Philippa Foot (1920-2010)

20th Century Women Philosophers
Finally!

Quick – before reading this catalog – name five 20th century philosophers.


OK… now try to name two more. Perhaps Whitehead? Or Lacan?

But, how long would it take you to come up with a woman’s name?

There are many reasons and explanations for their absence from the philosophical canon, but in the late nineteenth and early twentieth centuries, women began to slowly emerge from their two-thousand-year sentence of marriage, childbirth, and enforced illiteracy. They enrolled in universities and then went on to find positions as writers, professors and public intellectuals. For the first time in the history of Western philosophy, women were finally allowed to take a seat at the table.

On one hand, the entrance of women into philosophy was a domestic and political triumph, the result of their intelligence, hard work, perseverance, and audacity. But they were also responsible for launching an epistemological revolution: challenging and subverting the veracity of even the most foundational philosophical principles. Philosophy, in general, had sprung from the minds of men who saw themselves as having discovered Absolute Truths. Men who, despite their vaunted reputations as deep thinkers and even geniuses, universally (with the possible exception of John Stuart Mill) predicated their ideas on the supposed inferiority of women. But when this new breed of female philosophers rose to prominence, they put the lie to this theory of their inferiority… along with so much more.

As women graduated from prestigious universities and engaged with the philosophical canon, they began to ask an entirely new set of questions: When you change a part, how is the whole altered? When you challenge the accepted presuppositions, what foundational principles can you then rely on? Is the point now to somehow include the excluded? Or is it to dismantle the whole system altogether? What, we must ask, do these women bring to the table that was not there before?

Mary Midgely, the Oxford trained scholar and public British intellectual, once compiled a list of fourteen of the best-known philosophers. All but three of them were bachelors! Of the sixteen philosophers listed below, eleven were married, pointing towards a singular change in perspective. Philosophy historically attracted those who, in lieu of having meaningful relationships, chose to study them. These women were interested in ethics and morality as it emerged from a practical, rather than an abstract field, one that is lived, not just studied, one that is grounded in reality, not just thought.

This catalog is offered as an instructive homage to some of the last century’s greatest minds. Minds that were more than equal to successfully challenging their intellectual male rivals. And, while Luce Irigaray once argued that a philosopher’s biography can detract from her being taken seriously, we felt it was important to provide at least a glimpse into the lives of these tremendously accomplished and brilliant women. Each of them bears profound witness to the immense social, cultural, and political barriers they had to overcome before acquiring their much-deserved status as profound thinkers.

Unfortunately, many of these women’s works have yet to be fully appreciated by the philosophical community. Some of them are even untranslated and undiscovered. Though there have been recent compendiums written on female philosophers, individually they have remained underacknowledged and underrated by the vast population of our current philosophers.

Hopefully, over the next several decades, we will no longer have to classify these philosophers with the constant prefix of “female” – and the title of “philosopher” itself will finally and simply suffice.

The sixteen philosophers presented in this catalog [arranged by birth year] are:

Charlotte Perkins Gilman (1860-1935)
Lou Andreas-Salomé (1861-1937)
Mary Whiton Calkins (1863-1930)
Suzanne K. Langer (1885-1985)
Dorothy Emmet (1904-2000)
Alice Ambrose (1906-2001)
Simone de Beauvoir (1908-1986)
Martha Kneale (1909-2001)
Simone Weil (1909-1943)
Elizabeth Anscombe (1919-2001)
Iris Murdoch (1919-1999)
Mary Midgley (1919-2018)
Philippa Foot (1920-2010)
Annette Baier (1929-2012)
Luce Irigaray (1930-)
Julia Kristeva (1941- )
CHARLOTTE PERKINS GILMAN
[1860-1935]

“There is no female mind. The brain is not an organ of sex. As well speak of a female liver”

An innovative writer, lecturer, social critic and feminist, Charlotte Perkins Gilman was one of the most prolific female writers of her time. She was exposed from an early age to progressive feminism when her father left his wife and family and she was raised in part by her aunts, most of whom were notable suffragettes of the era. This radical upbringing, combined with an early love for literature and novels, prepared her well for her life as feminist thinker, writer, and social influence.

Gilman was adept at synthesizing both her own and other women’s real-life experiences in her writings, capturing the meaning of womanhood during the turn of the century while also commenting on the injustices that burdened females. She was an astute witness to the rapid development of American culture in the late 19th and early 20th century, especially the turbulent evolution of the feminist movement and major schools of a new discipline, social science. Unwilling to watch these events go by without critical scrutiny, Charlotte became a skilled commentator on the evolving social order, especially as it affected the status of women. Following her separation (and eventual divorce) from her first husband, Charles Walter Stenson, she wrote one of her most famous works, “The Yellow Wallpaper” (1892) – the story of an overly sheltered wife whose isolation forces her into a nervous breakdown. As she began to publish more and more of her writings, Gilman decided that absolutely nothing would be allowed to stand in the way of her writing, to the point where she even gave up her own daughter to focus more on writing, editing, and publishing a multitude of different works.

If her writing had an overarching theme, it was the advocacy for women’s release from the imprisonment of marriage and motherhood. She called herself a humanist, and believed the domestic environment was toxic for women, arguing that male aggressiveness and maternal roles for women were rapidly becoming less and less important to the ongoing advancement of the human race. Her novels strove to encapsulate this, repeatedly describing the kind of world she envisioned for women. She attempted to reach all classes of people with her social commentaries, but most especially women, in an effort to awaken them to her revolutionary ideas. Specifically, Gilman spoke out against the stupefying prison of modern marriage, the senseless molding of women for nothing more than motherhood and the inevitable reliance on men as economic providers under the current economic system. The concepts presented by Gilman continue to provide inspiration for feminists and social scientists alike. Some of her ideas and proposals are as radical today as when she first advocated them.

Considered by Many to be Her Most Important Book


$1,200

NOTE: The author’s name on the title page is Charlotte Perkins Stetson – the name taken from her first husband whom she divorced in 1884. Charlotte adopted the name Gilman after her second marriage in 1900.

This, her first non-fiction book, Women and Economics was published to generally positive reviews, and Gilman became “the leading intellectual in the women’s movement” almost overnight. The book was translated into seven different languages and was often compared favorably to John Stuart Mill’s The Subjection of Woman. The book was also well received among academics, despite its lack of academic scholarship. Conservative reviewers even respected the book, albeit slightly grudgingly. One reviewer for The Independent wrote, “While the ideas of this author may not appeal to us, we must admit that there is some force in her criticisms, and some reason in her suggestions.” Gilman's feminist friends and colleagues praised the book upon its release, with Jane Addams calling it a “masterpiece,” and Florence Kelley writing that it was “the first real, substantial contribution made by a woman to the science of economics.” Miriam Schneir included this text in her anthology Feminism: The Essential Historical Writings, labelling it as one of the essential works of feminism.
Considered by many to be her single greatest work, the book touched on a few typical Gilman themes: the transformation of marriage, the family, and the home, along with her central argument that “the economic independence and specialization of women as essential to the improvement of marriage, motherhood, domestic industry, and racial improvement.”

The 1890s were a period of intense political debate and economic challenges, with the Women’s Movement seeking the vote and other substantive reforms. Women were “entering the work force in swelling numbers, seeking new opportunities, and shaping new definitions of themselves.” It was near the end of this tumultuous decade that Gilman’s very popular book emerged.

Centrally, Gilman argues that women must change their cultural identities. Early on, she mentions that humans are the only species in which the female must depend on the male for survival. That dependence requires women to pay off their debt through domestic services, or “sex-functions”. Gilman argues that women “work longer and harder than most men, and not solely in maternal duties.” Further, Gilman states that female activities in general are directed by men. These sexual distinctions have led to an odd distribution of power and have been detrimental to both genders, in her view.

These sexual distinctions have left women behind and allowed men to claim credit for human progress. Gilman argues that women step into the dual roles of mother and martyr, and pass these roles down to their children, creating a continuing image of women as unpaid workers and nurturers. This in turn, has stunted women’s creative and personal growth.

Gilman was a confirmed suffragist, but did not believe progress would happen if women were only given the vote. Progress was not measured only by states that allowed women to vote, but also “in the changes legal, social, mental and physical, which mark the advance of the mother of the world toward her full place.”

A serviceable, presentable and collectible – if unsophisticated – copy of this extremely important and influential early work on feminism and economics. Original publisher’s burgundy cloth with a worn paper spine label (but still 80% readable). Wear along the spine crown, foot and edges. With a former owner’s bookplate to inside front cover. Otherwise a tight, bright and clean copy of this work by Gilman.

A Feminist Analysis of the Ills of Society with Substantive Suggestions for Change


$ 950

*Human Work* is Gilman’s first ground-breaking analysis of the equal importance of work in the lives of men and women. Here she expands on her dominant and specifically economic focus on women's plight to make broader arguments about the centrality of work in human life.

Gilman’s perspective is broad and sweeping. While still arguing that women’s confinement to the domestic sphere deprives them of the expression of their full powers of creativity and intelligence (thereby robbing society of women whose abilities suited them for professional and public life), this critique is greatly expanded to include men and the role of work in modern society. Gilman argues that work is the generator of life – her concept of “work” is a mixture of the Marxist and the psychological labor theory of values – and that economic independence is the prerequisite for genuine emotional and psychological autonomy for all adults, men as well as women.

The Table of Contents – which includes such chapter headings as “Man as a Factor in Social Evolution,” “The Nature of Society,” “The Social Soul,” “The Nature of Work,” “Production,” “Distribution,” “Consumption,” “Our Position Today” and “The True Position” – amply illustrates the depth and breadth of this daring book. In *Human Work*, Gilman has taken her previous critique of women’s domestic enslavement and expanded it to encompass the whole of the human work project and the social consequences of those endeavors, bringing her creative vision to bear on the larger landscape of human society “as it is now” and “as it should be in the future.” A bold, remarkable book by an engaged and insightful woman.

Original publisher’s cloth binding with gilt lettering on the front cover and spine. With the bookplate of the now defunct Twentieth Century Club of Detroit to the inside front cover and their small single line stamp to the front free endpaper as well as pp. 203, 263 & 349. Handwritten along the top of the front free endpaper (the top 2” of which is detached along the gutter): “Philosophy of Science”. Despite these minor flaws, this a really lovely and well-preserved copy.
LOU ANDREAS-SALOMÉ  
[1861-1937]  
“Believe me, the world won’t give you any gifts. If you want to have a life, steal it.”

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 conflated 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 for 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.

Tragically, none of her works have yet been translated into English.

**A Complete List of the Books Published by Lou Andreas-Salomé**  
(#2-3 and 5-17 being offered below)

1. *Im Kampf um Gott* [1885]  
2. *Hendrik Ibsens Frauengestalten* [1892]  
3. *Friedrich Nietzsche in seinen Werken* [1894]  
4. *Ruth* [1895]  
5. *Aus fremder Seele* [1896]  
6. *Fenitschka. Eine Ausschweifung* [1898]  
7. *Menschenkinder* [1899]  
8. *Ma* [1901]  
9. *Im Zwischenland* [1902]  
10. *Die Erotik* [1910]  
11. *Drei Briefe an einen Knaben* [1917]  
12. *Das Haus* [1921]  
13. *Die Stunde ohne Gott* [1922]  
14. *Der Teufel und seine Grossmutter* [1922]  
15. *Rodinka* [1923]  
16. *Rainer Maria Rilke* [1928]  
17. *Mein Dank an Freud* [1931]
Lou Salomé’s Second Book
An Insightful Analysis of the Socially Oppressed Women in Ibsen’s Plays

Henrik Ibsen’s Frauen-Gestalten nach seinen sechs Familien-Dramen (Ibsen’s Female Characters in Six Family Dramas), Hugo Bloch, Berlin, 1892. TP + [i] = Dedication page + [iii] = Inhalt + [1]-238 + 1 leaf with printer’s information on the verso, Octavo. First Edition.

$ 600

In Henrik Ibsen’s Frauen-Gestalten, Lou Andreas-Salomé laid the foundation for both her career as an author and also as a critic of literary modernity. In this book, she explores the role of women as they were portrayed in Ibsen’s plays, comparing them to the real role of women in society. The book established Salomé as a serious writer of non-fiction and successfully launching her philosophically psychological career.

Motivated by her own marital situation, Ibsen’s theme of “self-realization in marriage” was what most interested Lou in this book. Similar to the playwright’s characters, Salomé saw marriage as a restraint on women, a rather unnecessary and limiting social construct that served little purpose and only held women back from achieving their goals. She emphatically describes and examines the liberation strategies of the literary figures and translates that to experiences of her own life while appealing to women to make advances in their own lives. In her analysis of these female characters, Salomé focused exclusively on the psyche of fictional women. She recognized and praised Ibsen’s development from A Doll’s House and Ghosts, where women glorify love and revere their male partners, to The Wild Duck, Rosmersholm, The Lady from the Sea and Hedda Gabler, where women no longer surrender to men as objects of love, but rather focus on their own emotional lives and their own love.

Lou’s ability to analyze and offer a solution to the issues that these fictional female figures face in marriage exhibits the depth of her insight and makes a substantial contribution to the world of literary analysis while simultaneously delivering an indispensable contribution to the late 19th-century study of women in society.

Original publisher’s grey cloth with embossed gilt lettering and black decorations on the front cover and spine. With a former owner’s small stamp (“Inge Weiner / Berlin NW 21 / Dormunder Str. 7”) to the verso of the front free endpaper. Overall, a very pretty copy of Lou Andreas-Salomé’s second book.
An “Up Close & Personal” View of Nietzsche with an Early Attempt at Psychoanalysis


$ 775

**Friedrich Nietzsche in seinen Werken** is a rare, first-hand portrait of Nietzsche, an insightful and accessible study of the poetic, psychological, religious and mystical aspects of his philosophy. Sensitive yet knowledgeable, fabricated yet informing, this book supplies an intimate psychological profile, a glimpse into the mind of one of the most influential modern philosophers. Here, Salomé – who was intimately involved with Nietzsche for seven months in 1882 – offers her personal explanations of Nietzsche’s philosophy and her understanding of its relationship to his psychology. It is a bold and intriguing attempt.

The main argument raised by Salomé is that Nietzsche's personality was dualistic, which resulted in a dualistic philosophy. In Nietzsche’s own life, this dualism was presented in the opposition between his fabricated, pretended outer shell and a genuine, forbidden inner element. She argues that he was so wholly immersed in this dualistic personality that it was embodied in physical features; health was only attained by means of illness, his self-affirmation achieved by means of self-injury. Although some argue that he reveled in this “dividuum,” Salomé leaves the reader with the conclusion that these mental conflicts were the primary cause of his later insanity and death. This provocative conclusion generated considerable controversy. Nietzsche's sister, Elisabeth Forster-Nietzsche, dismissed the book as a work of fantasy. Yet the philosopher's longtime acquaintance Erwin Rohde wrote: "Nothing better or more deeply experienced or perceived has ever been written about Nietzsche."

Despite the content being solely about another person and his philosophy, it was a pivotal work in Salomé’s career. It added to her credibility as a philosophical author and it was among the first books to conflate the ideas of psychology and philosophy, examining the relationship between the two. According to Freud’s daughter Anna, Salomé anticipated psychoanalysis with this book. She successfully illuminated not only Nietzsche as a person, but offered personal insights into the origins of his ideas.

Contemporary ¼ leather with brown marbled boards and gilt lettering on the spine. The left side of the spine label with the author’s name is missing. Otherwise, a clean, bright and tight copy.

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**Lou Salomé’s Autobiographical Novel of Lost Faith and a Disastrous Love**


$ 350

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 Salomé’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, Salomé 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, Salomé weaves several philosophical ideas about faith and identity into the plot of the novel. With Kurt’s suicide and his father’s resultant insanity, Salomé 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; Salomé herself experienced a dramatic crisis of faith in her early adolescence while under the supervision of a charismatic teacher; an event which 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 green cloth with dark brown and gilt lettering and decorations on the front cover and the spine. The spine is just a bit worn on the lower edges and very lightly worn on the top. There is a contemporary-looking former owner’s inked-signature to the top of the half-title page. Otherwise, this is a lovely, clean and tight copy of this novel by the revolutionary Lou Andreas-Salomé.
Two Early Feminist Novellas by 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 young Russian woman, Fenitschka, in Paris. She is a free spirit who acts unconventionally, disdaining 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 by 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 Ausschweisung*, 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.

Publisher's original blue cloth binding with gilt and black embossing to the front cover and the spine. The book has an elegant attached ribbon bookmarks. A very pretty copy of this early feminist novel.
Lou Salomé Offers a Comprehensive Collection of Ten Female Archetypes


$500

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 Salomé observed within society. It received much praise from reviewers not only for the stellar quality of its 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 with women she has met throughout her life. Through the different female characters, Salomé 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, Salomé invites the reader into the world of a virgin wife of an older, handicapped man. Edith is described as a lovely and attractive woman, enchanting all who surround her. However, she rigidly maintains her chastity and avoids surrendering to the seductive attempts that other men make towards her. In the next story, Salomé 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 her career is demeaned and dismissed as unworthy of attention by her love interest, she retreats from that 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 accepts the prevailing social values; happily expecting a future of love and marriage.

Despite their vastly different lives, Salomé 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, Salomé brings the women together to display their shared plight as females in society. Salomé thus urges the abolition of the divisive mindsets that serve to separate women from each other, and describes the underlying unity shared by all of them.

Original publisher’s olive green cloth with black and gilt lettering and decorations on the front cover and the spine. With only the very lightest of edge wear. There is a small former owner’s signature in blue ink to the free space beside the publisher’s device on the title page. Otherwise, a lovely, clean and tight copy of this remarkable compilation by the revolutionary Lou Andreas-Salomé.
Astute Observations on the Psychology of Motherhood


$ 400

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 she 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 spurns 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 on women, Salomé offers the paradoxically masochistic necessity of suspending one’s own identity while relying on this self-dissolution to somehow recover from the imposed and necessary social trauma. Somehow, the loss of self invariably saves the self.

Original taupe cloth binding with gilt lettering and blue decorations on the front cover and the spine. With a 2-line former owner’s name and date to the top right corner of the title page. Otherwise, a lovely, bright, and tight copy.

Salomé Explores the Many Facets of Surviving Female Adolescence


$ 450

*The Land in Between* is a collection of five stories, all of which return to the time of adolescence, a topic Salomé 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 Salomé 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, Salomé’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. The spine is just a bit sunned and there is some very light staining and scuffing to the front and back boards, but otherwise, this is a lovely, unmarked copy of this book.
A Story Examining What It Takes to Survive Female Adolescence

*Im Zwischenland* (The Land in Between). Albert Bonnier, Leipzig, [no date, but after 1902]. TP + [3]-125 + 1 blank leaf, Small octavo. **First Separate Edition.**

$95

*The Land in Between* was originally published in 1902 in a collection of five stories, all of which return to the time of adolescence, a topic Salomé dealt with regularly in her writings.

This is the first separate publication of the first story from that book. (See the description above for details on this remarkable story.)

Original publisher’s cloth with black decorations and borders to the front cover and black lettering along the spine. A lovely copy of this uncommon publication.

Lou Salomé Boldly Explores Her Ideas of Sex, Love and Human Identity

*Die Erotik*, Rütten & Loening, Frankfurt am Main, 1910. [i]-[xvi] = Publisher’s advertisements for the 36-volume series, *Die Gesellschaft* + half title with series TP on verso + TP + 5-69 + [70]-[72] = publisher’s advertisements. Octavo. **First Edition.**

$400

Published in 1910 as the twenty-third volume in Martin Buber’s “Society” series, Lou wrote *Die Erotik* in direct response to a specific request from Buber resulting in this masterful exploration of sex, love, and human identity. On first reading the work, Buber admired it unreservedly, claiming, “This is no mere ‘contribution,’ but a pure, powerful, essential piece of work!” It was even well received by more conservative writers, such as feminist Gertrud Baumer, who was inspired by its “unembarrassed and joyfully acknowledged urge to life.” Yet, unlike Lou Salomé’s typically bolder works, this book adopts a slightly more restrained tone appealing to a wider audience while still offering a deeply informative text.

In *Die Erotik*, Salomé focuses on three main themes: individualization, idealization, and womanhood. While exploring the themes of individuality relative to love and sex, Salomé describes a conceptual pyramid that encompasses everything from the convoluted nuances of human individuality down to the broader love shared by all living creatures. At the base of this pyramid lies the common uniting love that flows between all organisms, but as one progresses from general speciation up to a finite individuality, a need for novelty and variety grow increasingly stronger. Salomé contends that the more individual a person is, the more fastidious their choices become, nurturing a narcissistic mindset that detaches and distances an individual from society. Thus, Salomé argues, higher development and individuality do not bring happiness, but rather selfishness and isolation. Given this scenario, Salomé delineates the inherent dangers of individuality when trying to achieve a fulfilling relationship, sexual or not, with another person.

She then expands her vision to encompass the notion of idealization in a sexual relationship. This notion she contends is an ultimate primeval act, even more so than the procreative instinct itself. Elaborating upon that idea, she details the preliminary joy that precedes sex. This idealization, she says, is the basis for the sexual drive; this fantasizing of another individual is the elusive power that facilitates sex, fosters love, and strengthens the romantic bonds between two individuals. According to Salomé, the phenomenon of idealization is the most urgent and dynamic stage of a sexual relationship, functioning as the procreator itself.
Lastly, in Die Erotik, Salomé details the influence sexuality has on womanhood and vice versa. She proposes that female identity is derived from sexuality and psychosexual differentials. Femininity, sexuality, and our psychological hardwiring are entangled and fortified during the sexual experience. She goes on to argue that the woman is elevated during sex because she is more closely intertwined with the experience. Furthermore, the woman gains a certain liberation where restrained energies can be reabsorbed and transmuted into a power as they are explosively released. However, she notes that this gained power in a woman is a threat to society. Thus sex, she claims, has been systematically excluded from the social and political conversation as a way to further deny women any sort of social or political power.

Publisher’s original heavy card with ornate black and red art deco lettering and designs to the front cover and the spine with the publisher’s device on the rear cover. The covers and spine are just a bit darkened with age, but otherwise this is a perfectly lovely copy of this delicate book – one that is difficult to find in such good condition as this.

Sex Education for the Twentieth Century


$ 400

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 printed wraps with red and black lettering and the publisher’s device on the front cover and black lettering on the spine. Former owner’s penciled name to top of the front free endpaper. An amazingly well-preserved copy of this delicate book.
Exploring the Psychological and Social Tensions of Changing Gender Relations in early 20th Century Germany


Written in 1904, but not published until 17 years later, _Das Haus_ (The House) is Lou Andreas-Salomé’s depiction of her female protagonists' constant vacillation between submission and self-assertion – thereby confronting her reader with the conflict feminism represented for women in early twentieth-century Germany.

On the one hand, women were socialized to be wives and mothers. On the other, the women's movement in turn-of-the-century Germany had begun to articulate the necessity for recognizing women as independent individuals who would not be solely defined in terms of men, children, and the home.

The transition from one social order to another was neither easy nor immediate, and Salomé’s novel keenly reflects the psychological and social discord it prompted for many women.

_Das Haus_ is a complicated and subtle demystification of the oppressive patriarchal foundations of the domestic sphere, of family life, and, by extension, of society as a whole, reflecting Salomé’s ambivalent position vis-à-vis the project of woman’s emancipation. In this novel, she embraces both conservative and progressive perspectives on women, and attempts to reconcile the traditionally contradictory characteristics of femininity and autonomy in the interest of her own understanding of “woman.”

...Salomé manipulates contemporary concepts and stereotypes of men, sexuality, marriage, and motherhood in order to examine the basis for the self-dissolution of woman in marriage and criticize the notion of its inevitability... [She] portrays woman’s subordination and self-dissolution in marriage, but she does not advocate it: she depicts it in combination with moments of woman’s resistance in order to suggest compromises, forms of marriage and parenting that would neither suppress woman’s autonomy nor force that autonomy too hastily upon them.

