, clean and tight copy of this remarkable compilation by the revolutionary Lou Andreas-Salomé.
In *Ma*, Salomé presents readers with a subtly differentiated and sophisticated notion of motherhood, astutely conflating science and literature: the biology of motherhood, the philosophy of subjectivity, and the psychology of masochism. The protagonist, named Ma, had always defined herself as a mother, but feels her identity threatened when her two daughters leave home and Ma is offered a new marriage. This new marriage and childless happiness are unfamiliar and enticing, but she rejects the temptation of womanhood in favor of continuing her motherliness. Throughout the book, Ma rejects happiness in favor of continuing her role as the caring mother, ultimately winding up in an accepted state of solitude.

Salomé cleverly uses this as a way to acknowledge the reality of stereotypes and gender roles, while emphasizing the ways in which these stereotypes inhibit self-development. Additionally, through Ma, Salomé mercilessly exposes the detrimental effect that the antiquated Russian culture and patriarchal society has on women. In a response to society’s idealized image of the self-sacrificing mother and the glorification of suffering imposed onto women, Salomé contend for the paradoxically masochistic necessity of suspending one’s own identity while relying on this self-dissolution to somehow recover from the imposed social trauma; the loss of self that saves the self.

Original rust colored cloth binding with gilt lettering and plum and green decorations on the front cover and the spine. Ink signature of former owner’s (“H. Haniel”) to the top right corner of the first advertisement page. Otherwise, a lovely, tight, and bright copy.
The Land in Between is a collection of five stories, all of which return to the time of adolescence, a topic Salome dealt with regularly in her writings. The book’s title comes from a term Rilke coined to describe his near-mad condition of nightmare and loss of self, a state that Salome saw similar to the turbulent transitional period of adolescence. In these five stories set in Russia, Lou repeats themes already seen in Ma, From an Alien Soul, and other fictional works, but here she focuses on the painful transition from reverie to reality that young girls experience during adolescence, using realistic examples and details to strengthen her argument.

In her first story, she recounts the youthful worship of a famous, authoritative, or fatherly man that is destroyed when the child begins to enter maturity and realizes that the idealized image is not at all realistic. In another, she details the family dynamic between siblings, describing a setting where the intimate closeness between two siblings turns into an awkward and detached relationship as they progress from adolescence into adulthood. While her longer novels – written during her time with Rilke – detail the transition from adolescence into adulthood, here she centers on the marital and maternal emotions and concerns of teenage girls, portraying the unsettling and the settling of the turbulent feelings that so dominate adolescence.

Lacking the erotic urgency and sentiments of her earlier works, Salome’s writing here is full of a more placid, refined gratitude for maturity and tranquility. And, in contrast to the strongly feminist themes of her other works, she prominently advocates for the human ability to harness one’s individuality, emphasizing the necessity to separate oneself from the common herd and becoming autonomous.

Original publisher’s rose colored cloth with black and gold embossed lettering and designs on the front cover and gilt lettering on the spine. A truly lovely, all-but fine copy of this book.
Drei Briefe an einen Knaben (Three Letters to a Boy). Kurt Wolff, Leipzig, 1917. TP + half title + 7-[78] + [79] = Inhalt, Octavo.

First Edition.

Comprised of three letters addressed to an acquaintance’s son throughout his adolescence, Three Letters to a Boy is a timeless work on sexual-philosophical enlightenment which could still be fruitfully read today. In fact, Rilke himself said he wished he could “have had it told to him like this in his childhood”. Lou addresses the sensitive subject of sex with logic and a maternal sensitivity, explaining the science and nuances of maturing without the conservative shame felt by many parents.

In the first letter, dated 1907, Salomé uses a biological explanation towards the creation and growth of children, guiding the boy away from the myths and legends of childhood and toward a more realistic view. The two later letters, dated 1911 and 1913, begin to delve farther into the biology and psychology of sex and sexual desire, the last letter being heavily influenced by Sigmund Freud. As any exceptional educator would, Salomé guides her reader away from the embarrassment that often shrouds sexual activity, and toward a curiosity to one of life’s most mysterious and beautiful phenomena.

Original publisher’s glassine protective cover, the front wrap with red and black lettering and the publisher’s device on the front cover and black lettering on the spine. On the inside of the front cover, there is a small former owner’s (“Dr. Ernst von Bergen”) paper label. The text pages are lightly browned, but overall this is an absolutely lovely copy.
In these three children’s stories, Salomé uses her literary talents to produce an incredibly creative novel, melding biological science and fantasy into a psychological fiction. In the first tale, “The Hour without God”, she incorporates Freudian themes into her story: the importance of infancy, the loss of religion, the child’s interest in sex, self-identification, and self hatred. Through Ursula, the character central to this and the other two stories, Salomé recounts personal experiences where she encountered a crisis of faith after God failed to answer her prayers and bring joy to the world.

In “The Tales of the Daisies and the Clouds”, Ursula and her baby brother enter a flower and marry each other and have hundreds of children, experiencing true happiness and love that lasts for a thousand years. However, a disaster that ended this happiness sends Ursula and her brother searching for love and happiness again, which they later is embodied in their mother. After adventures across the land, sea, and sky, they are finally rescued.

In “The Alliance between Tor and Ur”, Ursula meets Torvald, who involves her in a make-believe adventure of lordship, servility, magic, and childish joy. Ursula follows Tor to a “world” of his own that he established behind their school. Here, they engage in alternative lives and characters, which Salomé uses to explore childhood perspectives on gender, rebellion, authority, and love.