- Muriel Cormican, Lou Andreas-Salomé’s _Das Haus_

Publisher’s green and black patterned binding with author, title and “Roman” (Novel) on a black-on-orange front cover label with the author and title also appearing on the pasted down label on the spine. A remarkably well-preserved copy of this first edition by Lou.

Instructive and Intriguing Psychological Fairy-Tales

_Die Stunde ohne Gott und andere Kindergeschichten_ (The Hour without God and Other Children’s Stories). Eugen Diederichs, Jena, 1922. 1 blank leaf + TP + half title + 3-164 + [165] = Inhalt + [166-168] = publisher’s advertisements, Octavo. _First Edition_. $ 300

In these three children’s stories, Salomé uses her literary talents to produce an incredibly creative novel, melding biological science and fantasy into 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 ends this happiness sending Ursula and her brother searching for love and happiness again, which they later find 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. The boards are ever so slightly bowed and just a bit worn, but otherwise, this is a clean, tight, and beautiful copy of this book.

A First Edition of Lou’s Only Published Play

Der Teufel und seine Grossmutter (The Devil and his Grandmother). Eugen Diedrichs, Jena, 1922. 1 leaf with publisher’s device + TP + [1] = Dedication page + [3]-59 + [60] = Inhalt + [61]-[64] = Publisher’s advertisements. Octavo. First Edition. $ 400

“The Devil and His Grandmother” merges sexuality with religion, encapsulating three ages of woman—from the child, to a lost soul (and the Devil’s bride), to the Devil’s Grandmother. Written in charmingly convoluted dialogue, this work has a cinematic, fanciful feel to it.

Salomé wrote this blank verse play in 1915 – after having studied with Freud and towards the beginning of her successful career as a psychoanalyst. Finally published in 1922, this is one of three plays that she wrote around this time but the only one published. It is comprised of several unnumbered acts and an epilogue.

This is one of the most interesting and philosophically complex of her fictional works, as it not only successfully integrates and addresses the thematic issues from all periods of her literary career but does so in a form and style altogether new for her.

As expressed here, Salomé’s psychoanalytic theories, though adhering closely to Freud’s, also incorporate much of her philosophical background; and her views on religion, sex (in both senses of the word), and art in their relation to the human psyche. As revealed in this play, those ideas are anything but derivative and pointedly reflect her distinctive ability to operate between apparently contradictory positions (i.e. art and science, religion and sexuality), synthesizing them to generate new meanings.

Salomé’s Devil is bored in hell and resentful of humans, who have life and creative ability on Earth. He also disdains all the angels and God in heaven, who he feels are hypocritical for shunning him. When another little soul arrives in hell, he decides to amuse himself with it, first turning it into a child and then into his bride. In their marriage scene (which takes place onscreen in a scene from a silent film) the Devil rapes and dismembers his bride. After this brutal violation, however, he seems to regret his actions, and, in order to revive the Poor Little Soul, the Devil visits his grandmother, who embodies the entire universe and is the source of all being. The Devil’s grandmother returns the soul to life, and the Devil is redeemed, when he sacrifices himself for the sake of humanity.

In this characterization of the Devil and others, Salomé develops her ideas on the split subject and its lifelong drive to return to an (imagined) unified state. She relates this feeling of lack caused by individuation to the experience of desire, specifically to erotic desire, which she sees as an expression of the wish to return, through the other/lover, to the undivided state in the mother’s womb.

Salomé correlates the wish for this primal experience with the death drive, and thus, every attempt to regain the imaginary ideal, whether through artistic, religious, or erotic creation, is also an expression of this unconscious drive.

Original publisher’s graphic-laden front cover in black and green and the publisher’s device printed on the rear cover. Overall, a remarkably well-preserved copy of Lou’s only published play.
A Novel of Pre-Revolutionary Sentiment in Russia in Original Wraps


$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 gathered 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.

An amazingly well-preserved copy of this lovely book in the original publisher’s printed wrap. A truly gorgeous copy of this fascinating and unique work by Salomé.

Martin Heidegger’s Copy of Rodinka


$750

A first edition original publisher’s hardcover copy (by far the most common published binding) with Martin Heidegger’s signature (“Heidegger”) written in pencil in the lower section of the title page. There are – alas – no other markings in this extremely well-preserved copy of this amazing book by Lou Andreas-Salomé.
A Psychological Portrait of One of the Greatest German Poets

Rainer Maria Rilke. Insel, Leipzig, 1928. 1 leaf with publishers device + TP + 5-[124] + [125] = Verzeichnis der Tafeln + [127] = printer’s information + [128] = publisher’s advertisement, with 8 photo illustrations throughout, Octavo. First Edition. $ 225

In her psychoanalysis of a much appreciated lover, friend, and intellectual partner, 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 blends 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. All but untouched, this is as lovely a copy as one could expect to find of this 90+ year-old book – which was published without a dust jacket to protect it.
“It is the most beautiful thing I have read of yours, a proof of your superiority over all of us.”

[Sigmund Freud to Lou Andreas-Salomé on receiving a copy of this book]


Lou Andreas-Salomé was Freud’s student and the first female psychoanalyst. As such, she shared a deep friendship with her teacher right up until the end of her life. Lou had found in Freud someone who could fuel her intellectual and creative fire while still offering her the opportunity to develop her own theories and ideas.

This, the last of her works to be published in her lifetime, is a lengthy letter written to Freud in honor of his seventy-fifth birthday. In it, she reflects on various topics of psychoanalysis – paying homage to his teachings and to the study and art of psychoanalysis – while simultaneously revealing all the peculiarity and profundity of her own thoughts.

My Thanks to Freud expresses not only her immense gratitude to her mentor, but also her deep and comprehensive understanding of his work and how it enabled and supported her own theories on the nature of men and women and human interaction – ideas which she had already explored in depth in her earlier writings.

Publisher’s original red cloth binding with gilt lettering on the spine (which is ever so slightly sunned). With a former owner’s name stamped to the upper right corner of the front free endpaper. Overall, a lovely copy.
MARY WHITON CALKINS
[1863-1930]

“Psychology should be conceived as the science of the self, or person, as related to its environment, physical and social.”

With her impressive contributions to philosophy, psychology, and society, Calkins can easily be identified as one of the most influential American intellectuals of the early 20th century. Throughout her life, her talents were recognized by professionals in her several fields, acknowledging the depth of her scholarship and gaining her notoriety as both a philosopher and a psychologist. When she was a young philosophy professor, her senior advisor at Wellesley suggested that she teach psychology instead — then a fast-emerging branch of philosophical speculation. This advice eventually shaped her entire career. Calkins agreed with her mentor, but insisted that she first spend a year studying the new discipline. She requested admittance to Harvard, hoping to study under William James, but was denied admission because she was a woman. Though Harvard did not officially admit Calkins as a student, the school did allow her to sit in on lectures. Eventually, she earned the equivalent of a Harvard PhD working with Josiah Royce, William James and Hugo Munsterberg, but was refused the degree by Harvard (which continues to refuse to grant the degree posthumously) because she did not qualify as a student. William James was astonished and described her performance as “the most brilliant examination for the Ph.D. that we have had at Harvard.”

Returning to Wellesley, Calkins taught both philosophy and psychology, setting up an experimental psychology lab which soon became famous for the originality of its work. Beginning in 1900, she published a series of papers and books in which she described psychology as the “science of the self” — her basic premise for her system of self-psychologizing. In 1903, Mary was twelfth on the list of fifty top-ranked psychologists — the result of James McKeen Cattell asking ten psychologists to rank their American colleagues in order of merit. In 1905 she was elected president of the American Psychological Association and then went on to become president of the American Philosophical Association in 1918 — the first woman to hold that position in both societies. Calkins was awarded an honorary Doctor of Letters in 1909 by the University of Columbia and received a Doctor of Laws from Smith College in 1910. She was also the first woman elected to honorary membership in the British Psychological Association.

Mary Whiton Calkins served as a faculty member at Wellesley for forty years, retiring in 1929. She died in 1930. Calkins wrote four books and over a hundred papers which are evenly divided between the fields of psychology and philosophy.

Her Critique and Reordering of the Hegelian Categories


$ 75

In this article written two years before she was elected the first woman president of the American Psychological Association, Calkins castigates later commentators for abandoning Hegel’s strict ordering of his “categories” and proposes a new reading of his Logic. Despite that castigation, Calkins blithely claims that she will neglect Hegel’s “artificial distinctions” and rearrange those categories to “exhibit the parallelism of many pairs” and, by this process, promises to “disentangle [Hegel’s] distinct lines of argument” while justifying this necessary “reorganization” of these materials. The article is broken down into several sections:

A. Possibility of Doctrine of Ultimate Reality
B. The Nature of Ultimate Reality
   I. Ultimate Reality as an Ultimate One
      a. Ultimate Reality is not one-among-others
      b. Ultimate Reality is not a composite of all individual realities: it is neither an aggregate nor a system
   II. Ultimate Reality Is Self
      a. The nature of Ultimate Reality is not adequately conceived as life
      b. Ultimate Reality cannot be adequately conceived as finite self

This issue also contains an article “On the Preserving Appearances” by William James’ much esteemed English counterpart, R.C.S. Schiller and another by George Ladd, “Brief Critique of ‘Psycho-Physical Parallelism’.”

Original publisher’s binding with just a bit of loss to the top and bottom edges of the spine. With two old purple stamps to pp. 327 and 353: “State Normal School / Whatcom Wash”. Overall, an amazingly well preserved copy of this issue of MIND — a magazine known for its delicate fragility.
Calkins 1905 German-Language Summary of Her

An Introduction to Psychology [1901]


$100

Calkins first separate publication was an 1886 monograph of her doctoral dissertation, Association: An Essay Analytic and Experimental.

Fifteen years later, after submitting early drafts of her papers as the working plan for a possible psychology book to her advisor, Hugo Münsterberg, she published her first book, An Introduction to Psychology in October 1901. This was a thorough and systematic treatment of experience from the double standpoint of atomistic and of self-psychology.

Four years later, she translated a summary of that book’s teachings into German and published it under the title Der Doppelte Standpunkt in der Psychologie.

The two viewpoints compared and contrasted here are Vorgangs-psychologie (process-psychology) and Ich-psychologie (ego-psychology) after which Calkins advocates for a “single-track, self-psychology.” While the original book was a full 544 pages long, this precis was condensed down to just 80 pages.

Publisher’s original printed wraps with black lettering front and back, inside and out. Inscription at the top of the title page: “For the Psychological Bulletin / To be obtained of C. A. Köhler / 149 A Tremont St., Boston.” There is a light, but noticeable damp stain to the left side of the covers, the TP and the final page. The front cover is all but detached. Still… an interesting copy of this concise summary of her own work by this brilliant American psychologist.
An American Ethics that Eschews the “Science of Abstractions”


**First Edition.**  
$225

This copy owned by Mary Fredna Jackson, who graduated from Wellesley in June of 1920 and had almost certainly used this book in a course taught there by Mary Whiton Calkins.

This important and popular work saw three editions in seven years and deservedly so. It is a significant and comprehensive exploration and explanation of the various behaviors of human beings. For Calkins, ethics was a division of psychology, but it was also linked to metaphysics. She thought that a complete metaphysics must always concern itself with the facts of ethics, that is, “the philosopher must rightly know the moral self and his subject, the good, in their relation to the rest of the universe.” [p. 193 here] Therefore, as noted in her Preface: “The underlying purpose of this book is to treat ethics as the study of live men – of willing, struggling human beings, loyal or disloyal, brave or cowardly, just or unjust. To state this purpose in other words: the book does not conceive ethics as a science of abstractions – of duty, goodness, virtue, or values – but as the science of the dutiful, the good, the virtuous man and his object. Thus concretely conceived, ethics is an inevitable outlet of psychology and an essential source of sociological science.”

Original publisher’s dark blue cloth with gilt lettering to the spine. Two former owners have written on the front free endpaper: “Fredna Jackson / Wellesley. 1920” and “J. Lewis Ingle”. There is a 2-line inked definition of HEDONISM at the bottom of page 67 (The first page of Chapter V: “The Good as Hedonist and Non-Hedonist Conceive It”) and five pages in Chapter VIII (“The Truthful Man”) with occasional student underlings (pp. 110, 111, 113, 115 & 118). Despite these small flaws, a well-preserved copy of Calkins most important statement on ethics.

Calkins Introduces Bishop George Berkeley  
with 42-Pages on His Life and His Philosophy

**Berkeley: Essay, Principles, Dialogues.** Charles Scribner’s Sons, New York, 1929. 1 blank leaf + 1 leaf with Modern Student’s Library ad on verso + half title + TP + vii = Contents + viii = Verses + ix-li = Introduction + liii-lv = Bibliography + liv = Permissions page + half title + 3-480 + [481]-[486] + Publisher’s adverts. 12mo.  
**First Edition.**  
$40

This book on Bishop Berkeley is a Modern Student's Library book, part of their Philosophy Series. Calkins’ “Introduction” commands the first 43 pages of the book – 12 of which are devoted to his biography and 31 to his philosophy. Calkins’ breaks that exposition of his philosophy down into six discrete sections:

* Berkeley’s Conception of the Physical World as Immaterial  
* Berkeley’s Conception of the Universe as Spiritual  
* The Outlying Doctrines of Berkeley’s Metaphysics  
* Berkeley’s Ethics  
* Objections to Berkeley’s Immaterialism  
* Alleged Inconsistencies in Berkeley’s Doctrine of the Universe as Spiritual

Original publisher’s blue cloth binding with gilt lettering and design to the front cover and the spine. Former owner’s inked name to the front free end paper: “Alvin L. Welles (?)”. A bright, tight copy.
Susanne K. Langer was an American philosopher, writer, and educator who wrote extensively on linguistic analysis and aesthetics and was well known for her theories on the influences of art on the mind. She was one of the first women in American history to achieve an academic career in philosophy and the first woman to be popularly and professionally recognized as an American philosopher.

Born Susanne Knauth, she was raised on Manhattan’s West Side where her first language was German (which was strictly spoken in her household) and her German accent remained with her to the very end. She was early exposed to creativity and art, being taught to play both the cello and the piano. Langer continued to play the cello for the rest of her life.

Her early education included attendance at Veltin School for Girls, a private school, as well as being tutored from home. In 1916, Langer enrolled at Radcliffe College where she had the good fortune to study with Alfred North Whitehead, earning her bachelor's degree in 1920. After graduate study at Harvard University and the University of Vienna, she received her master's diploma from Harvard in 1924 and her doctorate in 1926.

In September of 1921, she married William Leonard Langer, a fellow student at Harvard, and in that same year they took their studies to Vienna, Austria. They had two sons and moved back to Cambridge MA, before divorcing in 1942.

Langer was a tutor in philosophy at Radcliffe from 1927 to 1942. She lectured in philosophy for one year at the University of Delaware and then for five years at Columbia University (1945-1950). From 1954 to 1962 she taught at Connecticut College. She also taught philosophy at the University of Michigan, New York University, Northwestern University, Ohio University, Smith College, Vassar College, the University of Washington and Wellesley College.

In the course of her long career, Langer published many philosophical articles, edited a collection entitled Reflections on Art (1961) and in 1946 she published a translation, Language and Myth, of Ernst Cassirer’s Sprache und Mythos which had been published in German twenty-one years earlier. In addition to all that, she published ten books of her own original thought:

- The Cruise of the Little Dipper, and Other Fairy Tales (1924)
- The Practice of Philosophy (1930, foreword by Alfred North Whitehead)
- An Introduction to Symbolic Logic (1937)
- Philosophy in a New Key: A Study in the Symbolism of Reason, Rite, and Art (1942)
- Feeling and Form: A Theory of Art (1953)
- Problems of Art: Ten Philosophical Lectures (1957)
- Philosophical Sketches (1962)

First US Edition of Langer’s “Introduction to Symbolic Logic”


The UK and US editions were issued simultaneously from British printed sheets.

In the mid-1930s, Susanne Langer was one of the founders, along with the philosophers C. I. Lewis, Alonzo Church, W. V. Quine, and other pioneers in the development of formal logic in the United States, of the Association for Symbolic Logic. She served as a consulting editor for the association’s Journal of Symbolic Logic from its first issue in 1936 until the end of 1939, contributing regular reviews of the German, French, and Italian literature in the field.

Langer is best known for her contributions to the philosophy of culture, and in particular to the philosophy of art, so readers are often puzzled by her early preoccupation with symbolic logic and her frequent use of logical concepts in her theory of artistic meaning. However, Langer’s conception of logic was the wide one she inherited from the logician, Henry M. Sheffer, and then modified in the light of her concern with the epistemological significance of the arts. In her view logic is not just limited to the principles of inference but also includes a study of the structures, forms, or patterns exhibited by objects, events, and processes of
all kinds. The articulation of logical patterns in this wider sense can be applied in any medium that can be manipulated to exhibit complex combinations of distinguishable elements – including the tonal materials found in a musical composition or the pigments used in a painting as well as the words or mathematical symbols in a piece of discursive reasoning.

Like her first book, *The Practice of Philosophy*, her *Introduction to Symbolic Logic* was written as a primer for philosophy students. It was not just one of the best of the early texts in this field, it continued to be required reading in colleges courses for years afterwards and – as a testament to its importance and longevity – was reissued in a third edition in 1953.

The book is still in print today and the current Amazon listing amply attests to the works ongoing appeal:

This is probably the clearest book ever written on symbolic logic for the philosopher, the general scientist, and the layman. For years it has received the appreciation of those who have been rebuffed by other introductory works because of insufficient mathematical training. No special knowledge of mathematics is required here; even if you have forgotten most of your high school algebra, you can learn to use mathematical logic by following the directions in this book.

Now revised and corrected, the book allows you to start with the simplest symbols and conventions and end up with a remarkable grasp of the Boole-Schroeder and Russell-Whitehead systems. It covers the study of forms, essentials of logical structure, generalization, classes, and the principal relations among them, universe of classes, the deductive system of classes, the algebra of logic, abstraction and interpretation, calculus of propositions, the assumptions of Whitehead and Russell's *Principia Mathematica*, and logistics. Appendices cover symbolic logic and the logic of the syllogism, the construction and use of truth-tables, and proofs of two theorems.

Without the publisher’s original dust jacket but in original blue cloth with gilt lettering to the front board and to the lightly sunned spine. There are three former owner’s inscriptions in the book: one on the inside of the front cover (Edward Fletcher), another to the top right corner of the front free endpaper (William Trennell / 29 Otis St. / Watertown, Mass.) and the last one running tightly up the gutter of the title page (Harvard Coop, Sept. 29, 1938, $4.50). Otherwise the book is tight, clean and bright. A nice copy.
Langer’s Runaway Best Seller & Her Most Influential Work


Langer was one of the most widely read philosophers of the 20th century and this book actually made publishing history. It was one of the first books written for a major academic press to be picked up by a mass-market publisher; Penguin Books released a thirty-five-cent paperback edition in 1948. By 1951, it had sold more than 110,000 copies, and by the mid-1980s sales had reached almost 450,000. The book was translated into eleven languages and used as a text for courses in a wide variety of academic disciplines. In 1971 Harvard University Press brought out its own paperback edition of the third edition, which was still in print. Total sales for *Philosophy in a New Key,* in all of its editions, have now exceeded 570,000 copies.

Significantly, the work is dedicated to “ALFRED NORTH WHITEHEAD / my great Teacher and Friend.”

Langer was not just an amazingly original thinker, she was also an excellent and witty writer. The title of this, her most popular book, plays off her love of music while emphasizing the fact that her radical new approach to philosophy is one that is inclusive of several previously neglected non-language-specific areas of human experience.

The “new key” in Philosophy is not one which I have struck. Other people have struck it, quite clearly and repeatedly. This book purports merely to demonstrate the unrecognized fact that it is a new key, and to show how the main themes of our thought tend to be transposed into it. As every shift of tonality gives a new sense to previous passages, so the reorientation of philosophy which is taking place in our age bestows new aspects on the ideas and arguments of the past. Our thinking stems from the past, but does not continue it in the ways that were foreseen. Its cleavages cut across the old lines, and suddenly bring out new motifs that were not felt to be implicit in the premises of the schools at all; for it changes the questions of philosophy. (Preface)

Her book “changes the questions of philosophy” by challenging two basic assumptions held by philosophers.

These two basic assumptions, go hand in hand: (1) that language is the only means of articulating thought, and (2) that everything which is not speakable thought is feeling…

I believe that in this physical, space-time world of our experience there are things which do not fit the grammatical scheme of expression. But they are not necessarily blind, inconceivable, mystical affairs; they are simply matters which require to be conceived through some symbolistic schema.

In short, Langer denied the rational/nonrational dichotomy that is usually ascribed to intellectual versus creative discourses. It is unfortunate that the wide recognition this book received for its new approach to aesthetics overshadowed the work’s innovative articulation of a radical new empiricism, one that was open to the complexities of actual experiences in creativity and invention.

Original publisher’s dark blue cloth with a few small, random white spots to the front cover. The gilt lettering to the spine has been a bit sun darkened. Otherwise, this is a bright, tight and clean copy of this amazingly important book by Langer.

Her First Major Elaboration on *Philosophy in a New Key* – And the Beginnings of Her Mature Philosophy –


Langer wrote *Feeling and Form: A Theory of Art* during her years at Columbia University and with the support of a grant from the Rockefeller Foundation and it was with this book that she achieved widespread recognition in the field of aesthetics.

The book is a sequel to *Philosophy in a New Key* where her theories of symbolism had been applied primarily to music, but the book wasn’t just a simple restatement of New Key; it was the presentation of the beginnings of her more mature philosophy and more expansive explanation of her radical new reconfiguration and expansion of empiricism.

In this work, we see her expand her subject matter and offers nothing less than a systematic, comprehensive, philosophical theory of art which she applies in turn to painting, sculpture, architecture, literature, music, the dance, drama and film – focusing on each specific art in turn – drawing distinctions between the ways in which each symbolically shapes the basic materials of feeling. In doing so, each art form is seen as focusing on a different aspect of human experience: music being concerned with time, art and sculpture with space, and dance with what Langer called virtual power.
Philosophically speaking, Langer postulated such concepts as “created” and “virtual” space through these discussions of painting, the dance, and film. She also reflected on the concept of time in her considerations of a “virtual memory” and a “virtual present.”

This idea of “virtual” is a central term in the aesthetics of Suzanne Langer. She held that artists create a virtual world, whether the art be music, dance, architecture, film, painting or sculpture. Although she rejected the imitation theory of art, she did believe that art creates a kind of “illusion,” i.e. an illusion of another world with its own space. Every work of art involved (1) abstraction from actuality, thereby becoming mere semblance, a created realm of illusion, (2) plasticity (the capacity of being manipulated in the interests of expression), and (3) expressiveness whereby the symbol became transparent. Thus the former concentrated focus on the meaning of art works was replaced by a discussion of their import or significance. Intuition became the link between the qualities of the art work that constituted it as a symbol and the import that the work held for the observer. It is through this intuition that we perceive the ‘felt life’ of the artist’s expression.

In the publisher’s original (price-clipped) dust jacket which is lightly chipped in a few places. Publisher’s original blue cloth binding with the primitive figure seen on the dust jacket embossed on the front board in red and the author and title information in the same color to the spine. With the raised embossed stamp of the former owner (William S. Beck) to the lower corner of the front free endpaper. Otherwise, an unmarked, tight and bright copy of this important work by Langer.

First Edition of “Ten Philosophical Lectures”
“Small Spotlights Turned on the Same Great Topic, the Nature of Art”


$ 150

Dedicated to Langer’s lifelong friend, Helen Sewell (the illustrator of Langer’s first book, The Cruise of the Little Dipper) and with a dust jacket that was designed by Sewell.

Here she refines the common notion that a work of art expresses the feelings of the artist, arguing that the artist expresses “not his own actual feeling, but what he knows about human feeling.” She added (as quoted in the New York Times) that “once he is in possession of a rich symbolism, that knowledge may actually exceed his entire personal experience.”

Although delivered to different audiences – dancers, music students, college students and learned societies – each with their own special interests, “yet the lectures when put together prove to have a common theme, dictated by those central concepts that direct every special inquiry. Art has many problems, and every problem has many facets. But the basic issues – what is created, what is expressed, what is experienced – underlie them all, and all special solutions are developments of these crucial answers. The single lecturers, therefore, may seem to be on many single subjects, but they are really somewhat arbitrary small spotlights turned on the same great topic, the nature of Art.” (from the author’s Preface)

The ten lectures offered are:

The Dynamic Image: Some Philosophical Reflections on Dance
Expressiveness
Creation
Living Form
Artistic Perception and “Natural Light”
Deceptive Analogies: Special and Real Relationships Among the Arts
Langer notes that what is most compelling about works of art is often described, by critics and artists alike, with metaphors drawn from the realm of life and feeling. “Every artist,” she observes, “finds ‘life,’ ‘vitality,’ or ‘livingness’ in a good work of art. He refers to the ‘spirit’ of a picture, not meaning the spirit in which it was painted, but its own quality; and his first task is to ‘animate’ his canvas. An unsuccessful work is ‘dead.’ Even a fairly good one may have ‘dead spots.’” Similarly, in a musical composition “melodies move and harmonies grow and rhythms prevail, with the logic of an organic living structure.” In music one hears, with apparent immediacy, “a flow of life, feeling, and emotion in audible passage.” The virtual image created by the arrangement of tonal materials in music is a powerful illusion of movement that seems in some way to be charged with life and feeling.

In Langer’s theory a work of art formulates an idea of feeling, which she defines quite broadly as “inner life,” “subjective reality,” or “consciousness.” “Feeling” for Langer is thus a generic term for conscious experiences, or what William James in *The Principles of Psychology* (1890) called “mental states at large, irrespective of their kind.”

Original publisher’s textured blue cloth with bright gilt lettering to the spine. The original publisher’s dust jacket is near fine. A lovely bright, tight and clean copy of this fascinating work by Langer.

**Her Weighty Precursor to Her Mind Trilogy**


$200

*Philosophical Sketches* is one of Langer’s most important book because it signals the final stage of her mature thought – which was published in the three-volume *Mind* series in 1967, 1972 and 1982 respectively. Here she offers preliminary indications of the main conclusions and pivotal concepts of that great trilogy which was yet to come.

In general, *Philosophical Sketches* argues that the “inward life” of human beings “is something language as such – as discursive symbolism – cannot render.” What defies verbal expression, however, “may nevertheless be known – objectively set forth, publicly known” by means of other symbolic materials.

Langer then defines works of art as “forms expressive of human feeling” and defines form to include “a permanent form like a building or a vase or a picture, or a transient, dynamic form like a melody or a dance, or even a form given to imagination, like the passage of purely imaginary, apparent events that constitutes a literary work.”

But most important, by the time she wrote the introductory essay to *Philosophical Sketches*, the overall plan of *Mind* and her reasons for undertaking the project had fallen into place.

Consciousness, or subjectivity, she argues in that essay, is the proper subject matter of psychology. The difficulties of dealing with mental phenomena,
however, had forced psychology to divert its attention to other things, such as overt behavior or the activity of the brain and nervous system, which were thought to be more amenable to scientific investigation.

Although “the most pressing need of our day,” she writes, is “to bring mental phenomena into the compass of natural fact,” psychology has been unable to deal conceptually with its own essential subject matter.

This, she says, require a “philosophy of mind” and these “philosophical sketches” are Langer’s attempt to provide the necessary philosophical underpinning for such a comprehensive, systematic philosophical understanding of mind.

Original publisher’s price-clipped dust jacket with very light chipping to the top and the bottom of the spine. Fine publisher’s two-color cloth binding with the author’s name in black on the spine and the title in gilt on a red field. Former owner’s stamped symbol to upper right corner of the front free endpaper. A pretty copy of this important work by Langer.

First Editions of Her Tripartite Magnum Opus

“Our basic philosophical concepts are inadequate to the problems of life and mind in nature”


The last years of Susanne K. Langer’s life – stopping only when she was nearly completely blind – were devoted to the completion of this massive study of the human mind – her final and most mature attempt to incorporate human feelings into a grand scheme of human thought. One of the outstanding intellectual challenges of the late twentieth century, in Langer’s view, is the construction of “a conceptual framework for the empirical study of the mind” that will be grounded in the biological sciences. Given the right working concepts, she believes, the study of mind should lead “down into biological structure and process…and upwards into the purely human sphere known as ‘culture.’” Driven by this imperative, her study of mind ranges across many academic disciplines in a manner that was new to the discipline of philosophy – attempting to deal with “actual living form as biologist find it…and the actual phenomena of feeling.”

How is it, she wonders, that mind functions so uniquely in humans and, in particular, how is it that an artist projects the idea of feeling by means of art?

This led Langer backwards into the history of evolution and to the construction of a biological theory of feeling, explaining “feeling” as an inherently biological concept that can be connected to evolutionary genetics. To do so, she used a broadly cross-disciplinary, garnering data from biology, the social sciences, and art as well as from philosophy. In a feature article about Langer in the New York Times Book Review (May 26, 1968), James Lord praised her broader conceptual purposes in Mind: “To challenge the existing boundaries of scientific thought! Not by chance, not by the single intuitive tour de force that is occasionally the happy experience of the laboratory scientist, but by the deliberate and rigorous exercise of intellect.”

Langer goes to great depths, connecting the early evolution of man to the ways in which we perceive the mind today. She explains how early organisms were refined through natural selection, shaping certain behaviors and functions in order for them to survive. She describes the body's organs as all operating and co-operating within a specific rhythm, and these rhythms are what are necessary to keep the organism alive. This development, she explains, was the beginning of the framework for the Central Nervous System, which she believed to be the heart of cognitive interactions among humans.

This comprehensive study of evolution is a composite of the living world's dynamic and heterogeneous processes. Langer perceived a continuity among species. Much of the argument of Mind is that “feeling,” and even the completions of “repertoires” of acts, was characteristic even of the origins of life. However, she did not regard the continuations of feeling across the span of evolution to consist of obedience to any a priori natural laws. She argued, for example, that animals do not have society or politics; there is no territory, competition, leadership, or goal such as survival except in humans. For the human, symbol-making is a transformation of much of the instinctual in animals. This she called “the great shift” which she described it in great detail in the second volume of her trilogy.
Regarding the critical emergence of language, she argued that the human brain is the condensation of many physiological ways of patterning in evolution. For the early humans, language was the phenomenal assemblage of these complex patternings; the physiology of the hand, posture, and central nervous system being the contingent material condition that enabled symbol-making to begin in a conscious, enduring way. Once this process was actualized, she speculated, humanity and culture appeared, fully realized, with great speed.

In the philosophical debate on the question of freedom versus determinism, Langer’s thought served the “interest” of ontological freedom. In Mind, she poignantly refuted two prominent theories about the nature of the mind, both of which are highly deterministic. The first of these is geneticism. Langer did not believe that evolution is reducible to material units, i.e. first causes in a mechanistic sequence of natural selection. She argued that evolution has been, rather, the process of organisms’ making new and unforeseeable responses to one another and to such nonliving events as the elements, seasons, and habitat. The second theory she refuted was cognitivism, the doctrine that consciousness is a projected rationalism, simulable in a totalized way. “Instead of trying to understand the mind as software for the brain,” said Melvin Woody in a commentary on her thought at the time of her death, “she conceives of mental life as rooted in sentience, in the feelings that enable the simplest of organisms to adapt to its environment. Then she traces how the evolution of higher forms of life yields expanded awareness of the surrounding world.”

All three volumes are in the original publisher’s dust jackets which have the occasional small chips, worn spots or small closed tears. All three volumes are price clipped. The matching publisher’s binding of textured blue cloth with gilt lettering on the front covers and the spine are uniformly fine. The interiors of each are clean, bright and tight. Overall, a remarkably well-preserved set of this monumental work by one of the most important women philosophers of the twentieth century.
DOROTHY EMMET
[1904-2000]

“We need a new Kant rather than a new Hegel; someone who can determine the distinctive nature of metaphysical thinking in relation to the new types of scientific concepts…”

When she was 22, Dorothy Emmet read Whitehead’s just published Science and the Modern World and applied for a Commonwealth Fellowship to study with him in the United States. When asked why she wanted to study with Whitehead, she replied: “Because I can’t understand him.” The examiner – equally mystified by Whitehead’s philosophy – agreed that this was more than sufficient justification for transatlantic study. Emmet’s fascination with Whitehead and her devotion to his philosophy lasted throughout the rest of her life.

She had close contact with Whitehead while a student at Radcliffe College, becoming a personal friend to him and his family. In 1928, Whitehead gave the Gifford Lectures at the University of Edinburgh and the next year, when Emmet was in his classes, he was turning those lectures into Process and Reality. A few passages of that work were taken directly from Emmet’s lecture notes which she gave to Whitehead after classes. He had asked her to take down his ideas verbatim when he signaled her to do so because he believed he could sometimes express himself better in verbal expression than when writing.

Returning to Britain, Emmet became a lecturer in philosophy at what is now Newcastle University, before moving to Manchester University in 1938. She stayed there until her retirement in 1966, having become professor and head of department in 1946.

When Emmet retired, she moved to Cambridge to live with Richard Braithwaite and his wife Margaret Masterman who were friends and Fellow members of the Epiphany philosophers – a group concerned with the nature of religious and other extra-ordinary experiences.

An Attempt to Break the Stranglehold of Analytic Philosophy


Emmet’s encounter with Whitehead deeply impressed upon her the importance of the central questions about the nature of things. She was thus unconvinced by the school of analytic philosophy that had achieved a stranglehold on British philosophy for most of the twentieth century up to that point.

The Nature of Metaphysical Thinking is her defense of the project of metaphysics against those anti-metaphysical methods, most especially logical positivism, that then so dominated the philosophical landscape.

She claims that contemporary philosophy shows marked signs of being at the end of one period in metaphysical thinking, and of being in search of a method that would be appropriate to a new and more fruitful approach to metaphysical thinking. We are, Emmet argues, now faced with the critical questions of the method and the scope of philosophical thought as it has been developed since Kant’s time in relation to the nature of language and in relation to the modern interpretations of science, religion and history.

Instead of seeing metaphysical theories as the viewpoint of a transcendent mind viewing the world sub specie aeternitatis, Emmet argues that we should view them as “‘compositions,’ products of the mind’s form-creating power, and born in particular types of selective experience” (p. 195). Whitehead, for example, took the concept of organism from biology and generalized it in such a way that it became the fundamental idea for his basic ontology of actual lived experience.

Metaphysics, she believed, had been rightly attacked as a kind of grandiose super-science, but she argued that it possible to resolve these issues by exploring the part that analogies can play in a successful new interpretation of reality. She claims that analogies are capable of providing a set of basic concepts that can be extended and thereby fruitfully illuminate our experience of the world.

Original publisher’s dust jacket a bit worn and torn (at the top) and with a closed tear in the mid-section. With a former owner’s name and date to the front fly leaf. Else a fine, tight and bright copy of this powerful work by Emmet.
In mid-life and much influenced by her Oxford teachers, Emmet turned her attention to the other side of philosophy, namely, moral, social and political issues. During this time at Manchester University, her teaching and relations with colleagues in Government, Economics, and Anthropology resulted in a series of books that include *Function, Purpose and Powers* (1958), *Rules, Roles and Relations* (1966), *Sociological Theory and Philosophical Analysis*, edited with Alasdair MacIntyre (1970), and finally *The Moral Prism* (1979).

In *The Moral Prism*, Emmet focused her attention on the complexity of individual moral decisions and addressed the question of how reliable moral judgments could be made given the diversity of moral theories. All of our moral theories suffer from various defects and no one covers the whole spectrum of moral experience.

Emmet used the analogy of a prism to argue her case. We have no “white light” of morality that provides a satisfactory overall theory, but the partial theories “light up” certain aspects of morality just as the white light gets split up into the different colors through the prism.

Decision making in moral matters is a creative activity brought to bear on a situation. The more we wrestle with moral situations, the more we develop our powers of moral judgment.

Publisher’s original dust jacket over black boards with gilt lettering on the spine. A near fine copy of this interesting entry into the ethical controversies swirling around the Oxford philosophical community throughout the post-War period.
Alice Ambrose was an American philosopher, logician, and author. Born in Lexington, Illinois and orphaned at 13, she went on to study philosophy and mathematics at Millikin University in Decatur, IL. She completed her PhD at the University of Wisconsin, and then famously studied with G.E. Moore and Ludwig Wittgenstein at Cambridge University where she earned her second PhD in 1938.

While studying at Cambridge, Ambrose developed a close relationship with Wittgenstein, although she made secret notes during his lectures (a practice he forbade). These she published in 1979 as *Wittgenstein’s Lectures: Cambridge 1932-1935*. Then, in 1934 and 1935, Wittgenstein selected Ambrose and Francis Skinner to take the dictation for what later became known as *The Brown Book* (an essential work for understanding his philosophical transition between his two major works, the *Tractatus* in 1922 and *Philosophical Investigation* in 1953).

Ambrose and Wittgenstein famously quarreled in 1935 after she published (with Moore’s encouragement) an article entitled "Finitism in Mathematics" in the philosophical journal *Mind*. It was meant to give an account of Wittgenstein’s position on the subject, but he repudiated it and, furious with her for this breach, abruptly terminated their association.


First Edition of the Classroom Notes from Wittgenstein’s Mid-1930s Lectures
*The Blue & Brown Books* is Ambrose’s and Skinner’s Notes of Those Lectures


$375

Wittgenstein’s third posthumously published book is the important *Blue & Brown Books* which he dictated – in English – as a set of notes to his student in 1934-1935. At the time, both circulated widely in typescript and the new ideas contained in them began to create a stir. The *Blue Book* is clear and lively and is perhaps the beginner’s best introduction to Wittgenstein’s thought. Nevertheless, it is a comparatively superficial work; Wittgenstein never regarded it as more than a set of class notes.

The *Brown Book*, on the other hand, he regarded for a short time as a draft of something that might be published. He worked at a revision but gave it up in 1936 when he began to write *Philosophical Investigations*.

Publisher’s original dust jacket which is darkened overall and with some chips to the top and bottom and one closed tear running halfway down the rear of the spine. With a former owner’s inscription on the inside front cover (“Grace L. Rose / 71 College Str. / S. Hadley, Mass / rec’d Sept. 3, ‘58”) and three marginalia notations in the same hand (“criterion” twice in the margins of page 24 and “criteria” + “symptoms” to the top right corner of page 25). Overall, a fairly nice copy of this important work by Wittgenstein.
An Outstanding Collection featuring Ambrose’s “Portrait” of Wittgenstein


$ 95

Of these twelve essays, “Necessity and Language” was by Lazerowitz and the first (“Ludwig Wittgenstein: A Portrait”) and last (“Mathematical Generality”) were written by Ambrose.

Publisher’s original dust jacket over burgundy boards with gilt lettering on the spine. Former owner’s bookplate. A lovely copy.

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Ambrose Edits Wittgenstein’s Cambridge Lectures (1930 to 1935)


[and]


$ 250

The 1930-1932 lectures are based on lecture notes taken by John King and Desmond Lee. The 1932-1935 lectures are based on the lecture notes of Alice Ambrose and Margaret Macdonald – which Ambrose edited.

These notes shed much light on Wittgenstein's thinking during this critical and creative time in the development of his philosophy. Among the topics considered are the meaning of a word and its relation to common usage, rules of grammar and their relation to fact, the grammar of first person statements, language games, and the nature of philosophy.

These two volumes are indispensable to any serious discussion of Wittgenstein's work.

Both are fine in fine dust jackets.
“Man is defined as a human being and a woman as a female — whenever she behaves as a human being, she is said to be imitating the male.”

One of the foremost existentialist thinkers of the 20th century — and certainly the most important woman to emerge from that philosophical school — Simone de Beauvoir’s writings were particularly instrumental in changing the social and political landscape of post-World War II Europe. Unafraid of critics and social censure, she published numerous essays, novels, autobiographies and philosophical works — many of which aggressively challenging the social, political, and religious restrictions used to justify the inequality imposed on women.

Born in Paris in 1908, she broke social barriers at an early age. She was early attracted to mathematics and philosophy — two historically masculine disciplines — prompting her father to exclaim, “Simone thinks like a man!” Simone suffered a crisis of faith at 14 before becoming a student of philosophy at the Sorbonne where she wrote her thesis on Leibniz, and soon found herself working alongside Maurice Merleau-Ponty and Claude Levi-Strauss. After World War II, she partnered with her lover, Jean-Paul Sartre, as co-editor of the intellectual and political journal Les Temps Modernes — where she wrote numerous articles, developing both her abilities and her audience and creating the platform from which she expanded her ideas into several larger subsequent works. Throughout her life, Beauvoir was also a fervent political activist, protesting the German occupation of France, French colonial rule in Algeria, the war in Vietnam, and, not surprisingly, the sexist society which afflicted her on a daily basis.

Expansively influential in the fields of feminism, philosophy, and social theory, Simone de Beauvoir is considered by nearly everyone as one of, if not the, most important female thinker of the mid-20th century. Her work had tremendous impact on a host of French and international thinkers, laying a firm foundation for the feminist revolt that blossomed in the 1960s.

An Existentialist’s Perspective on the Burning Issues of Post-War II Morality

Beauvoir’s Brilliant and Important The Ethics of Ambiguity


In this classic introduction to existentialist thought, Simone de Beauvoir makes her major contribution to 20th century ethical theories. Artfully exploring the nuances and intricacies of freedom’s role in the world, she develops a concise yet thorough examination of what it means to be fully human while still responding to the imperative of leading a moral life.

Here, Beauvoir simultaneously acknowledges and contends with her French contemporaries, philosophers Jean-Paul Sartre and Maurice Merleau-Ponty, by arguing that existential freedom carries with it certain ethical responsibilities. Ultimately, she argues that in order to achieve true freedom, one must do battle against the tyranny of those who would suppress it.

Disappointed that Jean-Paul Sartre had failed to fulfill his promise (despite voluminous notes and attempts) to explore a specifically existential ethic in his Being and Nothingness (1943), Beauvoir finally took up the challenge of writing The Ethics of Ambiguity herself. The book skillfully complements, but remains proudly independent of, Sartre’s writings.

The first part of the book focuses on different degrees of personal freedom, progressively moving from the sub-man, to serious man, to nihilist, to adventurer, to passionate man, and, finally, to the independent man. It is the independent man who understands his own freedom. He also understands the necessity of other men’s freedom for him to be free himself.

The second part of the book is a description of how to use this personal freedom. Man must live, she says, for a concrete objective. That objective, however, is constantly transcending and can never be captured. This chosen transcendent object is determined by the individual’s freedom operating within the larger context of social freedom.

Publisher’s original wraps with red and black lettering and protected with the publisher’s original glassine wrap. A truly lovely – clean, tight and bright – copy of Beauvoir’s penetrating and single most important philosophical work.
“[Man] is nothing at first; it is up to him to make himself good or bad depending upon whether he assumes his freedom or denies it”


$ 275

On October 29, 1945, Jean-Paul Sartre gave a lecture in Brussels which he repeated five days later in Paris. This was perhaps his most famous public pronouncement which was originally titled L’existentialisme est-il un humanism? (Is Existentialism a Humanism?). Just two months later, Simone de Beauvoir published her “L’existentialisme et la Sagesse des Nations” in the December 1st issue No 3. of the Les Temps Modernes a new journal founded by Beauvoir, Sartre and Merleau-Ponty the previous October. Sartre’s lecture was edited and published (now without the concluding question mark) by Nagel’s Collection Pensée series the following year. Inexplicably, Beauvoir had to wait three years before Nagel managed to publish her own very similar contribution in that same series.

The book contains four essays, the title piece along with three further essays originally published in Les Temps Modernes: “Idéalisme Moral et Réalisme Politique” (Moral Idealism and Political Realism), “Literature et Métaphysique” (Literature and Metaphysics) and “Œil pour Œil” (An Eye for an Eye) – which had respectively appearing in issues 2, 7 & 5.

In “Existentialism and Popular Wisdom”, Beauvoir defends existentialism against both its right-wing and left-wing critics. She argues that “popular wisdom” is characterized by two contradictory and ultimately unacceptable views of man – namely rational Kantian idealism versus an egotistic utilitarian pessimism. On the contrary, Beauvoir claims that existentialism offers a singular, existing freedom which undermines both of these views; presenting human beings as having the free choice to act authentically in the world and thereby take full, autonomous responsibility for all their past and future values.

“Moral Idealism...” presents a lively critique of the “intransient moralists” who insist on following absolute principles irrespective of the cost to others and to themselves. Isn’t moral action still possible, she asks, even in the midst of the ambiguous and violent world of modern politics?

“Literature and Metaphysics” is a defense of the popular “philosophical” novels she had written in the mid-1940s and the whole concept of a literature that attempts to prominently embody philosophy in the telling of fictional tales.

In “An Eye for an Eye” Beauvoir pointedly asks “where does vengeance end and justice begin?” – the question being prompted by the firing-squad execution of Robert Brasillach for collaboration with the Nazis during the war.

Publisher’s original wraps with blue and black lettering to both covers and the spine. Printed and bound with cheap paper, this is a lightly browned, but amazingly well-preserved and completely uncut copy of this clean, tight and bright copy of this – Beauvoir’s early explication and defense of Existentialism.
Beauvoir Spends Four Months Travelling America from Coast-to-Coast and famously takes a lover to spite Sartre


$150

Here is the ultimate American road book, one with a perspective unlike that of any other. In January 1947, Simone de Beauvoir landed at La Guardia airport and began a four-month journey that took her from one coast of the United States to the other, and back again. Embraced by the Condé Nast set in a swirl of cocktail parties in New York, where she was hailed as the "prettiest existentialist" by Janet Flanner in The New Yorker, Beauvoir traveled west by car, train, and Greyhound, immersing herself in the nation's culture, customs, people, and landscape. The detailed diary she kept of her trip became America Day by Day, published in France in 1948. It is one of the most intimate, warm, and compulsively readable texts from the great writer's pen.

Fascinating passages are devoted to Hollywood, the Grand Canyon, New Orleans, Las Vegas, and San Antonio. We see Beauvoir gambling in a Reno casino, smoking her first marijuana cigarette at the Plaza Hotel, donning raingear to view Niagara Falls, lecturing at Vassar College, and learning firsthand about the Chicago underworld of morphine addicts and petty thieves with her lover Nelson Algren as her guide. A truly charming read, this lovely book demonstrates once again why she is one of the most profound, original, and influential writers and thinkers of the twentieth century.

Perhaps the most famous outcome of this road trip was the beginning of her long love affair with the American author, Nelson Algren. While they had a notoriously “open” relationship – both of them regularly took casual lovers – Sartre had begun a particularly serious affair with Dolorès Vanetti Ehrenreich during his first trip to America in 1945 and, now in 1947, Beauvoir responded in kind. She met Algren in Chicago and referred to him later as “my beloved husband.” Algren won the National Book Award for The Man with the Golden Arm in 1950, and in 1954, Beauvoir won France's most prestigious literary prize for The Mandarins, in which Algren is portrayed as the character Lewis Brogan. Algren vociferously objected to their intimacy being made public. Years after they had separated, she was buried wearing his gift of a silver ring.

In the publisher’s original printed wraps with black and gold printing front and back and on the spine. A gorgeous tight, bright and clean copy of this famous work.
A Beautiful First Edition Copy of the Book that Proclaimed the Dawn of Modern Feminism


$3,000

One of 2,000 numbered copies (from an edition of 2,150) on alfa Maïs paper. Originally published, printed and numbered months apart (April 20th and September 14th) – hence, Volume 1 is numbered 1180 and Volume 2 is numbered 841.

Beauvoir's landmark work on feminism appeared at a crucial turning point immediately following the Second World War, wherein she offered a profound and scathing analysis of patriarchal society and what it means to be a liberated woman in the West. One of her most important pieces of writing, *The Second Sex* was translated into over a dozen languages and played a pivotal role in the transition from the 'old feminism' of the woman suffrage movements to the 'new feminism' (the so-called “second wave”) that has dominated gender politics ever since – setting the agenda for women's rights throughout the nineteen fifties and well beyond.