Original publisher’s binding with navy and peach lettering and decorations to the front cover and blue lettering to the spine. With the publisher’s original dust jacket, lettered in dark blue on the front and on the spine. There is a three-quarter inch closed tear to the upper left hand corner of the front panel and a one inch closed tear to the top middle of the rear panel of the dust jacket. Otherwise, a clean, tight, and beautiful copy of this book.
1923

A Novel of Pre-Revolutionary Sentiment in Russia


$ 300

Dedicated to Anna Freud, *Rodinka* is a slightly fictionalized novel detailing Salomé’s own accounts of adolescence and adulthood in Russia. In the first half, she is a German girl growing up with her family in Petersburg, surrounded by brothers. In the second half, the main character grows up and returns to Russia as a lover, observer, and critic. Although there is a delineable plot to the book, it is more like a gathering of places, atmospheres, characters, conflicts, fates, and ideas that have been loosely formed into a novel. It is almost as if it was written for her own pleasure; a reminiscence of old friends and an homage to her heritage.

Unlike any of Salomé’s other works, *Rodinka* focuses on politics and power, praising the progressive Russian youth who sought to defy Russia’s traditionalist leaders. This novel also elaborates on the strength of women, who were widely repressed in Russia during the time of its publication.

Original crimson cloth binding with a lovely black etching illustration and writing on the front cover and spine. The spine is sun-faded and the book is slightly cocked. Still, a very presentable copy of this interesting work by Salomé.
In her psychoanalysis of a much appreciated lover, friend, and intellectual associate, Lou Salomé provides a singular personal perspective on the mind of one of the most incredible modern poets and artists. She employs both her considerable intellectual abilities and her maternal sensitivity to present an explanation of Rilke’s complicated mind and of his work. Like her book on Nietzsche, it is loosely organized, without dates or specific details, yet it is a comprehensive analysis of how Rilke’s psychological makeup manifested itself in his poetry.

The relationship between Salomé and Rilke was more than just that of romantic lovers. They deeply admired each other; she, his gentle intelligence, and he, her confidence and competence. She continued to affect him deeply throughout his adult life, sometimes with great proximate intensity, sometimes with a distant guidance – but as a consistent presence during his last twenty-eight years. As in any fruitful, intimate relationship, they exchanged new ideas and experiences, while constantly encouraging each other to grow intellectually and artistically through the interplay of their different philosophies and perspectives.

With the personal insight that only she possessed, Salomé traces Rilke’s lifelong development not only as a poet, but also as a thinker, charting a course through his unhappy childhood to his intellectual enlightenment and his early death. However, unlike other works published about Rilke, this book stands as the only text written by someone who knew him so intimately, providing invaluable insight into the nuances and complexities of his work. She captures his internal turmoil – his horror at bodily existence, his sensitivity to the harshness of reality – and synthesizes this with her own experiences to clarify and explain the relationship between Rilke’s psychology and his greatest poetic works.

Original black cloth with gilt lettering on the front cover and spine. There is a three-line ink inscription to the first leaf with publisher’s device dated January 19, 1930. Otherwise, as near fine a copy as one could expect of a 90-year-old book that was not published with a dust jacket to protect it.
LOU ANDREAS-SALOMÉ
[1861-1937]

“I believe that behind every individual human and the territory which can be reached by psycho-analysis there lies an abyss where both the most valuable and nastiest impulses inextricably condition each other and render impossible any final judgment.”

It is all too easy to define Lou Andreas-Salomé by the men she entranced: Nietzsche, Rilke and Freud. Nietzsche was in love with her mind and infatuated with her as a woman, she was a lover and muse to Rilke, and Freud took her on as his first female student. All of this could only have happened because she was openly defiant of the rigidly Victorian society in which she found herself. She was a woman who lived very much before her time.

But Lou could not possibly be contained or explained by these three relationships. She was a woman of penetrating intelligence and a powerful temperament, who, despite a strong and magnetic sensuality, was almost exclusively cerebral. Lou Salomé’s intellectual ability challenged even her most brilliant peers. She valued and protected her personal freedom above all things and was the embodiment of realized individuality, her life providing constant and striking testimony to what it means to be an intelligent and independent woman. As Sigmund Freud once noted, “Whoever came close to her received the strongest impression of the harmony of her being and could see, to his astonishment, that all feminine, perhaps most human, weaknesses were foreign to her or had been overcome in her course of life.”

Because of her individualistic nature and her brilliance, Salomé contributed new and original ideas to the philosophical and psychological community as well as to the feminist movement. In her works written in the advocacy of women, Salomé highlighted the differences between the sexes, but, unlike her feminist contemporaries, she did not defeminize women in an effort to compensate for their alleged “inferiority.” Instead, she highlighted the qualities that identified them as women and used them as the foundation of her arguments that women were deserving of equal treatment. She was a multi-faceted writer, using the diversity of her own knowledge and that of those she associated with to build her own philosophy, creating works that seamlessly conflating creative fiction, intellectual pursuits and psychology into a way of thinking and a way of life that was quite unlike any other in her time.

Despite all the evidence offered in her many works, Lou remains an enigma. But she was, if nothing else, a real revolutionary of her time, one who dared to single-handedly break the suffocating chains imposed on women in society. Throughout, she functioned as her own being, radically different from contemporary cultural stereotypes, a woman who refused to be defined by any man.

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