“...if nevertheless we admit, provisionally, that women do exist, then we must face the question “what is a woman?”

To state the question is, to me, to suggest, at once, a preliminary answer. The fact that I ask it is in itself significant. A man would never set out to write a book on the peculiar situation of the human male. But if I wish to define myself, I must first of all say: 'I am a woman'; on this truth must be based all further discussion. A man never begins by presenting himself as an individual of a certain sex; it goes without saying that he is a man... In actuality the relation of the two sexes is not quite like that of two electrical poles, for man represents both the positive and the neutral, as is indicated by the common use of *man* to designate human beings in general; whereas woman represents only the negative, defined by limiting criteria, without reciprocity. In the midst of an abstract discussion it is vexing to hear a man say: ‘You think thus and so because you are a woman’; but I know that my only defense is to reply: ‘I think thus and so because it is true,’ thereby removing my subjective self from the argument. It would be out of the question to reply: ‘And you think the contrary because you are a man’, for it is understood that the fact of being a man is no peculiarity. A man is in the right in being a man; it is the woman who is in the wrong. It amounts to this: just as for the ancients there was an absolute vertical with reference to which the oblique was defined, so there is an absolute human type, the masculine. Woman has ovaries, a uterus: these peculiarities imprison her in her subjectivity, circumscribe her within the limits of her own nature. It is often said that she thinks with her glands. Man superbly ignores the fact that his anatomy also includes glands, such as the testicles, and that they secrete hormones. He thinks of his body as a direct and normal connection with the world, which he believes he apprehends objectively, whereas he regards the body of woman as a hindrance, a prison, weighed down by everything peculiar to it... Thus humanity is male and man defines woman not in herself but as relative to him; she is not regarded as an autonomous being.”

Bound in the publisher’s original cloth with the colorful, modern design supplied by Mario Prassinos. A well-preserved, near fine copy of an extremely important and influential work in the history of ideas from the mid-20th century.

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$50

Are we what we are, or are we nothing more than the beautiful images we create to conform to society’s pre-packaged perceptions of what “the good life” is meant to look like?

This brilliant philosophical novel is a portrait of a modern, cultured, bourgeois woman – a mother, wife, lover, daughter of aging parents with a professional career – whose life is profoundly empty. Laurence – the novel's narrator – supposedly enjoys the modern privilege of free choice, but she is really just trapped in the social image of what a 'proper' woman should be. Suffocated by the restrictions of a patriarchal household and a demanding culture, she eventually descends into anxiety and anorexia. According to her husband, the solution to this malaise is "the doctor" – and approach reminiscent of the remedies prescribed for Jane in Gilman’s *The Yellow Wallpaper* and for Emma in Flaubert’s *Madame Bovary*.

In the publisher’s original printed wraps with red and black printing front and back and on the spine and protected with the publisher’s original glassine wrap. A lovely, tight, bright and clean copy of this scathing novel by Beauvoir.
Beauvoir Critiques Society’s Treatment of the Elderly


The book is a study spanning a thousand years and a variety of different nations and cultures to provide a clear and alarming picture of “Society’s secret shame”—the separation and distance from our communities that the old must suffer and endure.

The book is separated into two parts. The first half looks from the outside in, i.e. how society and its citizens view old age. She breaks down the theories of particular philosophers and shows how these influences settled on the human psyche and are imbedded in our modern society. The second part is a look from the inside out, i.e. life through the eyes of a senior citizen, from poor to wealthy as well as famous to unknown. Here Beauvoir examines the myths and realities of life as an old person in the developed world, and presents proof that despite societies’ expectations, the elderly still feel the same passions as their younger counterparts.

In the publisher’s original printed wraps with red and black printing front and back and on the spine – which has been a bit sun darkened. Still, a clean, tight and bright copy of this existentialist examination of what it means to be old.

Her Intimate Farewell to Sartre – Published a Year after His Death


Beauvoir’s “farewell” devotes 160 pages to the last ten years of Sartre’s life and then concluding with 400 pages transcribing their intimate conversations (here called “interviews”) in the Fall of 1974. These present some truly personal information of Sartre as a human being — over and above his life as a philosopher, writer or playwright. Over the course of their conversation, we get to know almost everything there is to know about Jean-Paul Sartre by his own words — covering everything from his dislike for tomatoes to his views on sexual relationships.

In the publisher’s original printed wraps with red and black printing front and back and on the spine and protected with the publisher’s original plastic wrap. A lovely tight, bright and clean copy of this intimate look into the relationship of two of the most important French thinkers (and lovers) of the 20th century.
“It seems to me useful to approach problems of diagnosis and cure [of human ills] sometimes from the mental side and sometimes from the physical side”

Martha Hurst arrived at Somerville College – the most prestigious of the four women’s colleges at Oxford – in the fall of 1929, just two years after the number of women undergraduates in Oxford had been capped at 840. Graduating with a First, she took her advance degree at the University of North Carolina and then accepted a fellowship at Bryn Mawr. But in the spring of 1936, she was appointed to a Tutorial Fellowship at Lady Margaret Hall, Oxford where she taught for the next 30 years before retirement. She was -- famously -- Elizabeth Anscombe’s tutor in logic during the fall term in 1940.

Martha married William Kneale in 1938 and they had two children in 1942 and 1946. She was one of the first women fellows at Oxford to maintain a fellowship after marriage.

Martha’s first two philosophical papers were published under her maiden name (“Can the Law of Contradiction be Stated without Reference to Time?” in 1934 and “Implications in the Fourth Century B.C.” in 1935) but all subsequent publications used her married name. After the war, she published two more strikingly important papers: “What is the Mind-Body Problem” (1950) and -- in line with her later interest is parapsychology -- “Is psychical Research Relevant to Philosophy” (1950). She served as President of the Aristotelian Society from 1971-1972.

The Definitive 20th Century Work on the History of Logic


Martha Kneale is best known for this 1962 book that she co-wrote with her husband, William. In academia, it is commonly referred to simply as “Kneale and Kneale.” This classic volume surveys the history of logic from the time of the ancient Greeks up until the important contribution made in the twentieth century. It is still considered to be the definitive and most comprehensive work on the history of the development of logic.

Martha Kneale was responsible of writing the first three (of twelve) sections of this book which are devoted to the history and development of ancient Greek logic. Section four was devoted to the Roman, five to the Renaissance, while the remaining seven chapters focus on Boole and Frege and their logical successors.

Published in 1962, *The Development of Logic* was the only major history of logic available in English in the mid-twentieth century, and the first major history of logic in English since *The Development of Symbolic Logic* published in 1906 by A. T. Shearman. It went through five printings before going into a second, paperback, edition in 1984.

Publisher’s original olive-green dust jacket with red lettering on all sides. The original navy-blue cloth binding is virtually “as new” and the beautifully preserved dust jacket still shows the original publisher’s price of "7 5s.net" on the front flap of the dust jacket. As fine a copy of this important mid-century work on logic as one could ever hope to find.
“Imaginary evil is romantic and varied; real evil is gloomy, monotonous, barren, boring. Imaginary good is boring; real good is always new, marvelous, intoxicating.”

When Simone Weil was six years old, she refused sugar in solidarity with the soldiers’ rations in World War I. By the time she was ten, she declared herself a Bolshevik. In her teenage years, she began to publish religious and political tracts, becoming a leader in workers’ demonstrations and strike activity. After being denied entry for poor marks—perhaps because she was too busy settling God’s existence for herself to do the required amount of studying—she scored first in the entrance exam to the École Normale Supérieure (Simone de Beauvoir coming in second). She was exceptional. Her enthusiasm for truth, justice, and beauty far exceeds that of the traditional philosophy, breaking out into the realm of philosophical mysticism.

Jewish by birth, Weil was initially an atheist, but her later religious thinking was primarily inspired by Christianity. She never officially converted, however, because she was also strongly sympathetic to other religions, especially Hinduism and Buddhism. Regarding her philosophical ideas, she was greatly influenced by Greek thought, most especially by Plato.

Her career was spent teaching philosophy in a number of European secondary schools, remaining relentlessly committed to workers’ movements throughout the rest of her short life. The only breaks she took from teaching saw her taking a year’s absence from teaching to become a factory worker, in order to deepen her connection and understanding with the working class; the next break found her fighting with the Republicans in the Spanish Civil War in 1936. Additionally, she was a prolific author, writing articles commenting on social and economic issues, critiquing both capitalism and communism, and, it should be noted, remaining one of the few interlocutors to successfully win an argument against Leo Trotsky. She died at 34, a death induced by health issues from over-exertion, exhaustion, and asceticism.

A Superb Collection of Seven Essays by Simone Weil
Published in Les Cahiers du Sud between 1941 and 1947


$3,000
Les Cahiers du Sud was an avantgarde, ultraliberal review that published poetry, essays, literary criticism, and cultural commentary from Marseille between 1925 and 1966. Jean Ballard, its founder and editor-in-chief, never turned away the works of writers who, for political reasons, could not find publishers elsewhere, among them Weil, Georges Bataille, Paul Valéry, Walter Benjamin and Antonin Artaud.

Weil published eight articles in the magazine between 1940 and 1943, many of them under the pseudonym “Emile Novis,” which was a loose anagram of her name (and likely a disguise of her Jewish surname). Following her death in August of 1943 at the age of thirty-four, the magazine continued to publish her works. This collection includes her essays “À propos des Jocistes” (“About the Workers”), “La Philosophie” (“The Philosophy”), “L’Avenir de la Science” (“The Future of Science”), and “Reflexions à propos de la Théorie des Quanta” (“Reflections on Quantum Theory”), and “L’Iliade ou le Poème de la Force” (The Iliad or the Poem of Force), among others published both before and after her death.

During her days spent among the writers and editors of the magazine in Marseilles, Weil filled detailed notebooks with material for future articles and essays. Although her works were little known during her lifetime, they were posthumously assembled, published, and celebrated throughout the world in the years after her death – leading many to identify her as a modern saint.

Despite this informal canonization, these works show her more secular side, highlighting her intellectual sensitivity to the turbulence of the world around her: included are her detailed reports on the status of local workers coalitions, criticisms of philosophical trends, and numerous complex attempts to grapple with the nearly incomprehensible tragedy of World War II – all of which demonstrate her immense skill as a writer and sophistication as a thinker.

But it was not in Simone’s nature to hole up in an attic and write as the world fell apart. She penned multiple letters to Charles de Gaulle, insisting that he form a brigade of nurses – herself included in this group – who could function as a rescue team for the French resistance. She was, after all, one of the volunteers who brought her own gun to the battlefields of the Spanish Civil War.

She once stated that the suffering of soldiers, the oppressed, the poor, or any other victim of humanity’s crimes “obsesses and overwhelms me to the point of annihilating my faculties and the only way I can revive them and release myself from the obsession is by getting for myself a large share of danger and hardship.” Dismissed as “crazy” by de Gaulle, Simone was tortured by human suffering and endeavored at length – in both her writing and in her daily life – to relieve it in any and every way possible.

Following the German invasion of France, Weil fled to America with her family. Living in New York, she continued to write for Les Cahiers du Sud until she travelled to London, where she died in 1943. The cause of her death remains a mystery; some scholars argue that she refused food as an ascetic act in solidarity with the victims of the war, others that tuberculosis caused her to be incapable of eating, while still others argue that her reading of Schopenhauer inspired anorexia mirabilis, or holy self-starvation.

She arrived at Les Cahiers du Sud at a point when things were changing, and changing violently and these works show Weil’s engaged and engaging encounter with politics, religion, spirituality and philosophy along with the everyday life of people everywhere. Though she did not live to see the end of World War II, let alone the post-war period, her works have continued to grow in popularity, resonating with readers all across the world.

This superb collection of Weil’s contributions to Les Cahiers du Sud stands as an enduring testament to her revolutionary genius and vision—a vision that soared well beyond the confines of her short but very active life.

April 1941 (Volume XIX): “À propos des Jocistes” (About the Workers) by Emile Novis, pp. 245–246 (Little Ab14).

A report on the J.O.C. (Jeunesse Ouvrière Chrétienne i.e. Young Christian Workers) meetings in Marseilles. Deeply supportive of the J.O.C., Weil attended and documented their 1941 meetings with commentary.

The J.O.C. was founded by the French Catholic clergy, chiefly concerned with exercising an influence on working class youth from the professional and social point of view. (In this latter respect, it bears a certain affinity to the Boy Scout Movement.)

For Weil's opinion of the Jeunesse Ouvrière Chrétienne and some of her acute criticisms of industrial labor, and Marxism's limitations as a response to that, see her The Need for Roots: Prelude to a Declaration of Duties towards Mankind.
May 1941 (Volume XIX): “La Philosophie” (The Philosophy) by Emile Novis, pp. 288–294 (Little Ab120).

With a number of original insights, this is a lively report on a visit to The Society for Philosophical Studies, whose focus at this meeting was to bring European philosophers together with their non-European counterparts.

Here, Weil offers a unique take on the philosophies touched upon in these meetings: Plato, da Vinci, Rousseau, Kant, Husserl, Taoism, Buddhism, and Confucianism. She argues that embedded in each of these philosophies is a shared spiritual world that is made accessible to us through philosophy and reason.

A wonderful example of Weil’s tendency for syncretism and universalism rather than sectarianism and particularism.

April 1942 (Volume XIX): “L’Avenir de la Science” (The Future of Science) by Emile Novis, pp. 303–308 (Little Ab21).

A fiery polemic against the attitude of speculative 19th-century “scientism” in favor of a more Marxist approach to important discussions regarding race, ethnicity, and nationality. Here, she lambastes the pseudo-scientific justifications of racial hierarchy promulgated in order to serve unjust political aims.

Furthermore, Weil defends the importance and primacy of philosophy which has been diminished by the current climate with its growing emphasis on science and technology. She argues that discoveries made in science have often been made first by philosophers – citing Niels Bohr’s theories of complementarity as being originally discovered by Heraclitus and Plato. There is no attempt here to conflate the two, but Weil does point out their confluence, while sketching out a distinction between science and philosophy.

December 1942 (Volume XIX): “Reflexions à propos de la Théorie des Quanta” (Reflections on Quantum Theory) by Emile Novis, pp. 102–119, (Little Ab140).

Weil discusses the epistemological revolution brought about by the advent of quantum theories – discussing speculations about how quantum theory affects philosophical questions regarding representation, mysticism, and the future of metaphysics.

Building on the themes she discussed in her April article, Weil discusses with greater specificity and attention to detail the nuances of quantum theory, demonstrating an astute comprehension of the complex problems in physics. Approaching quantum theory first from a historical standpoint, she establishes a continuity between Ancient Greek philosophy and contemporary physics.
1943 (Special Issue): Le Génie d’Oc et l’Homme Méditerranéen: Études et Poèmes (The Genius of d’Oc and the Mediterranean Man: Studies and Poems); including “L’Agonie d’une civilisation vue à travers un poème épique” (The Agony of a Civilization Seen Through a Poem) by Emile Novis (pp. 99–107), and “Én quoi consiste l’inspiration occitanienne?” (What does Occidental inspiration consist of?) by Emile Novis, pp. 150–158 (Little Ab2 & Ab53).

In the midst of the turmoil of the Second World War, Joë Bousquet devoted this issue to the “genius of Oc and the Mediterranean man”.

In “L’Agonie…” – first published in vol. XX (Oct. 1942) – Weil investigates the crushing blows that civilization is undergoing during WWII.

In “En quoi…” – first published in vol. XX (Aug. 1942) – she advocates for an integration of European and “Occidental” cultures as a mode of revival in the face of the current unprecedented cultural destruction. Here Weil gives her philosophical, almost mystical interpretation of Occitan metaphysics noting that “The spirit of occidental civilization in the twelfth century, as we can glimpse it, responds to aspirations that have not disappeared and that we must not let disappear, even if we cannot hope to satisfy them”.

January 1944 (Volume XX): “Morale et Littérature” (Morality and Literature) by Emile Novis, pp. 40–45 (Little Ab101).

In the wake of thinkers like Baudelaire and Bataille, morality had been called into serious question. Weil’s highly stylized prose investigation of the intersection of morals and literature looks at the ways in which literature contributed both to morality’s construction and to its destruction.

She, however, does not take a moralistic approach herself. Though she does admit that the morality of the literature of the ancient regime has eroded significantly, she is not nostalgic for it; instead, she argues that challenging morality through immorality is a hallmark of genius.

1947 (Special Issue) (Volume XXVI): (Souvenir de Simone Weil), including “L’Iliade ou le Poème de la Force” (The Iliad or the Poem of Force) by Simon Weil, pp. 538–564 (Little Ab86).

In the wake of the fall of France in 1940, Weil writes perhaps her best known essay on the existential themes of unfreedom, visceral degradation, dehumanization, and contingency highlighting their appearance in both The Iliad and in wartime France.

This article was originally published in two parts in vol. XIX (Dec. 1940) (part 1) and vol. XX (Jan. 1941) (part 2). This is its first publication as a whole.
Weil’s Diagnosis (and Proposed Cure) for the Modern Era’s Social, Cultural, and Spiritual Malaise


$ 95

Weil’s most influential work, L’enracinement (The Need for Roots) diagnoses the causes of the social, cultural, and spiritual malaise that she saw afflicting the citizens of 20th century Europe.

Here, she proposes the need to be rooted not to spaces or ideas, but to temporality and history: a past, a present, and a future. Without leaning into empty teleologies, Weil draws on the significance of a hopeful orientation toward a better future, a future that can only be realized insofar as its roots in the past are sufficiently nourished and realized.

Far from endorsing a conservative attachment to nationalism, the fetishization of the family, or the romancing of ties to pastoral land and community, Weil maintains her unconventional spiritual approach and her leftist leanings.

Her abstract sentimentality does not last for long, though, as she addresses significant political, cultural, and spiritual threats to her community in France and the broader workers’ movements across the globe. Offering an analysis of this malaise which deviates from the traditional, Marxist assessment of their economic and political positions, Weil presents a more emotionally sensitive perspective based on her experiences working with these communities.

Moreover, she offers a way in which this present malaise can be transformed into a better future without resorting to violent resolutions. Despite having fought in the Spanish Civil War, Weil was a committed pacifist, and this book demonstrates her genius in providing an alternative to violent revolution. Exploring behavioral changes that emphasize duty, structure, responsibility, and obligation as the ways in which roots to the community and to humanity itself are nourished and fostered, Weil examines the capacity for immediate change that each individual can harness.

Original publisher’s ivory wraps with green lettering to both covers and the spine. There is a very small chip to the top of the spine. Typical of books printed on such poor quality paper, the text is lightly browned throughout. Overall, a lovely copy of this strident presentation of Weil’s thought.

A Numbered First Edition of Weil’s Most Intimate Book on God


$ 750

This copy is NUMBERED #58 of 60. As noted on the verso of the title page: “Il a été tiré de cet ouvrage soixante exemplaires sur chiffon Johannot D’Annonay Filigrané numérotés de 1 à 60.” (Sixty copies were taken from the printing of this work on Johannot D’Annonay Filigrané paper and numbered from 1 to 60.)

This collection of essays provides significant insight into Weil’s relationship with God. It was, to say the least, a relationship fraught with complications, ranging from sectarian bitterness – she explores her disputes with orthodox Catholicism versus the left-wing French Catholicism that aligned so well with her sympathy for workers – to the profound conflicts always to be found between faith and reason. She also struggles mightily to reconcile the Enlightenment’s political ideals with the seemingly contradictory demands of faith. Attente de Dieu is the personal manifesto by philosophy’s brightest 20th century mystic.
A Numbered First Edition of Weil’s Spiritual Guide


This copy is NUMBERED #25 of 40. As noted on the verso of the title page: “Il a été tiré de cet ouvrage quarante-trois exemplaires sur vélin pur fil Lafuma-Navarre, dont quarante numérotés de 1 à 40 et trois, hors commerce marqués de A à C.” (Forty-three copies of this work were printed on Lafuma-Navarre pure thread vellum, forty of which were numbered from 1 to 40 and three “outside the trade” copies marked from A to C.)

In this brilliant work, Weil blurs the distinction between religiosity and atheism, arguing that knowledge of the supernatural does not belong only to theologians, but is in fact the orientation that philosophy and science should espouse. She endorses the presence of otherworldly certainty, eternity, and immutability – despite the disuse these ideals have fallen into with the success of the immanent philosophies so favored by her contemporaries.

Without surrendering entirely to Romanticism, Weil advocates for knowledge of the heart, rather than knowledge of the mind, as the proper medium of the supernatural. Without demanding faith from her readers, she offers her own secular interpretations of religious imperatives. Beauty, friendship, relationships, and – harking back to Descartes – mathematics are all modes, she claims, by which the supernatural reveals itself and makes itself intelligible as a model for everyday life. Without directly or explicitly endorsing the existence of God, Weil, instead, deviates from traditional religiosity and advocates for a more universalist approach.
Weil Reports on the Horrible Working Condition of the French Proletariat
Nobel Prize Winner, Saint-Leger’s Copy


$ 800

From the library of Alex Saint-Leger who wrote under the pseudonym Saint-John Perse and won the Nobel Prize for literature in 1960. With his underlined initials (A. S. L.) to the front free endpaper in pencil. Accompanied by E. Wharton & Co.’s original description of the item and Priscilla Juvelis’ handwritten note to famed collector Lord Eccles attesting to the validity of the provenance.

Weil’s meditations on the mechanization of labor and the increasingly hazardous and inhumane conditions of the working class.

During her factory years (1934–1935) Weil endeavored to personally experience the “proletarian condition” by enlisting as a manual laborer in various factories throughout suburban Paris. During her time in the factories, she rendered detailed accounts in her journal of the workers’ daily struggles, including the grueling hours, the monotonous work, and their merciless treatment amidst the dangerous machines and equipment.

Publisher’s original wraps with green lettering to the front and back covers and the spine. Showing just the mildest bit of aging to the covers and spine. A remarkable association copy of Weil’s work, which remains a penetrating meditation on life, work, and fulfillment in the modern West.

A Numbered Copy of Weil’s Essays and Letters
Providing an Intimate Glimpse of Her Mind & Life


$ 500

This copy is NUMBERED #21 of 57. As noted on the verso of the title page: “Il a été tiré de l’édition originale de cet ouvrage cinquante-sept exemplaires sur vélin pur fil Lafuma-Navarre numérotés de 1 à 57.” (Fifty-seven copies were taken from the original printing of this work on pure Lafuma-Navarre vellum and numbered from 1 to 57.)

With a loving introduction from Weil’s longtime admirer, Albert Camus, this posthumously published book includes some of Weil’s most significant theological works. Her unique experience as a Jewish-born Christian mystic provides the reader with an idiosyncratic, yet thoroughly rigorous, interpretation of religion in wartime Europe.

Her letters, essays, and short stories collected here offer glimpses not only into her eschatological insights regarding her imminent death, but also the personal reflections on her girlhood and adolescence by one of the most important minds of the 20th century.

Publisher’s original wraps with green lettering to the front and back covers and the spine. Preserved in the publisher’s original glassine wrappers. A lovely number copy of this intimate glimpse into the heart and mind of Simone Weil.
The FOUR “HYPATIAS” of OXFORD
“…we don’t really think alone…”

We can think of no better introduction to the four philosophers that appear on the next pages than this referral to two well-researched and well-written 2022 books about these four amazing English women philosophers – all born within just 19 months of each other.

from the dust jacket of
The Women Are Up To Something
How Anscombe, Foot, Midgley and Murdoch Revolutionized Ethics
by Benjamin J. B. Lipscomb

On the cusp of the Second World War, four women went to Oxford to begin their studies: a fiercely brilliant Catholic convert; a daughter of privilege longing to escape her stifling upbringing; an ardent Communist and aspiring novelist with a list of would-be lovers as long as her arm; and a quiet, messy lover of newts and mice who would become a great public intellectual of our time. They became lifelong friends. At the time, only a handful of women had ever made lives in philosophy. But when Oxford’s men were drafted in the war, everything changed.

As Elizabeth Anscombe, Philippa Foot, Mary Midgley, and Iris Murdoch labored to make a place for themselves in a male-dominated world, as they made friendships and families, and as they drifted toward and away from each other, they never stopped insisting that some lives are better than others. They argued that courage and discernment and justice—and love—are the heart of a good life.

This book presents the first sustained engagement with these women’s contributions: with the critique and the alternative they framed. Drawing on a cluster of recently opened archives and extensive correspondence and interviews with those who knew them best, Benjamin Lipscomb traces the lives and ideas of four friends who gave us a better way to think about ethics, and ourselves.

from the dust jacket of
Metaphysical Animals
How Four Women Brought Philosophy Back to Life
by Clare Mac Cumhaill & Rachael Wiseman

The history of European philosophy is usually constructed from the work of men. In Metaphysical Animals, a pioneering group biography, Clare Mac Cumhaill and Rachael Wiseman offer a compelling alternative. In the mid-twentieth century Elizabeth Anscombe, Mary Midgley, Philippa Foot, and Iris Murdoch were philosophy students at Oxford when most male undergraduates and many tutors were conscripted away to fight in the Second World War. Together, these young women, all friends, developed a philosophy that could respond to the war’s darkest revelations.

Neither the great Enlightenment thinkers of the past, the logical innovators of the early twentieth century, or the new Existentialist philosophy trickling across the Channel, could make sense of this new human reality of limitless depravity and destructive power, the women felt. Their answer was to bring philosophy back to life. We are metaphysical animals, they realized, creatures that can question their very being. Who am I? What is freedom? What is human goodness? The answers we give, they believed, shape what we will become.

Written with expertise and flair, Metaphysical Animals is a lively portrait of women who shared ideas, but also apartments, clothes and even lovers. Mac Cumhaill and Wiseman show how from the disorder and despair of the war, four brilliant friends created a way of ethical thinking that is there for us today.

AVAILABLE AT FINE BOOKSTORES EVERYWHERE
Principles that are mistakenly high and strict are a trap; they may easily lead in the end directly or indirectly to the justification of monstrous things

The Stanford Encyclopedia of Philosophy starts its 16-page entry on Anscombe by stating flatly that she “was one of the most important philosophers of the twentieth century.” Nominally raised Anglican, she formally converted to Catholicism – much to her family’s horror – during her first year at Oxford when she was 19. She was a brilliant debater, a fiercely independent thinker, a truly original philosopher and a woman who cheerfully flouted feminine conventions. She regularly shocked the Oxford establishment by not taking her husband’s name (she married Peter Geach in 1941 and they had three sons and four daughters), dressing in men’s clothes, smoking cigars and being regularly prone to cursing and swearing.

At Oxford, she met and bonded with three brilliant women: Mary Midgely, Iris Murdoch and, most important, her lifelong friend and sparring partner, Philippa Foot. In 1942, she moved to Cambridge where she met Ludwig Wittgenstein – the beginnings of the most fruitful relationship in her life. As Ray Monk noted: “[she was] one of Wittgenstein’s closest friends and one of his most trusted students…” Upon his death in 1951, Anscombe became his most important executor (along with Rhees & Wright); famously preparing and then translating six of his posthumously published works. In 1970, she was awarded Wittgenstein’s former Chair of Philosophy at Cambridge. She remained at Cambridge until her retirement in 1986.

The Stanford Encyclopedia concludes its biographical entry on Anscombe by noting that “Those who suspect she merely echoed or applied the views of another person are sorely mistaken.”

Her First Published Book - A Translation of Descarte’s Most Important Works
(in Collaboration with Her Husband, Peter Geach)


With an extensive “Introduction” by Alexandre Koyré (best-known for his philosophy of science) this translation covers some remarkable ground and has become something of a classic – going through dozens and dozens of printings since this first edition of 1954. Besides the Discourse and Meditations, it contains Private Thoughts, the Third Set of Objections and Replies, most of the Regulae, parts of the Principia and the Dioptrics, together with Descartes correspondence with Elizabeth, Princess Palatine, Mersenne and others.

The translators’ goal is clearly stated in their “Note”: “our general principle has been to produce an English version intelligible as it stands, even if this involves some departure from the original, rather than a more literal version that is intelligible only when eked out by footnotes or appendices.” The long publishing success of this work admirably attests to their own success in that mission.

Elizabeth Anscombe’s and Peter Geach’s relationship was as fertile as that of Simone de Beauvoir and Jean-Paul Sartre – although their philosophical beliefs could not have been more distant from their French counterparts. Geach and Anscombe were a daunting duo in philosophical debate, and they collaborated not only in this translation of Descartes, but also in the movement (later called Analytical Thomism) to blend analytic philosophy with the thought of St. Thomas Aquinas.

Publisher’s original dust jacket with red lettering on a light tan field on the front, back and the spine. With a number of small open tears. Original publisher burnt brown binding with gilt letter on the spine. Otherwise, a clean, tight and bright copy of this earliest published book by Anscombe and her husband.
Elizabeth Wolgast’s (1929-2020) copy with her name to the front free endpaper along with occasional underlinings and critical comments in the margins. Wolgast was an American philosopher who published several important journal articles along with four books: Paradoxes of Knowledge (1977), Equality and the Rights of Women (1980), The Grammar of Justice (1987) and Ethics of an Artificial Person (1992).

Intention is one of the masterworks of 20th century philosophy which, since 1957, has acquired the status of a modern philosophical classic. Anscombe’s arguments – here and in many later works – grew out of and further developed the ethical teachings of Aristotle, Aquinas, and her teacher, Ludwig Wittgenstein; creatively blending them together to produce a thoroughly original work linking ethical ideas and behavior to her theory of intention and action. The philosopher Donald Davidson recently called this work "the most important treatment of action since Aristotle."

The gestation period of Intention goes all the way back to the outbreak of WWII in September of 1939. Shortly after England declared war, Anscombe and another Oxford undergraduate, Norman Daniel, self-published a scathing indictment of that decision in a short pamphlet called “The Justice of the Present War Examined”, the cover of which declared it to be “A criticism based on traditional Catholic principles and on natural reason.” Anscombe’s greatest objection to the war condemned the government’s stated intentions which “argued that it is just to attack civilians in war because war is now ‘indivisible.'”

Then, in May of 1956, when Oxford was about to bestow an honorary degree on Harry Truman, Anscombe organized a loud and much reported protest against this award. Her primary objection was based on his authorization of the bombing of civilians in Hiroshima and Nagasaki. In her appeal to deny him this honor, she called Truman a murderer (with “a couple of massacres” to his name) and likened him to Nero, Genghis Khan, Hitler and Stalin – even calling him a “butcher.” Whatever justifications might be offered, deliberately killing civilians is always morally reprehensible.

The next year, Anscombe published Intention laying what she considered to be incontestable groundwork for the proper ethical evaluation of actions – groundwork that would most certainly condemn actions like the bombing of Hiroshima and Nagasaki as evil. Understanding that Truman’s actions qualified him as a “murderer” depend, Anscombe claims, on the proper understanding of intentional action – an understanding widely rejected by other contemporary moral philosophers.

Anscombe begins Intention with the claim that the concept of intention has three divisions: expressions of intention (“I am going to open the window”), actions as intentional (“I am opening the window”), and intentions with which actions are done (“I am opening the window with the intention to cool the room”). She insists, however, that there is only one sense of “intention” and explains how that concept covers a spectrum from pure intending through acting with an intention to having acted intentionally.

If determinism were true then we would not be free to act one way or another and assigning responsibility for actions would make no sense. In that case, it looks as though only consequences could matter. Anscombe rejects both determinism and consequentialism, shedding nuanced light on the difference between intentional rational action and non-rational behavior. The book carefully explores and unpacks the human phenomenon of intentionality and thereby reveals the proper tools facilitating valid moral evaluations.

Sewn paperback with stiff green wrappers. Minor toning to the wrappers. The front edge of the spine has two closed tears: 1” down from the top and another 2” up from the bottom. The former owner’s neat signature in blue ink (“Elizabeth Wolgast) to the front free end paper. Wolgast has added occasional vertical marginalia lines to 20 pages and underlining to almost as many places (frequently on the same pages). There are also seven interesting critical comments by Wolgast in the margins (including the positive comment “good” made to the final paragraph in the book). An eminently collectible copy of this notoriously difficult publication to find in first edition.
Anscombe’s influence began with the publication of *Intention* in 1957, but very shortly after that she took the argument from the specific to the most general level and published this challenging landmark article entitled “Modern Moral Philosophy.”

She begins by noting that unless there is a God to give us moral commands, then moral claims about what we “ought” to do, make no sense whatsoever. “Ought” necessarily implies that there is some power telling us what to do.

Anscombe therefore concludes that non-religious moral theories – here she specifically attacks Kantian and Utilitarian law-based ethics – make no sense. We must either accept God as the basis of morality, or develop a new kind of ethics that gives up any kind of talk about what we “ought” to do.

Anscombe then expands on our sense of the word “ought” to the point where it has nothing to do with morality. We might say that “plants ought to get sun.” This does not mean it is morally wrong to block a plant from getting sun. It means that for a plant to be an exemplary plant, it must get sun.

Anscombe notes that we used to be able to say the same kind of things about humans. We would say “a person ought not to cheat others,” and this meant that exemplary humans do not cheat others. That, she says, was how the ancient Greeks conceived of human ethics.

However, Anscombe claims that a seismic shift happened when philosophy adopted Christianity’s God-based view of ethics turning “exemplary humans do not cheat others” into “there is a moral rule against cheating others.”

While this is all well and good for believers who accept God as the source of moral law, modern moral philosophy claims that such a belief is not required for ethics.

Anscombe’s notes that modern proponents of “Godless” morality lean heavily on what she calls “consequentialism” (a term she invented) to justify their moral dictates: i.e. we “ought” to do whatever lead to the best consequences. Having pointed out this common foundational claim of modern ethics, she asks: Where does this “ought” come from now that God is out of the picture?

Anscombe concludes that without God, there is no one and nothing that can rightfully tell us what we “ought” to do. Neither society’s laws, self-created laws, the “law of nature” or socially acceptable customs or compacts can rightfully tell us what to do.

Instead, Anscombe proposes a return to the earlier – basically Aristotelian – way of thinking about good and bad. Using both philosophy and psychology, we can see what helps us to “flourish” as a species, just as we can see what is good for other living creatures, like plants. So, for instance, good plants get sun and good humans behave honestly.

This approach does not, however, result in a lawlike sense of “ought.” In place of “ought,” she advocates adopting more detailed descriptive terms such as “just” and “unjust.” Justice is a human virtue: a good human is (among other things) just. Using these more detailed virtue terms allows us to present specific, obvious examples of just and unjust actions. It is unjust, for instance, to punish innocent people, under any circumstances. Consequentialism, however, says that anything could in principle be moral if it leads to good consequences. Consequentialism says we “ought” to punish one innocent person if it prevents a riot that would kill many innocent people.

Anscombe’s “virtue” ethics focus on what is just and unjust, courageous and cowardly, wise and unwise, and so on. She believes that the development of a theory of human virtue – one that requires both psychological and philosophical investigation into what
contributes to a good human life – can result in a moral philosophy which delivers concrete answers. Consequentialism, meanwhile, gives us no concrete answers: everything depends on the consequences.

In Anscombe’s moral universe, therefore, we do not find ourselves trapped in a debate about whether it is ever morally right to punish an innocent person. Her “virtue ethic” approach completely eliminates this debate about moral rightness. There is no debating over whether it is unjust to punish an innocent person. It is always unjust.

Anscombe’s work introduced the term “consequentialism” into the lexicon of analytical philosophy and ushered in a new era of respect and attention for Aristotelian thought – an influence that can be observed in the works of Alasdair MacIntyre, Philippa Foot and Rosalind Hursthouse, among many others.

Journal in original yellow paper wraps with brown printing inside and out and on the spine. Minor edgewear and smudging to wraps with small chip to bottom spine and spotting to page block, otherwise near-fine. An uncommon first edition of this pathbreaking work by one of the twentieth century’s most influential thinkers.

**Anscombe Explains the *Tractatus* and How It Led to Philosophical Investigations Richard Braithwaite’s Copy with His Signature on the Front Free Endpaper**


$350

R. B. Braithwaite (1900-1990) taught “moral science” and “moral philosophy” at Cambridge from 1928 to 1967. Like Anscombe, he was a practicing Christian (but Anglican as opposed to Anscombe’s Roman Catholicism). His 1955 Eddington Memorial Lecture “An Empiricist's View of the Nature of Religious Belief” is one of the most widely cited works in the theological arguments about the nature of “God” and “religion” that raged throughout the 1970s and the 1980s. Famously and most notoriously, it was Braithwaite’s poker that Ludwig Wittgenstein reputedly brandished at Karl Popper in their legendary 1946 confrontation during a Moral Sciences Club meeting held in Braithwaite’s rooms in King’s College.

This book has been credited with introducing a new and more integrated approach to the great divide between Wittgenstein’s *Tractatus* (1922) and his monumental later work *Philosophical Investigations* (1953). As noted by Marconi:

Even the image of Wittgenstein that emerges from the literature specifically dedicated to his thought has changed several times, and profoundly, from the Thirties to today… Usually 1959 (*An Introduction to Wittgenstein’s Tractatus* by Elizabeth Anscombe) is the beginning of a different reading of the book from 1922, in which it is less closely associated with neopositivism and instead is related to the work of Frege and Russell, to which it explicitly refers.

Anscombe, benefiting from a long personal custom with Wittgenstein and his explanations of *Tractatus*, could speak of the book as an episode in his philosophical path, without referring it to other theoretical experiences and emphasizing the influences explicitly recognized by Wittgenstein: in addition to Frege and Russell, and Schopenhauer as well.

[Guida a Wittgenstein, 1977]

While many previous philosophers had offered a two-phase approach to understanding Wittgenstein’s thought, Anscombe, intimately aware of the progress in his thought, convincingly chose to make a different interpretation of *Tractatus* - presenting Wittgenstein’s later works as a continuation of this earliest book. The shift from *Tractatus* to *Philosophical Interpretations*, she said, must be seen not as a passage from ideal logic to ordinary language but rather as a groundbreaking shift in Wittgenstein’s conception of the logic of language.

Anscombe, therefore, guides the reader through Wittgenstein's early philosophy as a whole – showing particularly how his arguments developed out of his reflections on and criticisms of Russell and Frege. While doing so, she claims to also “bring out
how much in Wittgenstein is not as obscure or oracular as has been thought, but only supremely compressed.” This Introduction, she promises will make the Tractatus “straightforwardly intelligible, for someone willing to think afresh about the subject matter, by paying close attention to every word in his sentences.”


As noted above, this was the Cambridge philosopher, Richard Braithwaite’s copy of Anscombe’s Introduction. In the original publisher’s dust jacket a bit soiled and with a small section missing from the very top of the spine. With the original bookseller invoice folded in. Other than the chipping to the top of the dust jacket, this is a remarkably clean, tight and bright copy of this important contribution by Anscombe to a wider and better understanding of the evolution of Wittgenstein’s thought.

Anscombe and Her Husband, Peter Geach, Explore the Ongoing Relevance of Three Philosophical Geniuses


The book provides brief biographies of Aristotle, Aquinas and Frege – each of which is followed by a detailed overview of their philosophical work and their relevance to current philosophical debates.

The book has no Index, but the fifteen-page Analytic Table of Contents provides an amazingly detailed overview and guide to the contents of this book.

Early reviewers made a convincing argument that Anscombe was primarily responsible for the first of these essays (delivered in a first person singular voice) – and Geach for the second and third – although as husband and wife they surely collaborated and contributed their own perspectives to all three essays.

Anscombe was a life-long champion for the modern relevance of Aristotle’s philosophy. She concludes that chapter in this book by noting:

But a philosopher of the modern schools, who is no longer under the influence of certain assumptions which have been common since Descartes and Locke, should find a great deal to stimulate him and a great deal from which he can learn, in these writings. Our present situation is unique in the philosophical history: our period is one of intense philosophical activity, and also we are now in a position to read Aristotle critically and at the same time with sympathy – without either servility or hostility. We can find it very profitable to do so, so long as we avoid what is perhaps an especial danger: that of being patronizing. We can avoid this if we realize that many of the questions that are central to him have by no means been settled. For example, the question discussed here, belonging to the philosophy of logic and to the theory of meaning, are wide open, and Aristotle’s contribution to the discussion of these, whether right or wrong, is unique and is not naif.

The three essays devote roughly 60 pages each to Aristotle (pp. 5-63) and Aquinas (pp. 69-125) and 30 pages to Frege (pp. 131-162).

The first offers an in depth look at Aristotle’s account of substance, predication and existence. Anscombe expands on these topics by delving into Aristotle’s understanding of categories, per se and per accidens being, the law of contradiction, definition, matter, potentiality and actuality, form, the soul, and the divine mind, inter alia.

The second essay is divided into two parts – in the first, Geach provides an exposition of Aquinas’ thoughts on matter, form, esse and operations and tendencies followed by a second part in which he discusses Aquinas’ natural theology.

The third deals with Frege’s analysis of propositions, his account of functions, his view of concepts and his theory of numbers.

An absolutely beautiful copy of this book in publisher’s original dust jacket. Former owner’s name (“David Flowler”) and his personal triangle stamp to the front free endpaper. Throughout a tight, bright and clean copy of this amazing collaboration by Anscombe and her husband on the current relevance of these three towering intellects.
Seventeen Essays to Celebrate
Elizabeth Anscombe’s Sixtieth Birthday


$ 95

A collection of 17 essays by friends, colleagues and students collected and edited by Cora Diamond and Jenny Teichman for presentation to Anscombe on her sixtieth birthday.

Besides a clear focus on her singular contributions to the philosophical dialogue of the previous forty years – most especially in relation to a more Wittgensteinian approach to ethics – several of these essays also highlight Anscombe’s central importance in bringing back into the light the ongoing relevance of earlier philosophical thinkers. As stated in Diamond’s *Preface*:

She has made the questions of the past live ones for her contemporaries, and sent philosophers back to Hume and Descartes, to Aristotle and Aquinas, Hobbes and Berkeley and Parmenides, whom she has helped us to read in new ways.

And, concluding that same paragraph, Diamond notes that:

More than anyone else, she has helped readers of Wittgenstein to find their own way in his writings and has shown with great imagination and ingenuity the usefulness of his philosophical techniques.

Publisher’s original dust jacket over blue boards with gilt lettering on the spine. An immaculate and fine copy of this important collection lauding Anscombe’s immense contributions to 20th century philosophy.

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**Anscombe’s Collected Philosophical Papers**


$ 750

Elizabeth Anscombe published just four books in her lifetime (all four of which are offered above) – two of them being written in collaboration with her husband, Peter Geach. Like so many 20th century philosophers, the bulk of her work is to be found in a variety of philosophical journals and books – where she published 70 papers. These three volumes contain Anscombe’s selection of 48 of those papers which she considered to be her most notable contributions to the philosophical dialogue over the previous forty years.

*From Parmenides to Wittgenstein* presents thirteen essays organized under two headings: “The Ancient Greeks” (7) and “Medieval and Modern Philosophers” (6).
In the first section, Anscombe boldly claims that Whitehead’s remark about all philosophy being “a footnote to Plato” needs to be extended back and reformulated to say that all subsequent philosophy is, rather, a footnote to Parmenides. Starting with an essay on “Parmenides, Mystery and Contradiction,” she comments on his thought and that of the philosophers who followed. Her principal theme throughout being the relations between what can be, what must be, what can be thought, what can be known and what can be said.

This section also deals with Aristotle’s theories about action and the kind of “cause” a human agent can be.

In the second section, these general themes are carried forward and addressed from the perspectives of Aquinas, Hume, Brentano and Wittgenstein.

Metaphysics and the Philosophy of Mind presents twenty-one essays divided under three general headings: “The Philosophy of Mind” (10), “Memory and the Past” (2) and “Causality and Time” (9).

In the first part, Anscombe’s famous interest in “intention” is prominent as she investigates some logical features common to intention and other psychological factors such as sensation and enjoyment. These essays complement and extend her seminal monograph on that subject while the well-known paper, “The First Person,” convincingly argues that Descartes’ use of the word “I” is not a “referring expression.”

The two essays in the second part on memory and time signal what was an important change in her thinking on these topics.

The final section deals with cause and effect, determinism and free will from a number of different perspectives as Anscombe challenges everyone from David Hume to C. S. Lewis and inveighs against the empiricist tradition that has so dominated English philosophy for centuries.

Ethics, Religion and Politics contains fourteen essays divided into three parts: “Ethics” (10), “The Philosophy of Religion” (2) and “Political Philosophy” (2).

In the long first section, Anscombe addresses herself to the relationships between intention, action and moral judgements in both public and private life – putting such concepts as a “just war” and pacifism under the philosophical microscope. Here you will also find the famous pamphlet she had privately printed protesting England’s entry into the Second World War and her even more notorious pamphlet objecting to Oxford awarding of an honorary degree to US President Harry Truman – whom she considered to be irreparably immoral for his decision to drop atom bombs on Hiroshima and Nagasaki. A practising Catholic, Anscombe upholds the church’s teaching on conception and investigates the force of rule, rights and promises.

The second section offers essays on transubstantiation and faith followed by the final two-essay section investigating the basis of the authority of the state, and the paradox of casting purely yes/no votes under our democratic systems.

Volume 1 has the first printing of Anscombe’s essay on “Plato’s Early Theory of Forms” while Volume 2 offers the first appearance of “Events of the Mind” and “Causality and Determinism.” The essay “Faith” in Volume 3 is published there for the first time. Overall, these forty-eight papers were written from 1939 to 1979 – appearing in twenty-nine different journals, books or pamphlets.

Fine copies of each volume in their original dust jackets with the Blackwell pricing stickers to each inside front flap – being 10£, 15£ and 12£ respectively.
IRIS MURDOCH  
[1919-1999]

“I think being a woman is like being Irish... Everyone says you're important and nice, but you take second place all the time.”

By far the most “colorful” of these four amazing Oxford friends, Iris Murdoch led a life in defiance of traditional values while producing important philosophical works on a wide range of subjects along with a collection of revered best-selling novels which often incorporate the challenges of her philosophical and ethical beliefs. Graduating Oxford with first honors in 1942, she took a civil service job in London and then, immediately following the war, worked for the UN’s Relief and Rehabilitation Administration in Europe. Iris studied philosophy at Cambridge from 1947 to 1948 before becoming a fellow at St. Anne’s in Oxford where she taught philosophy until 1963.

In 1956, she married John Bayley with whom she shared an unusual romantic partnership until she died. Bayley, it is said, thought sex was “inescapably ridiculous” while Murdoch very much enjoyed multiple affairs with both men and women throughout her life.

She published her first novel, Under the Net, in 1954, but this was preceded by several philosophical essays – including the important first notice of Jean Paul Sartre to be published in English. Murdoch went on to produce twenty-five more novels and additional works of philosophy, as well as two books of poetry and six plays.

Her influence as a philosopher was for some time eclipsed by her success as a novelist, but today she is accorded a much more substantial role in 20th century philosophy, particularly for her work in ethics based on her reinterpretation of Plato.

Murdoch Introduces Sartre to the English-Speaking World


$250

It was Wednesday, October 24, 1945 and the 26-year-old Murdoch was in Brussels – on her way to Austria for her job with the UNRRA. She had been avidly reading Camus, Beauvoir and Sartre for weeks and that very night Sartre was in Brussels to give the first presentation of his revolutionary lecture “Is Existentialism a Humanism?” (which he would famously repeat five days later in Paris and publish as “Existentialism Is a Humanism” [NOTE: no question mark] the following year). The lecture had an explosive intellectual impact on the Continent and confirmed Sartre’s position as France’s leading existentialist philosopher.

Iris Murdoch was mesmerized. She found his talk to be “bracing, an invitation to take responsibility for the world in the aftermath of war” and she took nine pages of notes. “It is a philosophy of vigor & action,’ Murdoch [wrote]: ‘Denuding. Stimulating.’” Lipscmb follows that quote by noting that “She would later criticize almost everything Sartre said that day. But she would trace her determination to become a philosopher to the encounter.” (*The Women Are Up To Something*, pp. 107-8)

Eight years later, Murdoch offered this slim volume on Sartre – the first book on him ever published in English – confirming her now critical stance towards just about everything he had written. The title reveals her understanding of Sartre as a “Romantic” thinker whose novels all subtly invoke both the sublime and the Romantic hero. His existential hero, she notes, rises above the absurdity of his life by confronting it courageously while staring into the sublime abyss of his own existence. This, she says, is much of Sartre’s appeal while simultaneously pointing out that such a stance is more than a little self-aggrandizing: “It is patent that what many readers of Sartre find in his writings is a portrait of themselves. A likeness is always pleasing, even if one is not handsome; and to be told that one’s personal despair is a universal human characteristic may be consoling.” Adding to this her readings of *Being and Nothingness* and *What Is Literature?* Murdoch explores and critiques Sartre's views of freedom, interpersonal relations, and politics, finally characterizing him as “more at home as a playwright than a novelist” and argues that his interest in issues rather than people may be appropriate for a dramatist, but it is not appropriate for a novelist. (*This from a soon-to-be bestselling author!*)

Publisher’s original dust jacket over red boards with gilt lettering to the spine. As fine, tight and bright a copy one might hope to find.
Murdoch’s 21st Novel Playfully Explores Morality, Spirituality, Sexuality & Love


The Philosopher’s Pupil is set in a fictional English spa town called Ennistone; a place that is home to a huge cast of interesting characters. These – as so regularly appear in Murdoch’s novels – almost all have deep and well-described psychological problems; problems that are all too often complicated and exacerbated by a philosophical bent of mind. The latter frequently leads to situations where the conflicts between good and evil, between Satan and God, actively flourish and where conversations lead to the question of whether or not there might be a point beyond morality where “everything is permitted.” (Shades of Dostoevsky!)

But all is not philosophical. There is humor and fun to be had here - Murdoch has a biting wit and a keen eye for hypocrisy – along with a healthy dose of the many permutations of love (both real and imagined) which are regularly complicated by chance and necessity, love and hate, mythology and fairy tales and the inadequacy of philosophy when assaulted by human passion. Introducing and combining all those elements takes some time, but once they are in place, the story proceeds at breakneck speed to its dramatic conclusion.

Publisher’s original dust jacket over blue boards with gilt lettering on the spine. An all-around fine copy of this outstanding novel.

Shortlisted for the Booker Prize in 1987

George Soule’s Signed Copy with a Long Handwritten Note from Murdoch Laid In


Soule’s bibliography of Murdoch’s work (*Four British Women Novelists: Anita Brookner, Margaret Drabble, Iris Murdoch, Barbara Pym: An Annotated and Critical Secondary Bibliography*) was published ten years after this book’s release but they were obviously friends long before that as the laid in four-sided handwritten note (6” x 8”) to Soule so clearly shows.

The novel centers around a group of Oxford University graduates in the 1980s. The “Book” of the title is a theoretical work on Marxism to be written by a member of the group. After graduating, his friends agreed to form a “Brotherhood” to finance the writing of this book, but they are now growing uneasy as their earlier liberal beliefs have waned, no written work is in sight and the stipend continues to be paid.

A fine copy of this elaborately leather-bound Franklin Library “limited first edition” – her sixth novel to be shortlisted for the Booker Prize (tying Margaret Atwood as the most nominated author in the history of that Prize).
Her 1982 Gifford Lectures – Revised and Expanded


This treatise on contemporary morality is an intriguing, scholarly, and sprawling work that proceeds reflectively through an enormous range of topics including art, religion, morality, politics, metaphysics and deconstruction while introducing and engaging with a host of important thinkers including Plato, Augustine, Descartes, Shakespeare, Kant, Schopenhauer, Wittgenstein, Buber, Heidegger, Sartre and Derrida.

Murdoch is not trying to present any kind of systematic treatise here. Instead, she offers a very ‘grounded’ meditation on metaphysics that embraces a deeply human approach so rarely found in other works.

Practical questions abound: Can we reject the literal truth of the Gospels yet still retain a Christian morality? Can we defend *any* ‘moral values’ against the constant encroachments of technology? Indeed, are we even in danger of losing the qualities that make us most truly human?

While the critique (and rejection) of metaphysics has become a common feature of modern moral and philosophical reflection, this book pointedly and intelligently reexamines and reintroduces Platonic metaphysics as a viable pathway for producing a defensible system of ethics.

Publisher’s original dust jacket over dark gray and black boards with gilt lettering on the spine. With the original Penguin invoice folded in noting this to be a “Review” copy. As nice a copy as one might hope to find.

*Murdoch’s Final Philosophical Tour de Force*


$90

*Existentialists and Mystics* gathers together an impressive collection of academic papers, radio talks, book reviews, lectures, an interview, and one long essay – all of which were originally produced between 1950 and 1986.

Murdoch “argues” (she never formally argues in these pages) for the moral dimensions as presented in literature and how they can reflect the contrasting ethical visions of Platonic, existential, and British analytic philosophy. But the power of literature, she claims, is to provide a multivalent *descriptive* picture of actions and perceptions that is completely unavailable to philosophers who focus exclusively on choices, decisions and the will. “Perception itself,” she claims, “is a mode of evaluation.”

In defense of this “perspective” she offers four justifications noting (1) that there is no final description, the process is endless, (2) that great art shows things as they really are, (3) that the more we see things as they really are, the more individuated our perceptions become and (4) that better description gives greater clarity on how all values unify in The Good – a Platonic Ideal which is not God but rather what we might wish Him to be.

Publisher’s original dust jacket over white and dark blue boards with silver lettering on the spine. An all-around fine copy of Murdoch’s final say on the philosophical issue that she had wrestled with throughout her lifetime.
At seventeen, Iris Murdoch was asked what she intended to do with her life. She gave a one-word answer: “Write.” Sixty years later, what may have been her last coherent words as she succumbed to the darkness of Alzheimer’s disease were: “I wrote.”

Besides her 26 novels, 2 books of poetry, 6 plays and a host of other writings on politics and philosophy, Murdoch wrote letters – preferably in longhand and with a Montblanc fountain pen – 760 of which are reproduced here (all but 40 of them for the first time).

“I can live in letters,” she once told Philippa Foot, one of her oldest friends. Murdoch took great pride in how good she was at letter writing. “I have in fact only once corresponded with anyone (now departed from my life) who was as good at writing letters as I am,” she bragged to Foot on one occasion (who might rightly have been a little miffed at not being honored with that “anyone” accolade).

Arranged chronologically, this expansive volume offers an intimate glimpse into the brilliant schoolgirl, the love-struck undergraduate, the wartime civil servant, the 50s philosophy don, and the novelist, philosopher, ever-changing political activist and serial lover who so joyously embraced her life – right up until the very end in 1995.

But throughout all these different phases of her life, Murdoch’s very considerable and vibrant personality shines through; always impulsive, affectionate, brainy, loyal, free-associative and, at least occasionally, horribly vulnerable. The affect is tremendously appealing and always revealing encounter with this amazing woman.

The letters show a great mind at work – struggling with philosophical problems, trying to bring a difficult novel together, exploring spirituality, and responding pointedly to world events. They also reveal her personal life, the subject of much speculation, in all its complexity, especially in letters to close friends and lovers, such as the writers Brigid Brophy, Elias Canetti, and Raymond Queneau, philosophers Michael Oakeshott and Philippa Foot, and mathematician Georg Kreisel.

We witness Murdoch’s emotional hunger, her tendency to live on the edge of what was socially acceptable, and her irreverence and sharp sense of humor. We also learn how her private life fed into the plots and characters of her novels, despite her claims that they were not drawn from her personal reality.

Most prominent here is Murdoch’s complicated love life; one so complex that it might well need a private detective rather than a biographer to properly untangle it. Grand obsessions burn on; old flames flicker brightly in the background. The early 60s, for example, find her married – to all intents and purposes, happily – to Bayley, while conducting a highly charged relationship with the novelist Brigid Brophy (“I’m not in love with you, and don’t want to be. When I am in love I am INSANE…”) and sending endless wistful notes to her former lover, Elias Canetti.

As she grows old, the benignity increases, the progress turns more stately, the waters more placid and the impulsiveness yet more disconnected. The last letters, squeezed out beneath the weight of dementia, are poignant in the extreme. In late 1995, she writes: “I am tired and desiring another novel, which does not appear to me yet – perhaps it will never appear.”

Publisher’s original dust jacket over dark grey and black boards with gilt silver lettering on the spine. An all-around fine copy of Murdoch’s “life in letters.”
“We are not just rather like animals: we are animals. Our difference from other species may be striking, but comparisons with them have always been, and must be, crucial to our view of ourselves.”

Mary Scrutton studied the classics and philosophy alongside Iris Murdoch – both of them graduating with Firsts in 1942. During the war, she worked in the civil service, returning to Oxford in 1947 to do graduate work (but never completing her doctorate). In 1949, she taught philosophy at Reading University but, after marrying Geoffrey Midgley (also a philosopher) in 1950, the couple moved to the University of Newcastle where Geoffrey taught and Mary devoted herself to raising their three sons. In 1962, she began teaching philosophy at Newcastle, taking an early retirement in 1980 so that she could devote her time to writing.

And write she did! Wikipedia lists 119 “selected” articles, 3 pamphlets and 18 books published between 1952 and 2010. But as her three Oxford cohorts walked down more traditional philosophical paths (Murdoch developing Platonism while Anscombe and Foot engaged with everything from Aristotle to Wittgenstein), Midgley became enamored with ethology (the study of animal behavior and social organization from a biological perspective) and this biologically determined approach supplied the radically different element that informs all of her thought and writing going forward.

Publishing her first book at the age of 59, Midgely gleefully entered the intellectual fray and became an insistently outspoken voice for the next thirty years of her life. She was a vigorous opponent of reductionism (the belief in simple solutions to complex problems) and scientism (the belief that the “scientific method” is the only valid avenue for arriving at truth). Instead, she insisted, “we need scientific pluralism – the recognition that there are many independent forms and sources of knowledge.” In 1979, Mary attacked Richard Dawkins book, The Selfish Gene, and a heated and very lively public argument continued between the two for the next 30 years. Perhaps most interesting, Midgely was a passionate defender of the Gaia hypothesis, claiming that it was an incredibly powerful holistic tool useful to science, morality, psychology and politics.

In 2001, an interviewer for The Guardian newspaper said she “may be the most frightening philosopher in the country: the one before whom it is least pleasant to appear a fool” and that same year Mary Midgley was declared the first winner of the Philosophy Now annual award for “Contributions in the Fight Against Stupidity”. A remarkable woman, indeed!


At the age of 59, Mary Midgley published the first of her eighteen books: Beast and Man: The Roots of Human Nature. While her three Oxford friends were exploring the ways in which morality could be grounded in more traditional concepts of human nature and practical rationality, Midgley was insisting on the need to embrace a much larger context – one that acknowledged the realities of our emergence as species from a long line of primates and other evolutionary ancestors. It was the opening salvo in her lifelong fight for a broader and more inclusive understanding of “human nature.”

Midgely claims there is much in human behavior which has roots in other mammalian behavior and insists that we need to study this in as close and careful a manner as possible – taking careful note of context, exceptions and variations.

Philosophers have traditionally concentrated on the qualities that make human beings different from other species, while Midgley wants to highlight and explore the continuities instead. What makes people tick? Largely, she says, the same things as animals. She tells us humans are rather more like other animals than we previously believed, and reminds us just how primitive we are in comparison to the sophistication of many other animals.

Well-schooled in both philosophy and the sciences – most especially ethology – Midgley takes on all previous players trying to “define” human nature according to their own disciplines – including behaviorists, sociobiologists, ethologists, humanists, and philosophers of all the ages.
Her position takes shape as she calls each of these groups to account – chiding the behaviorists for their crude reductionism, their illogical concepts and narrow views. She pays considerable attention to E.O. Wilson’s theories presented in *On Human Nature*; faulting him for making parallels between the more or less “closed” instinctual behavior of the social insects and the more “open” patterns which constitute human needs and desires. She also attacks him for his theory of atomistic genetics – most especially his belief in the existence of an altruistic gene.

Nor is she any the less scathing when it comes to Wilson’s contemporary libertarian critics whom she considers to be literally absurd for their fear that any approach based on genetics will necessarily wipe out any possibility of man being a free agent.

Midgley also skewers most rationalist philosophers (as well as biologists) who she sees as being blindly committed to making human behavior a proper science by assuming that everything we do is calculated; that cost-benefit analysis or ultimate self-advantage colors our every act. Her evolutionary and empirical answer emphatically contradicts this. This same stance then leads her further into the fray where she logically attacks respected theories of egoism, solipsism, and existentialism.

Most important, she claims, it is essential that we pay careful attention to motivation and purpose if we are ever to get a grip on the realities of human nature. “It usually concerns us very little to know the exact details of a man’s outward actions,” she says, “but it can concern us vitally to know his intentions.” *(Shades of Elizabeth Anscombe!)* “It is wrong to say that we just establish the facts, and then, quite separately, take up an attitude to them, view them as good or bad. Thought and feeling must go together throughout.”

There is no one single theme, she says – not dominance, aggression, sexuality, or will to power – that can ever totally explain human behavior – although she does emphasize care of the young as one major factor in many human interactions. [Midgley once famously noted in a prepared BBC talk that most major philosophers were bachelors – shocking the producer who declined to air it.]

Finally, elaborating on her pluralistic approach, she insists that “what counts as a fact depends on the concepts you use, on the questions you ask.” For Midgley, “There is no neutral terminology. So there are no wholly neutral facts. All describing is classifying according to some conceptual scheme or other.” In one of the many very down-to-earth examples she presents in this book, Midgley explains that:

> Asking different kinds of questions produces quite different kinds of answers, they are usually not reducible to one another, though they must be compatible. Slicing the world in different directions reveals different patterns. Jelly rolls, sliced downward, have a spiral structure. Sliced across, they have stripes. Stripes are not reducible to spirals, nor vice versa, and will not become so by further analysis. Both are real, and the two patterns can be related if we understand the relation between the two slicing angles.

For Midgley, it also matters who is asking philosophical questions: philosophy is done by sociable primates evolved on a particular planet, not free-floating intellects or machines. Reason, held by some to be an almost supernatural guide, has its own evolutionary history, and is woven through with our emotions and imaginative visions. For Midgley, to call a person “rational” does not mean they are clever; it means that they have organized themselves – their natural yet conflicting needs and wants – into a coherent whole, in this messy world.

*Beast and Man* is a stimulating, profound and delightfully witty book that insists we must change the way we think about ourselves and the world in which we live. It is a brilliant and persuasive attempt to set ourselves down firmly into our undeniable animal context. This, she claims, can lead to a social morality without religious absolutes – or any other absolutes – but rather one that is based on man’s ‘natural nature’ – i.e. our complex, evolved, genetically given “pattern of living”, a structure consisting of general “active and social tendencies” which is lived on the individual level based on certain “aims” derived from the motives that drive us. (This she explains rather simply as “To give meaning to life, we want to see what we do as an element in something that, as a whole, satisfies us.”)

Publisher’s original dust jacket over dark grey textured boards with a red field and silver lettering to the spine. There is the tiniest chip to the upper front corner of the dust jacket, but otherwise this is a near fine copy of this extremely important first book by Midgley.
Brilliantly Defending a Pluralistic Approach to “The Varieties of Moral Experience”


Challenging one of the most fundamental divisions in Western philosophy, Midgley boldly states that “heart and mind are not enemies or alternative tools. They are complementary aspects of a single process.”

Examining this traditional philosophical divide between heart and mind, she specifically challenges Hume who asked if morality is derived from reason or sentiment, and then famously settled on sentiment. Midgley calls that question a false dilemma: “Morality,” she says, “like every other aspect of human activity, has both its emotional and its intellectual side, and the connection between them… is an organic one.”

Acerbically challenging both reductionism and scientism (two of the great targets of all her philosophical works), Midgley advocates for a more inclusive and pluralistic approach to ethics; one that pays proper attention to both heart and mind in relations to all of our moral decision-making.

In clear, entertaining prose Midgley takes the reader to the heart of the matter and offers the complete human experience as the proper foundation for ethics.

Publisher’s original purple dust jacket over burgundy boards with gilt lettering to the spine. There is a small closed tear (taped on the back) at the very top of the spine. Otherwise this is a near fine copy of Midgley’s first full foray into the morals debate.

Midgley Adds Animals to the Moral Equation


Taking up the issue that was strongly implied, but never fully elaborated in Beast and Man, Midgley boldly states in her Foreword:

“The topic of this book is much bigger than it may seem. It bears on many central themes of political and general philosophy. The animal question has been rather neglected by philosophers till quite lately. But when you really begin to look into it, it raises a host of large and interesting questions about such things as the meaning of equality, the importance of reason in human life and its relation to feeling, the significance of a social contract, the importance of language, the concepts of childhood and maturity, and the human race’s general view of itself in relation to the physical universe. Our tradition of thought has, I think, left a surprising gap here. This has damaged our reasoning right across this alarming range of subjects, which are, in anybody’s view, extremely important.”

In particular, she looks at the way in which social-contract thinking has shaped our moral and political ideas and at the problems this raises not only about animals but also in relation to women and a host of other beings taken to be outside the bounds of those traditional contracts.

Publisher’s original orange dust jacket over rust-colored boards with gilt letter on the spine. There is a former owner’s (Robie O. Hubley) unobtrusive raised circular stamp to the title page. Otherwise, a near fine copy of this groundbreaking salvo in Midgley’s lifelong defense of a more sympathetic and inclusive understanding of our proper relation to other sentient beings in the universe.
Exploring the Root Causes of Human Evil


Midgley starts by defining “wickedness” as “intentionally doing acts that are wrong”; but then asks the question: “can this ever happen?” She argues that evil and wickedness are, basically, a fundamental part of human nature. They are not some special, unique set of values or concepts unfamiliar to us, nor are they unexplored parts of the human psyche; instead, they are “misshapen impulses and motivations” which are the natural consequences of our evolutionary development.

She argues, for instance, that the impulse or the motive to harm someone is simply exaggerated aggression, in which we disregard the notions of respect and kindness. In other words, we are incapable or unwilling to accept the positive concepts and capacities of life. Essentially, she says, “wickedness is caused by an imbalance in our natural human motives.”

Midgley engages with both Freud’s and Nietzsche’s theories of evil, but after a careful analysis and rejection of both, she offers instead a more humanistic, realistic, and moralistic definition of wickedness, stripped of its traditional mythological and biblical concepts – finally describing evil simply as the “absence of good.” Midgley encourages the readers to “think of wickedness not primarily as a positive, definite tendency like aggression, whose intrusion into human life needs a special explanation, but rather as a negative, as a general kind of failure to live as we are capable of living.”

Publisher’s original dust jacket over black boards with orange lettering on the spine. With some unfortunate highlighting on six pages (verso of TP, pp. 18, 19, 195, 196 & 201). Otherwise, a pretty copy of this important book by Midgley on “lived” morality.

“To the Memory of Charles Darwin Who Did Not Say These Things”


In this controversial study, Mary Midgley takes issue with a number of bizarre scientific doctrines which are often mistakenly viewed as a part of Darwin’s theory and, in particular, draws attention to the dangers inherent in Lamarck’s notion of evolution as an escalator designed to exalt the human race indefinitely to supernatural heights. Today, the belief in such a prospect, coupled with demands that genetic engineering and artificial intelligence be used to further it, causes a strangely unreal attitude to the future of the human race.

Midgley points out the irrelevance of such dreams and hopes that scientists will turn their skills rather to pressing ecological matters. She also raises important questions about the nature of both science and religion and their relation to each other.

This lively and very readable book is not in any way an attack on science. Instead, Midgley wants to draw attention to what she considers to be a serious threat to real science – a distortion which can lead to its becoming discredited, just as western religion has been discredited, by becoming associated with arrogant and unjustified claims which constitute no part of proper scientific study and investigation.

Publisher’s original dust jacket over bright blue boards with gilt lettering on the spine. The dust jacket has a light crease down the front panel and the spine is very lightly sunned. Otherwise, a gorgeous copy of this incisive polemic by Midgley.
Midgley’s Gifford Lectures Take on Science as a Whole
Expanding Her Attack on the False Doctrines of Evolution


Science as Salvation discusses the high spiritual ambitions which tend to gather round the notion of science. Officially, science claims only the modest function of establishing facts. Yet people still hope for something much grander from it – namely, the myths by which they can shape and support life in an increasingly confusing age. She notes the ways in which our faith in science is abused by some scientists whose adolescent fantasies have spilled over into their professional lives.

Salvation, immortality, mastery of the universe, humans without bodies, and intelligent self-reproducing computers are just some of the notions and speculations that are now found – not in the pages of science fiction – but on the pages of science books themselves. The danger is that these egregious and harmful concepts are given to a myth-hungry public who have turned to science now that religion has lost its ability to create viable myths.

Science as Salvation discusses the function and meaning of such fantasies. Midgley examines the need for and the use of myth in science, and how science and religion are related. She argues that we need to develop a realistic understanding of scientific imagination and its importance. Taking them seriously as symptoms of a genuine myth-hunger, she suggests that the proper function of science would be to include wider perspectives, which would make it plain that such desperate, compensatory dramas are unnecessary.

Publisher’s original dust jacket over black boards with gilt lettering on the spine with the Bishop of Limerick’s personal bookplate to the front free endpaper. A fine copy.

The Moral Consequences of Human Freedom


In The Ethical Primate, Mary Midgley argues that the unrealistic isolation of mind and body in reductive scientific ideologies still causes painful confusion. Such ideologies present crude pictures which are not good science, since they ignore the manifest importance of the higher human faculties. There is no room either inside nor outside these crude pictures for any realistic notion of the self.

Why should these theories insist on only one kind of answer? She claims there is not just one single legitimate explanation. There are as many answers as there are viewpoints from which questions arise – subjective and objective, practical as well as theoretical.

Human morality arises out of human freedom: we are uniquely free beings in that we are aware of our conflicts of motive. But those conflicts and our capacity to resolve them are part of our natural inheritance. Although our selves are in many ways divided, we share the difficult project of wholeness with other organisms. What matters for our freedom is the recognition of our genuine agency, our slight but nevertheless real power to grasp and arbitrate our inner conflicts.

Publisher’s original dust jacket over black boards with silver lettering on the spine. A fine copy.
Philosophy is NOT a Luxury – It is a Human Necessity!

_Utopias, Dolphins and Computers: Problems of Philosophical Plumbing._

$ 100

Midgley has skillfully edited this collection of essays (published over the previous ten years in journals) to present a coherent and forceful argument for the ongoing and very present need for careful philosophical thinking on a number of important and pressing contemporary problems.

She playfully (but very seriously) suggests that philosophy is much like household plumbing – something we all have, but which is generally ignored and forgotten when it works, but desperately important when it springs a leak.

She thinks our current philosophical thought is leaking very badly.

Midgley is a firm believer that philosophy – however complex it may be at times – is and must be made relevant to our everyday lives; a discipline that can and should be addressing the basic questions we face in our culture today such as: How should we treat animals? Why are we so confused about the value of education? What is at stake in feminism? Why should we sustain our environment? Why do we think intelligent computers will save us?

Mary Midgley argues that philosophy is not a purely academic discipline but rather capable of operating on the level of “applied philosophy”; one which aggressively engages with all of the major problems that face society today.

Publisher’s original dust jacket over black boards with silver lettering on the spine. A fine copy.

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**Exposing the Modern “Myths” We Live By**


$ 100

A veritable tour de force of clear thinking on why we are more than the sum total of just our molecules. In her customary brilliant prose, Midgley argues that myths are neither lies nor mere stories but a network of powerful symbols that suggest particular ways of interpreting the world. She spells out how we go wrong in relation to several of our most powerful myths and points out how profoundly some of these are shaped by our current technologies, notably the microscope and the computer.

She also addresses the myth of progress (now disguised as evolution) along with the myth of the mind/body separation, and the myth of omnicompetent science.

Drawing shrewdly on a wealth of examples such as the unhelpfulness of memes (the alleged genes of culture) as explanations of social change and the way in which the current hopes for biotechnology are repeating the errors of the alchemists, she spells out what goes wrong when we try to apply the atomistic metaphors of science to the large-scale problems of our lives.

Rather than blaming science itself, Midgley deftly shows how it is unfairly blackened when pressganged in the wrong ways and into the wrong places.

Publisher’s original dust jacket over light grey boards with gilt lettering on the spine. A fine copy.
PHILIPPA FOOT
[1920-2010]

“Ask a philosopher a question and after he or she has talked for a bit, you don’t understand your question anymore”

Foot, the granddaughter of U.S. President Grover Cleveland, was raised to be an English lady. She received no formal education as a child and, as she puts it, “lived in the sort of milieu where there was a lot of hunting, shooting, and fishing, and where girls simply did not go to college.” Casually educated by governesses, she claimed she did not even learn “which came first, the Romans or the Greeks.” Despite this overwhelming educational handicap, Foot was determined to utilize her amazing native intelligence and by dint of dogged perseverance, she secured a position at Oxford using correspondence courses and the help of a university entrance coach.

Arriving at Oxford in 1939, she quickly bonded with Elizabeth Anscombe, Mary Midgley, and Iris Murdoch and these four brilliant women engaged with each other philosophically throughout the rest of their lives. Of these, Foot was closest to Anscombe which – on at least one level – was a bit of a challenge. Philippa was a confirmed and comfortable atheist (“I feel I’d need very good reasons not to be [an atheist], and I don’t see any”) while her life-long sparring partner, Elizabeth, was a militantly devout, pre-Vatican II Roman Catholic. It was an intensely interesting, engaging and fruitfully productive relationship for both of them.

Most especially, throughout their many years of shared lives and lunches, Anscombe introduced Foot to the style of analytic philosophy that she had been taught by Wittgenstein; a style of ‘doing philosophy’ that Philippa Foot excelled at in all of her later works.

The First Appearance of Her Famous “Trolley Problem” in Book Form


$ 500


Most famous here is her introduction of what has since come to be known as “The Trolley Problem” – although Foot as a true Brit would have called it “The Tram Problem.” (The more familiar name was introduced by Judith Jarvis Thomson of MIT who all but made a career out of expanding the complications of situations involved in “The Trolley Problem”).

“The Trolley Problem” is a thought experiment in which you are riding in a trolley without functioning brakes, headed toward a switch in the tracks. On the current track stand five people who will be killed if the trolley continues on its current path. You have access to a switch that would make the trolley change to the other track, but a single individual stands there. That person is certain to be killed if you switch tracks. What do you do?

Publisher’s original bright green and black dust jacket over a navy blue cloth binding with gilt lettering to the spine. Both the dust jacket and the book are fine copies – bright, clean, and tight.
“To be a philosopher… is to solve some of the problems of life, not only theoretically, but practically” [Henry David Thoreau]


$1,000

Foot graduated Oxford in 1942 and shortly thereafter moved to London where she shared a small apartment with Iris Murdoch. Philippa took a job as a government economist while Iris worked for the civil service.

The event that shocked Philippa and her three Oxford friends into a full engagement with the problems of moral theory occurred immediately after the war ended. Photographers and film crews had entered Bergen-Belsen as it was being liberated by British troops and they sent back images of what they found there – images which demanded ethical theories that could somehow come to grips with the horrendous crimes that ‘normal’ human beings had committed.

“It was significant,” she said much later in her life, “that the news of the concentration camps hit us just when I got back to Oxford in 1945. This news was shattering in a fashion that no one now can easily understand. We had thought that something like this could not happen.” Appalled by the gruesome newsreels and the ghastly photographs, Foot told her former Oxford tutor that “nothing is going to be the same again.”

The problem was that the almost universally accepted “wisdom” of the day – culminating in A.J. Ayer’s 1936 book, Language, Truth and Logic – condemned all ethical discourse as “unverified” and “unscientific nonsense” and therefore neither true nor false. Expressions of moral judgement, Ayer claimed, were nothing more than the expression of one’s emotions or attitudes. Hence, all ethical judgements of right and wrong, of good and bad were, at bottom, just very misleading ways of people saying either “Boo!” or “Hurrah!”

But, if moral judgements couldn’t be either true or false, Foot asked, then what could one possibly say to an Adolf Eichmann? Was it simply a matter of him having his attitudes (“Hurrah for genocide!”) and she a different emotional response (“Boo to genocide!”)? Foot was so taken aback by this ethical disconnect that she could only conclude that it just had to be “bad philosophy” – and she spent the next several decades of her life wrestling with this problem, searching for a practical, logical, sustainable and acceptable standard of ethics that could convincingly condemn an Eichmann and the others who perpetrated the Nazi atrocities.

This book (the only single-issue book Philippa Foot ever wrote) provides her brilliant and convincing counter-arguments – developed over a lifetime – to what she saw as A.J. Ayer’s empty and ridiculous pronouncements on our absolute inability to offer credible moral judgements in the realm of human affairs.

Is there really no defensible moral yardstick that would allow us to condemn the Holocaust? Any meaningful investigation of this question, she believed, must necessarily include a firm grasp of Wittgenstein’s “language games” (“What we do is to bring words back from their metaphysical to their everyday use”) and be grounded in the wider context of our lived human experience.

Foot's brilliant solution in Natural Goodness is that "good" refers to fulfilling “the life form of the species” to which one belongs. Thus, a tree has good roots if, in the circumstances in which it grows, those roots allow for it to be a good specimen of the sort of tree that it is. Such “natural good” depends on facts about one's species and the circumstances in which one finds one's self. To be a good person, then, is to fulfill the life form of our species under the circumstances in which we find ourselves – allowing that there may be many specific ways of doing this very general thing. Foot maintains that for humans, a certain sort of “practical reason” is characteristic of our species and that not using this practical reason to help make moral decisions is to be defective, in a way analogous to a shallow, poorly dispersed root system in a tall, heavy tree growing in sandy soil.

This is a beautifully written and moving treatise on moral philosophy, challenging a host of philosophical arguments while offering a convincing and practical approach to the making of defensible ethical decisions in our own lives.

Publisher’s original dust jacket over black boards with gilt lettering to the spine. Both the dust jacket and the book are fine copies – bright, clean, and tight.
Annette Claire Baier was a New Zealand philosopher and Hume scholar who focused particularly on Hume's moral psychology. She was also well known for her contributions to feminist philosophy and to the philosophy of mind, where she was strongly influenced by her former colleague, Wilfrid Sellars.

She earned her PhD at Oxford where she met fellow philosophers Philippa Foot and Elizabeth Anscombe. She taught at Carnegie Mellon University for a decade (1962-1972) before moving to the philosophy department at the University of Pittsburgh where she taught for the next 25 years. She then retired to her home in New Zealand.

Annette Baier served as president of the eastern division of the American Philosophical Association and delivered their 1995 Carus lectures which were published as *The Commons of the Mind*. This is just one more striking example of her being a feminine pioneer in such a male-dominated field – the first woman selected to deliver those prestigious lectures.

Baier's approach to ethics is that women and men make their decisions about right and wrong based on different value systems: men take their moral decisions according to an idea of justice, while women are motivated by a sense of trust or caring. The history of philosophy having been overwhelmingly compiled by men, she suggests, leads to a body of thought which apparently ignores the role of nurture and trust in human ethical philosophy.

**Her First Book Extolling a Feminist Approach to Ethics**


$50

In *Postures of the Mind*, Baier develops a philosophy of mind and ethics that grew out of her reading of Hume and the later Wittgenstein, and that challenges several Kantian or analytic articles of faith. She questions the assumption that intellect has authority over all human feelings and traditions; that to recognize order we must recognize universal laws—descriptive or prescriptive; that the essential mental activity is representing; and that mental acts can be analyzed into discrete basic elements, combined according to statable rules of synthesis.

In the first group of essays—"Varieties of Mental Postures"—Baier evaluates the positions taken by philosophers ranging from Descartes to Dennett and Davidson. Among her topics are remembering, intending, realizing, caring, representing, changing one's mind, justifying one's actions and feelings, and having conflicting reasons for them. The second group of essays—"Varieties of Moral Postures" - explores the sort of morality we get when all of these capacities become reflective and self-corrective. Some deal with particular moral issues—our treatment of animals, our policies regarding risk to human life, our contractual obligations. Others deal with more general questions on the role of moral philosophers and the place of moral theory. These essays respond to the theories of Hobbes, Kant, Rawls, and MacIntyre, but Baier's most positive reaction is to David Hume. *Postures of the Mind* affirms and cultivates his version of a moral reflection; one which employs feeling and tradition as well as reason.

Original publisher’s paperback. The corners of the covers are just a bit dinged and there is some edge foxing to the pages. Still, this an eminently presentable copy of this first books by one of the 20th century’s most creative feminist philosophers.
Baier’s Important and Expansive Defense of Hume’s Moral Philosophy


$100

In this book, Baier’s aim is to make sense of David Hume’s _Treatise on Human Nature_ as a whole. She finds the _Treatise_ to be a carefully crafted literary and philosophical work which itself displays a philosophical progress of sentiments. His starting place, she notes, is an overly abstract intellectualism that deliberately thrusts passions and social concerns into the background. But, in the three interrelated books of the _Treatise_, Hume’s “self-understander” proceeds through partial successes and dramatic failures to emerge with new-found optimism, expecting that the “exact knowledge” the morally self-conscious anatomist of human nature can acquire will itself improve and correct our vision of morality.

Baier describes how, by turning philosophy toward human nature instead of toward God and the universe, Hume initiated a new philosophy, a broader discipline of reflection – one that can embrace Charles Darwin and Michel Foucault as well as William James and Sigmund Freud. Hume, she claims belongs to our past, our present and to our future.

Original publisher’s dust jacket (lightly sunned on the spine) and dark blue boards with electric blue lettering on the spine. A really lovely copy of this engaging and important books by one of the 20th century’s most creative feminist philosophers.

Her Brilliant Collection of Essays Extolling a Feminist Ethic

_(John Schneewind’s Copy)_


$100

With John B. Schneewind’s name inscribed to the front free end paper. Schneewind chaired the philosophy department at Johns Hopkins from 1981 and is the author of four books on ethics, perhaps most important, _The Invention of Autonomy_ in 1998.

In _Moral Prejudices_, Baier delivers an appeal for our fundamental moral notions to be governed not by rules and codes but by trust: a moral prejudice. Along the way, she gives us the best feminist philosophy there is. Baier’s topics range from violence to love, from cruelty to justice, and are linked by a preoccupation with vulnerability and inequality of vulnerability, with trust and distrust of equals, with cooperation and isolation.

Throughout, she is concerned with the theme of women’s roles.

In this provocative exploration of the implications of trust rather than proscription, Baier interweaves anecdote and autobiography with readings of Hume and Kant to produce an entertaining, challenging, and highly readable book.

Immaculate original publisher’s dust jacket and dark green boards with bright white lettering on the spine. With book store pricing stickers to the bottom of the spine, the rear panel and the inside front flap of the dust jacket. Overall, a gorgeous copy of this engaging and important books by Baier.
The First Woman to Deliver the Important Carus Lectures (the first was delivered by Dewey in 1925)


$125

Since Descartes, it has seemed natural for philosophers to take reason to be complete in each individual reasoner. Locke wrote, "God, that hath given the World to Men in common, hath also given them Reason..." In The Commons of the Mind, Baier asks whether reason and other aspects of mind are possessed "in common" in this strong Lockean sense.

She looks at the relation between two views of mind: on the one hand, the idea that mind is something possessed by each individual, independently of membership in a culture and a society, and on the other hand, the idea that mental activities and states are essentially social. She focuses her examination on three activities we take to be quintessentially mental ones, reasoning, intending, and moral reflection, in each case emphasizing the interdependence of minds, and the role of social practices in setting the norms governing these mental activities.

Baier defends the view that both our reasoning and our intention-formation require a commonness of minds, that is, the background existence of shared reasonings, intentions, and actions. However, she concludes that moral reflection, as a social capacity, is still in its infancy and that a commons of the mind is by no means assured with regard to morality.

Original publisher’s dust jacket. The book with black boards and gilt lettering on the spine. The corners of the covers are just a bit dinged and there is some edge foxing to the pages. Still, as near fine a copy as one might hope to find.

Baier’s Final Collection of Essays Applying Her Ethical Theories to Both the Public and Private Spheres


$100

This is a collection of essays about ethics broadly defined. As Baier explains, some of the chapters are essays “in the old sense”, and some are what we now think of as “professional philosophy papers.” Several chapters, especially those in the former category, contain Baier’s personal reflections on her own life. The last chapter, Other Minds: Jotting Towards an Intellectual Self-Image, is “unabashedly autobiographical.”

Collectively, all sixteen chapters explore a variety of personal and philosophical issues in a lively, engaging way. One gets the sense that Baier is no longer afraid to include the “literary flourishes” that she tells us she suppressed in the past. The final product affords the reader an insightful glimpse into Baier as a philosopher, poet, and human being.

Immaculate original publisher’s dust jacket and black boards with gold lettering on the spine. With the former owner’s inked name, address and date in tiny lettering in the upper right corner of the front free endpaper. A gorgeous copy of this engaging and important books by one of the 20th century’s most creative feminist philosophers.
Luce Irigaray is one of the 20th/21st centuries’ leading thinkers in feminism and philosophy. According to Irigaray herself, her work can be divided into three phases. The **first phase** represents a critique of Western male subjectivity. The **second phase** explores the possibilities for establishing a female subjectivity. The **third phase** represents her turn to politics, where she situates the two subjectivities within a philosophical and ethical relationship of one subject to another. Notable for her versatility and range, Irigaray’s thought and writing style is informed by the analytic school, essayistic commentary, and lyrical poetics. Writing in both French and Italian, Irigaray was a significant participant and frequent leader of the women’s movement in both countries during the late 20th century, focusing on both cultural orientations to feminism and political questions of citizenship, statehood, and women’s rights.

Much of her work is a critique of the history of philosophy and its traditional exclusion of women and the feminine. Irigaray alleges that women have been traditionally objectified as passive matter/nature. She challenges women and men to create a ‘sexed’ culture open to an active female subjectivity. As it stands, according to Irigaray, Western culture lacks true sexual difference. In response to this diagnosis, Irigaray offers her own prescription: mimesis, strategic essentialism, utopian ideals, and the introduction of novel language. For Irigaray, the question of the masculine/feminine is more than (other than?) metaphysical and quantitative. It is epistemological and qualitative. Woman is not (meta) physically the quantitative absence of what is present in man. Rather, woman is epistemologically a qualitatively different perceptual landscape.

Irigaray continues to write as she enters her 90s, though she maintains a firmly private life. Irigaray, always faithful to her philosophy, believes that a female philosopher should be judged not by her biography, but by the quality of her thought.

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**A Beautiful First Edition Copy of Her First Book**


$ 500

First edition of Luce Irigaray’s first doctoral dissertation (and first published work) in Linguistics. It was published as Number 24 in the *Approaches to Semiotics* series edited by Thomas A. Sebeok at Indiana University.

Heavily influenced by Lucan, Irigaray explores what subjectivity looks, feels, and sounds like for those with senile dementia by exploring the pathology of language.

In *The Language of the Demented*, Irigaray “investigates the linguistic collapse suffered by those with senile dementia. Her focus was on the kinds of subjectivity that can exist for those whose language ceases to be a transparently expressive medium. She concluded that the dementia sufferer was disabled from speaking for himself and was forced to repeat pre-existing language structures: the demented figure was denied a place from which to speak by the process of his disease, and ended by ‘being spoken’ by a language over which he had no control, which did not reflect any conscious intention, and which therefore undermined the very notion of subjectivity itself.” [Robbins, Ruth, *Literary Feminisms*, p. 146]

In publisher’s original purple dust jacket with white lettering to the front cover and the spine and a largely white rear cover. Original publisher’s burgundy cloth binding with gilt lettering to the spine. There is a trace of wear to the spine of the dust jacket in a few spots, but otherwise this is a beautiful unmarked copy of this important first book published by Luce Irigaray.
Irigaray’s Important Second Doctoral Dissertation


$ 350

Luce Irigaray’s second doctoral dissertation, this book offers a complex engagement with the history of philosophy and psychoanalytic theory. Here, she outlines the massive project that would carry through her career: providing a philosophy of sexual difference that neither obfuscates, diminishes, nor negate the feminine experience beneath the weight of the androcentric philosophical canon.

Irigaray argues not only that Western philosophy and culture are inextricably connected to a negligent and often denigrating account of the feminine, but that this failure destroys philosophy’s ability to accurately articulate the conditions of the lived world. Beginning with Plato, Irigaray examines the historical line of philosophy that saw woman’s continued exclusion from Western thought. Irigaray goes on to provide an account of sexual difference which affirms an optimistic future for woman’s inclusion in the philosophical canon, arguing that the challenges facing the inclusion of women into this seemingly immutable tradition of misogyny will benefit both women and philosophy.

Publisher’s original wraps with black and blue printing to the front and back covers and to the spine. Preserved in the publisher’s glassine wraps. There is ½” light tan mark across the top edge of the front cover, Otherwise, this is an unmarked, near fine copy.

The “Break Out” Book which Exiled Her from the Freud and Lacan Circles of Paris


$ 900

With a dated and signed 3-line inscription on the half title page: “Pour Françoise Giroud, avec ma sympathie pour ta vie de femme / Luce Irigaray / 1977” (For Françoise Giroud, with my sympathy for your life as a woman”). Giroud was the French Secretary of State on the Condition of Women from 1974 to 1976 and the Minister of Culture from 1976 to 1977.

In this, perhaps her best-known work, Irigaray elaborates further on the themes discussed in *Speculum of the Other Woman*. It was this book that got Irigaray exiled from both the Freudian and Lacanian circles in 1970s Paris. Both groups priding themselves on their acceptance of the theoretical avant-garde, so it is unusual to be ostracized from both – usually one is excluded from one to the other. But Irigaray’s insistence on the explicit under-determination and mis-conceptualization of the feminine made by all forms of psychoanalysis effectively set her apart from both these circles. Few before Irigaray were as bold to challenge the most basic tenets of accepted psychoanalytic theory: particularly, the identification of “negativity” with the feminine, and “positivity” with the masculine. Persuasive as these identifications may sound – certain readings assert that the evaporative “nothingness” of femininity becomes figuratively positive in its capacity to dominate, haunt, and terrorize its male counterparts — Irigaray argues that the male perspective, the creator of these ideas, entirely misconstrues the reality of the situation.

But, it is not just psychoanalysts who are the targets of Irigaray’s wrath; she claims the entire canon of modern Western philosophy, including titans like Descartes, Kant, Hegel, and Marx, privileges the masculine perspective. The absence of women in Western philosophy is not only demonstrative of its complicity in the social engineering for the oppression of women, but — even worse – represents a logical fallacy and grotesque epistemological mistake. This book, then, outlines what will become the trajectory of her later career. It is not a matter of abolishing the ideas presented by these thinkers. Rather, it is a matter of reconfiguring them in order to accommodate a feminine perspective that destroys and disallows the androcentric idea that women are either mothers, virgins, or nothing at all. Deploying a host of disciplines — theology, linguistics, history, literary theory and phenomenology — to fill in the absence of women, Irigaray calls for a sweeping reconfiguration of the received ontology that women represent negativity.
Questioning the assumption that female sexuality and femininity arises as a response to male sexuality, Irigaray revisits themes of feminine autonomy and independence from the masculine. Challenging the dominant, Freudian model of phallocentrism which endures in even the most progressive philosophical circles, Irigaray argues against a conception of sexuality which privileges the visibility of the male sex organ, instead providing a framework that privileges a multiplicity of senses, identities, and experiences.

Taking a more political turn, Irigaray opposes traditional philosophical ideas which tend to exalt unity. Instead, Irigaray shows how women have been managing multiplicity throughout their entire history, specifically in the West, and how this may well provide extremely useful in an increasingly multicultural political landscape.

Publisher’s original wraps with black and blue printing to the front and back covers and to the spine. Overall, very lightly ‘darkened’, a bit more of this seen to the spine than the covers. Otherwise, an unmarked, near fine, INSCRIBED copy.

Irigaray’s “Declaration of Independence”
The Book which Exiled Her from the Freud and Lacan Circles in Paris


$ 300

See the description of the inscribed copy above for details on the specific contents of this important and revolutionary early book by Luce Irigaray.

Publisher’s original wraps with black and blue printing to the front and back covers and to the spine. Preserved in the publisher’s glassine wraps. With a former owner’s blue ink signature to the lower right corner of the front free endpaper. Otherwise, an unmarked, near fine copy.
The FIRST Book in Irigaray’s “Elements” Trilogy
Examining Nietzsche from a “Water” Perspective


In this first of her elemental trilogy — followed by Elemental Passions and The Forgetting of Air in Martin Heidegger — Irigaray engages in a critical dialogue with Friedrich Nietzsche in which Irigaray is personified as water. Taking up this highly unusual narrative form, she challenges the “I” of Nietzsche’s philosophy, with a narrative that extends well beyond traditional gendered, historical, and even human limits.

This work shows the heights of Irigaray’s creativity; like water, she invades, corrodes, and ultimately restores the tired, androcentric thread that runs through Nietzsche’s philosophy. With her hallmark irreverence, Irigaray playfully — yet forcefully — chides Nietzsche for his weighty dramatizations and false universals.

Perhaps extending Nietzsche’s poetry past its own limits, this work exemplifies Irigaray’s greater project: to rethink, rather than abolish, works and writers who treated the feminine with uncritical negligence.

Publisher’s original wraps with black and blue printing to the front and back covers and to the spine. The rear cover is very lightly streaked (washed) from contact with some foreign object. But this one small defect hardly detracts from this unmarked and very pretty copy of this intriguing book by Irigaray.

The SECOND Book in Luce’s “Elements” Trilogy
Exploring the “Fire” in Various Philosophers’ Works


Half-title with a list of the author’s other works on the verso + TP + 7-129 + [130] = Printer’s information. Small octavo. First Edition. $ 225

Elemental Passions – the second of her elemental trilogy – is a shining example of Irigaray’s capacity to still retain philosophical rigor while delving into subjects neglected by the common philosophical cannon.

Appearing as a hymn to erotic love, Elemental Passions combs through the various accounts of passionate love in Western philosophy: from Plato’s quasi-religious definition to Hegel’s dry, sober account of the universality of the family, to Beauvoir’s insistence on sexual difference as that which divides men and women in their attitude towards erotic love.

Included in this text is her response to Merleau-Ponty’s “visible-invisible” distinction. For Irigaray, this distinction can only occur after sexual differences have been established as necessary and a melding of the two presupposes, honors and preserves those differences.

Without succumbing to a facile romanticism or to desexed philosophical cliches, Irigaray presents an account of erotic love that asserts itself as integral to her project where the entire philosophical world is redefined through a reconceptualization of outdated male-centric theories.

Publisher’s original wraps with blue lettering to the front and back covers and to the spine. There is a small, old price to the lower rear cover. Otherwise, a lovely unmarked copy.
The THIRD Book in Irigaray’s “Elements” Trilogy
Suggesting that Heidegger Needs to “Take to the Air”


Pursuing a critique of Martin Heidegger, Irigaray aims to think through the sexed dimensions of his concept of “Being”. The inheritor of the Western metaphysical project, Heidegger’s attempts to think of an all-encompassing totality are subverted by Irigaray in this work as she claims that the “Being” which remains ubiquitously immanent is not without sexedness. Exploring the ways that Heidegger’s “Being” privileges a masculine relationship to the earth, Irigaray offers a unique geological reorientation that supports her overall philosophical reorientation to gender.

Attempting to reconcile sexual difference and the necessity of unity, Irigaray moves away from the terrestrial dimensions that preserve this opposition, taking to the air instead. Reaching past the various terrestrial structures which preserve the oppositional relationship as the standard between men and women – the classic forms of human habitation: house, university, business, etc. – Irigaray moves beyond the romanticism and fetishization of the earthliness found in Heidegger’s thought.

Publisher’s original wraps with black and blue printing to the front and back covers and to the spine. A very pretty unmarked copy.

“In An Ethics of Sexual Difference, Luce Irigaray offers the strongest feminist reading in the history of philosophy that I know” [Judith Butler]


In this seminal work, described by Judith Butler as “the strongest feminist reading in the history of philosophy,” Irigaray challenges the most significant thinkers in the philosophical canon from Plato to Levinas.

In her readings of Plato’s *Symposium*, Aristotle’s *Physics*, Descartes’ *Passions of the Soul*, Spinoza’s *Ethics*, Merleau-Ponty’s *Visible and Invisible*, and Levinas’s *Totality and Infinity*, Irigaray focuses on relationality and difference and challenges the loaded significance of each in the history of philosophy.

Tackling the fundamental principle of ethics – relationality – at its most basic philosophical level, Irigaray strips bare what is traditionally taken to be essential and necessary as being fatally gendered and constructed.

Expanding her critique from there, Irigaray examines how traditional dualities – self/other, subject/object, inside/outside, form/content, essence/existence – preserve hidden gendered biases which favor and privilege the androcentric perspective.

Ultimately, Irigaray argues that women can take the lead for a total reevaluation of ethical principles, asserting that their outsider-ness to traditional philosophical concepts is an asset and point of departure for a new conceptualization of what it is to be ethical, and what it means to relate to the sexually different other.

Publisher’s original wraps with black and blue printing to the front and back covers and to the spine. A lightly tanned copy – both on the covers and the text pages. Otherwise, an excellent, unmarked copy.
A Structural Reformulation of the Mind-Body Problem


In this collection of essays, Irigaray exhibits her wide range as a writer, moving from clinical case studies to stylized prose. Elaborating on material gathered while working on her dissertation on the language used – or not used – by patients with dementia, Irigaray takes a clinical approach to a wide variety of both mentally ill and normal analysands in order to expound a cohesive and unified theory of the subject which refutes the contention that the “normal” is identical to the universal.

While taking seriously the discrepancies of speech from subject to subject, Irigaray argues that a primary and universal feature of speech is its unavoidable interconnection with the experiences of the body. Examining the discourse of scholars, poets and philosophers, Irigaray argues that, in addition to historical and situational context, the spoken – or written – word is necessarily indexed to the experience of the body. With her insistence on the inseparability of bodily experience and speech, Irigaray offers an unconventional structural reformulation of the long-standing mind-body problem.

Publisher’s original wraps with black and blue printing to the front and back covers and to the spine. An unmarked, near fine copy.

**Irigaray Offers a Variety of Political and Autobiographical Commentaries**


A collection of lectures given by Irigaray, this work contains some of her most accessible – albeit sophisticated – feminist commentaries on social and political phenomena. A fine example of her skill as a theologically inclined legal and political theorist and as a semi-autobiographical writer sensitive to the reality of lived experience, this collection includes some of her most notable short works, including “*Body against Body: In Relation to the Mother,*” a seminal work of late 20th-century feminism.

Publisher’s original wraps with black and blue printing to the front and back covers and to the spine. An unmarked, near fine copy.
Do Men and Women Speak the Same Language?

An INSCRIBED Copy


$750

With a signed 9-line inscription on the half title page. “A Simone Weil, ce début de recherches sur la sexuation de langage pour que l’Europe – le monde – soient de culture, d’amour, et non seulement en une langue” (To Simone Weil, this beginning of research on the sexuation of language so that Europe – the world – can become a culture of love, and not only in one language)

[NOTE: this is not inscribed to THE Simone Weil – who died in 1943]

In this original analysis of the interaction between men, women and language, Irigaray attempts to answer a fundamental question: *do men and women speak the same language?*

Beginning with a psychoanalytic reading of the grammatical differences inscribed in masculinity and femininity, Irigaray works through the feminine versus masculine linguistic differences in narratives that she observed during her career as a psychoanalyst. Returning to her training with Lacan, Irigaray considers the linguistic differences between a spoken subject versus the speaking subject, elaborating on the corresponding gendered dimensions of each.

Arguing that there is a gendered difference in both what is said and how it is said, Irigaray boldly contends that men and women do, in fact, speak different languages. Considered not only to be an important text in feminist and gender theory, this is also an innovative and unusual contribution to the intersections of linguistic, psychoanalytic and literary theory.

Publisher’s original wraps with black lettering on the front and back covers and to the spine. The title and author’s name on the front cover appear on a red field. In the middle of the front cover is a line drawing of a cute dog (?). The spine is lightly creased down the center from reading, but other than this, it is an unmarked, near fine INSCRIBED copy.
Do Men and Women Speak the Same Language?


$ 250

See the description of the inscribed copy above for details on Irigaray’s brilliant exploration of the differences exhibited by male and female speakers.

Publisher’s original wraps with black lettering on the front and back covers and to the spine. The title and author’s name on the front cover appear on a red field. In the middle of the front cover is a line drawing of a cute dog (?). There is also a small, old price-sticker to the lower right edge of the rear cover which has been mostly worn away. Finally, there is also a very faint small stamp to the front free endpaper in blue: “Vente Finale” (Final Sale). Otherwise, this a lovely and eminently collectible copy of this book.

The First Edition of _Essere Due_ – Originally Published in Italian


In this scarce first printing (the book was first published in Italian), Irigaray explores the possibilities and the need for differences. Creatively borrowing from linguistics, philosophy, ethnography, history and archetypes, Irigaray skillfully re-evaluates the dualisms that constitute social experience – the inner and outer self, me and you, us and them, visible and invisible, described and ineffable, present and absent. While agreeing that social relations cohere around these troublesome two-steps, Irigaray refuses to agree that these dualisms are gender-neutral. She also dismisses the idea that gendered dualisms prevent coherence and unity. Instead, she invokes the “two-ness” of Being, preserving the immanent ubiquity of Being, but shattering its monolithic form. For Irigaray, Being is multiple, and, as such, true living requires careful attention to and space for internal and external differences.

Tactfully avoiding archetypes while exhibiting the common touch, Irigaray assesses typical feminine experiences — daughter, mother, maiden, bride, princess, queen — in order to describe how the basic dualities of social relations manifest themselves from an explicitly and specifically female point of view. Taking another turn in her wider and ongoing project, this book does not provoke or incite; but rather, it is a shining example of her capacity to playfully and gracefully reconfigure, rather than to revolutionize.

With the publisher’s original dust wrapper (illustrated with a detailed floral pattern) over the publisher's original orange wraps (with black lettering on the front and back panels and the spine). The former owner’s name and date (1995) along with the single word “SOCIOLOGIA” to the front free endpaper in black ink. Otherwise, a very pretty copy of this scarce first printing of one of Irigaray’s most important later works.

An INSCRIBED Copy of the First French Translation of _Essere Due_


$ 350

With a signed 9-line inscription on the half title page: “à Christine, mais surtout renaître e’elle et retourner à elle en souhaitant qu’elle trouve quelques joies et lumières dans la lecture de passages du livre” (to Christine, but above all to be reborn and return to herself and wishing that she finds some joy and light while reading passages of this book)

The first French translation of _Essere Due_ [see above] which was originally published in Italian three years earlier.

Publisher’s original printed wraps with a colorful design and lettering to the front cover and red and black printing to both the spine and the rear cover. Preserved in the publisher’s original glassine wraps. An unmarked, near fine INSCRIBED copy.
Être Deux

Luce Irigaray

Grasset

à Christine,
ÊTRE DEUX
mais surtout
venez d’aller
et reviendront
e en souhaitant qu’elle
trouve quelque fois
et lui revient dans
la lecture de
l’œuvre du livre
Luce Irigaray

For Alma and Bernard,
To Be Two
with the hope that
they will find in my book
words for their love

Luce Irigaray

to be two
An INSCRIBED Copy of the First English Translation of Essere Due


With a signed 4-line inscription on the half title page: “To Hina and Gerard / with the hope that / they will find in my book / works for their love / Luce Irigaray”.

The first English translation of Essere Due [see above] originally published in Italian in 1994.

Publisher’s original printed wraps with black lettering on white and red fields for both the front and back covers. Spine with black lettering. It is possible that the small band of fading along the spine-edges of the front and back covers has been caused by the sun, but it is just a likely that this is publisher’s design element. Otherwise, an unmarked and near fine INSCRIBED copy.

An INSCRIBED Copy of Irigaray’s Exploration of the Lack of Connection Between East and West


With a signed 6-line inscription on the half title page: “Pour Jennifer, pour continuer notre première rencontre et préparer la prochaine” (For Jennifer, to continue our first meeting and prepare for the next).

Continuing her commitment to an interdisciplinary examination of more universal experiences, Irigaray focuses on an experience which is indisputably universal: that of breathing. Irigaray's focus on breath in this book is a natural outgrowth of the attention that she has given in previous books to the elements—air (L'Oubli de L'Air Chez Martin Heidegger), water (Amante Marine de Frédéric Nietzsche), and fire (Passions élémentaires).

A flow between material and immaterial, body and spirit, the breath — central to philosophies emerging from within the Yogic tradition — is neglected in European philosophy, even in its more concerted attempts to take seriously its Eastern counterparts. Documenting her experience as a novice Yogini and a well-versed reader of Western philosophy, Irigaray narrates her blended perspective which bridges these two philosophies.

Original publisher’s colorfully printed wraps with author and title appearing in a red field. The former owner’s name (Jennifer Takhas?) in ink to the front free endpaper. Otherwise this is an unmarked and near fine INSCRIBED copy.
An *INSCRIBED* Copy of Her Radical Re-Evaluation
of Adam and Eve and the Rise of Monotheism

*In the Beginning, She Was*, Bloomsbury, London & New York, 2013. Half title with a list of the author’s other works on the verso + TP + [v]-vi = Contents + [vii]-viii = Acknowledgements + [1]-162 + 2 blank leaves, Octavo. **First Edition. $ 400**

With a lovely signed 9-line inscription on the half title page: “To Ivonne, / with the hope that / my words could / help her to meet / with nature, also / in herself, and / cultivate it / Luce Irigaray / 7 June 2013”.

In this recent book, Irigaray considers inventive and unusual alternatives to the trials and tribulations of Western modernity.

Returning to the themes embodied by the wandering man — alienation, nostalgia, and aimlessness — Irigaray recapitulates the cautionary story of Adam and Eve not as having figuratively occurred in the past, but as a framework constantly occurring in the present. The paradisiac potential of the I-You relationship is thwarted by the withdrawal of the woman, which leaves an absence that is filled by man with a divine image of himself.

Retaining the skeptical position popular with Feuerbach and Marx, Irigaray locates monotheism as a key force in man’s alienation, but adds a feminist twist. In the absence of women, man projects a monotheism in which he recognizes himself. Man’s nostalgia is not, as prior modernists would have it, a nostalgia for unity: rather, it is a nostalgia for an impossible femininity. With this emphasis on feminine agency, Irigaray considers alternatives: the genderless creature (reminiscent of the Judaic Golem) or perhaps a feminist humanism, as so dramatically portrayed in the myth of Antigone.

In conclusion, Irigaray emphasizes again the limits of Western logic and its complete failure to ameliorate these wounds.

In the publisher’s colorful graphic designed front cover with printing on the spine and the rear cover. An unmarked and near fine *INSCRIBED* copy.

$150

A very early article by Irigaray in which she begins to explore the notion of sexual difference and language – ideas that she later develops in Speculum of the Other Woman (her second doctoral dissertation of 1974) and in several of her later works.

Also including an article by Lacan (Responses a des etudiantes en philosophie).

Publisher’s original printed wraps. A near fine copy of this early work by Luce.


$100

An early article in which Irigaray explores the speech patterns of schizophrenics and demented patients in the hope of developing a model that would shed light on the unconscious and pre-conscious structures which determine our speech.

Publisher’s original wraps with just a bit of wear and some very light blue ‘smudging’ to the lower edge of the front cover. Otherwise, a lovely copy.


$125

An early article by Luce Irigaray in an issue of L’Arc dedicated to the ideas of Sigmund Freud. Here she defines fantasme as the primordial structuring of the subject and then offers her observation that a linguistic analysis, even a summary one, of the ways in which patients use infinitive verbs (to live, to grow, to eat, etc.) reveals the types of subject-object relation that they presuppose. Use of such verbs express, above all, an inherent dynamic rather than true temporality.

Publisher’s original wraps. Overall, a near fine copy.
An early paper by Irigaray (co-authored with Jean Dubois) in which she explores the relationship between linguistics and psychoanalysis.

The book contains 11 other papers including:

Some Aspects of the Relation between Theory and Method;
Method and Theory in the Perspective of Anthropological Linguistics
Method, Theory and Phenomenology
Behavioral Tests in Linguistics
The Method of Universal Grammar
One Instance of Prague School Methodology: Functional Analysis of Utterance and Text
Basic Principles of the Comparative Method
Theory-Building in the Descriptive Approach
Hierarchy in Language
A Structural View of Sociolinguistic;
Experimental Method in Psycholinguistics
Linguistic Method in Ethnography

Publisher’s original dust jacket over blue boards with gilt lettering to the spine. Former owner’s small stamp “James M. Edie” (the noted American phenomenologist) to the top right corner of the front free endpaper. Overall, a lovely copy of this scarce book/paper by Irigaray.

This early article by Irigaray is a critical re-reading and deconstruction of Plato’s “Allegory of the Cave”. She offers a psychoanalytic reading of the “Allegory” in which the lover of wisdom’s path to Truth originates in the materiality of the cave/womb and culminates in the rediscovering/revealing/unconcealing of the Truth of the immateriality/immortality of the essence of Being.

Later that same year, this essay was incorporated as the last chapter in Speculum of the Other Woman in which Irigaray’s larger project was to deconstruct major texts in psychoanalysis and philosophy, offering a reading in which such texts construct a phallocentric conception of subjectivity that relegates the feminine to a material, embodied, non-subjectivity.

Publisher’s original wraps which show only the lightest bit of of aging. A lovely and well-preserved copy of this early and important piece by Irigaray.

$125

An early article by Luce Irigaray in an issue of *L’Arc* dedicated to the ideas of Jacques Lacan.

Here she argues that the matter – and the embodied experience – of fluidity provides a productive framework through which both to understand and to problematize the conditions in which femininity is excluded from the “ruling symbolics” and “proper order.”

Including articles by Lacan, Catherine Clement and others.

Publisher’s original wraps with just a bit of edgewear. Overall, a very pretty copy.


$95

An early article by Luce Irigaray on the position of women in the economic system of Western society. Here, Irigaray argues that women occupy the position of currency itself, as a mode of exchange between men. Within a male-dominated world, the social value of a woman is determined by her value relative to men, preventing her from any sincere authenticity insofar as she participates in this economic system.

Harking back to Lacan, she argues that this is not all women are: the female body is split into two parts, her exchangeable, socially valuable body – which is an expression of male valuation – and her “natural” body, which belongs to herself, outside of social status.

Original publisher’s wraps with light wear to edges. Spine lightly sunned.


$125

An early article by Irigaray on the subordination of women in language where she focuses specifically on the “traditional phallo-logocentricness” that she sees built directly into all aspects of our language.

Two years later, this article was incorporated wholesale as chapter (pp. 67-82) in her third book *Ce sexe qui n'en est pas un* (This Sex Which Is Not One).

Publisher’s original wraps with just the lightest signs of wear to the covers. Overall, an amazingly well-preserved copy.

$85

An early interview of Luce Irigaray by noted novelist and philosopher Catherine Clement covering a wide range of topics on the subordination of women in culture and language.

*With an “Irigaray-Speculum” cartoon featuring Wonder Woman incorporated into the header for this article.*

Publisher’s original wraps showing some mild signs of use. Overall, a lovely copy.


$85

In "A Natal Lacuna" Irigaray offers Unica Zurn as an example of the failure of a woman to be both artist and woman. She stresses Zurn's fragmentation and the absence of a female “ideal self” which would have allowed her to sublimate the persecution-drives that led to her eventual suicide and, in Irigaray's view, also prevented her from finding her artistic identity as a woman.

Publisher’s original wraps with the original printed band overlaying the covers. Both the wraps and the printed band show light evidence of wear, but this is nonetheless a very collectible copy of this interesting piece by Irigaray.


$85

In her critique of Elisabeth Shussler Fiorenza’s classic work, *In Memory of Her*, Irigaray offers her own theological reflections on Jesus’ significance and her thoughts on how the Christian witness of Christ might have been very different had his women followers written of their experience of his incarnation and been the ones to transmit the Eucharist in memory of him—and of her.

Publisher’s original wraps with a bit of light wear and a sun-faded spine with the title re-written in ink. Overall, a very nice copy.
“The questioning of any and all entities, including belief and its objects, is one of Christianity's most impressive legacies…”

Along with Luce Irigaray, Kristeva is considered by many to be one of – if not the – most important French theorists of the 20th century. She is the prolific author of over 30 books, ranging from prose, creative non-fiction, and novels to widely cited philosophical and theoretical texts. After moving from Bulgaria to Paris in her early 20s, Kristeva’s intellectual prowess was quickly recognized and she soon rose to the forefront of French theory. Her dissertation, *La Révolution du langage poétique (Revolution in Poetic Language)*, is considered one of the most important texts of literary criticism, applauded for its synthesis of psychoanalytic theory, linguistics, and literature. Her ability to seamlessly blend together disciplines to propose new, unusual, and critical ideas remain a hallmark of her creativity.

Her feminism, however, distances itself from the prevailing feminist movement of the time. A structuralist at heart, Kristeva objects to the political movements within feminism that seek simply to place women in positions of power within the already existing power-structure. To do so merely reverses, rather than replaces, the power/powerless ‘master discourse’ she seeks to fundamentally dismantle. Instead, Kristeva approaches exclusivity and oppression at their most basic level, examining how socio-political and economic systems which disadvantage women and marginalized groups are the inevitable result of the ubiquitous functions to be found in the field of linguistics and semiotics.

Kristeva reigns in the world of semiotics. Branching off from linguistic theory – as it was taken up by the popular philosopher of her century – Kristeva proposes a conception of the sign that encompasses anthropology, cultural theory, and philosophy. Her semiotic is closely related to the infantile pre-Oedipal referred to in the works of Freud, an affective domain that operates at the pre-conscious levels whose influence on human life is as diffuse as it is ubiquitous. Decoding both the ways in which we interpret meaning and the ways in which these interpretations are determined by cultural contexts and material conditions, Kristeva’s semiotics transcends the discursive emphasis of socio-linguistic theory, and aims at a revolution in the formulation of relationality itself.

**Kristeva Attacks Standard Linguistics**


$ 400

In this book, Kristeva outlines her ideas about the plurality which necessarily operates within discourse. As an alternative to the traditional duality of monologue and dialogue, Kristeva offers “polylogue” – a discourse that incorporates a diverse array of languages, cultures, media, perspectives, meanings, interpretations, audiences, and speakers.

The book analyzes various practices of symbolization: from the most archaic language to the discourse of the child or the adult and then touches on Renaissance painting and modern literature before examining the current “human sciences”: linguistics, semiotics, epistemology and psychoanalysis.

Crossing pivotal periods for examples – Christianity, Humanism, the 20th century – and noting the current ineffectiveness of the old codes, she calls for the affirmation of a new identity and a new meaning. Kristeva constantly raises the question of the speaking subject and demonstrates that the only acceptable positivity for modern times is to be found in the multiplication of languages, logics and powers.

We must adopt, she says, Polylogue – the pluralization of rationality – if we are to effectively respond to the current crisis of Western Reason.

Some mild edge-wear to wraps and some sunning to spine.

In this essay, Kristeva emphasizes the para-grammatical tendency in poetry and poetic discourse, referring to its inability to form grammatically correct sentences. In a language that refuses grammatical standards – thus ensuring meaningful communication – how can signs possibly acquire significance? The absence of grammar, Kristeva argues, is a void of possibility. Removed from the constraints of classic Indo-European grammar, poetry can emerge into and exist in a more dynamic space, where what was previously unthinkable can be brought into the realm of meaning.

Light stains on front cover and some spotting on fore-edge of book.

“Lengendrement de la Formule” (Generating the Formula) Seuil, Paris. 2 volumes in Tel Quel 37 & 38. Paris: Tel Quel, 1969, [Kristeva’s articles appear on pp. 34-73 and 55-81 respectively], Quartos. First Editions. $300

Here, Kristeva introduces her theory of the “dynamized” text: a text that remains malleable and manipulable by toying with the formulation of the signifier. Continuing the project outlined in her dissertation, La Révolution du langage poétique, she argues that the formulation of the signifier as it appears in the text can become a political act. To support her argument, Kristeva describes levels of the text: the level of the pheno-text, or the signifier’s appearance (as split from its meaning), and the level of the geno-text, or the register of cultural interpretation. In doing so, Kristeva aims to open up the ways in which the signifier can by manipulated by the author and reader of the text, a manipulation that may provide inspiration for other forms of political thought.

Mild wear to edges, the front cover of #38 is slightly bent at bottom corner. Otherwise, minimal signs of wear. A lovely set.
A VERY Partial Checklist of Women Philosophers

**ANCIENT**
Theano (circa 500’s BC)
Diotima of Mantinea (circa 440 BC)
Apasia of Miletus (circa 470–410 BC)
Hipparchia the Cynic (circa 300 BC)
Hipparchia (late 3rd Century BC)
Pan Chao (circa 45-120)
Makrina the Younger (circa 330—379)
Hypatia of Alexandria (370-415)

**MEDIEVAL**
Anna Comnena (1083-1148)
Héloïse d'Argenteuil (1101–1164)
Hildegard of Bingen (1098–1179)
Christine de Pisan (1364-1430)
Isotta Nogarola (1418-1466)
Olivia Sabuco (1562-1625)
Marie de Gournay (1565-1645)

**17th CENTURY**
Bathsua Makin (1600-1675)
Anna Maria van Schurman (1607-1678)
Anne Bradstreet (1612-1672)
Elizabeth of the Palatine (1618-1680)
Margaret Cavendish (1623-1673)
Christina of Sweden (1626-1689)
Sophia, Electress of Hanover (1630-1714)
Anne Vicountess Conway (1631-1679)
Madam Dacier (1654?-1720)
Damaris Cudworth (1658-1708)
Mary Astell (1666–1731)
Catharine Trotter Cockburn (1679-1749)

**18th CENTURY**
Émilie du Châtelet (1706–1749)
Elizabeth Carter (1717-1806)
Maria Gaetana Agnesi (1718–1799)
Mercy Otis Warren (1728-1814)
Anne Conway (1631-1679)
Catharine Macaulay (1731—1791)
Olympe de Gouges (1748-1793)
Judith Sargent Murray (1751-1820)
Elizabeth Hamilton (1756–1816)
Mary Wollstonecraft (1759-1797)
Mary Hays (1759-1843)
Madame de Stael-Holstein (1766-1817)
Jane Marce (1769-1858)
Sophie Germain (1776-1831)
Lady Mary Shepherd (1777-1847)
Anna Wheeler (1780-1848)
Anna Doyle Wheeler (1785-1848)
Frances Wright (1795-1852)

**19th CENTURY**
Marianna Marchesa Florenzi (1802-1870)
Harriet Taylor Mill (1807-1858)
Margaret Fuller Ossoli (1810-1850)
Ednah Dow Cheney (1824-1904)
Antoinette Brown Blackwell (1825–1921)
Clemence Royer (1830-1902)
Christine Ladd-Franklin (1847-1930)
Emilia Pardo Bazan (1851-1921)
Charlotte Perkins Gilman [Stetson] (1860-1935)
Lou Andreas-Salomé (1861–1937)
Mary Whiton Calkins (1863–1930)
Liuob Isaakovna Akselrod (1868-1946)
Grace Mead Andrus de Laguna (1878-1978)
Marie Collins Swabey (1880-1966)
Katherine Gilbert (1886-1952)
Hedwig Conrad-Martius (1888-1966)
Georgia Elma Harkness (1891-1974)
Dora Black Russell (1894-1986)
Lizzie Susan Stebbing (1885-1943)
Edith Stein (1891-1942)
Susanne Katherina Knauth Langer (1895-1985)

**20th CENTURY**
Dorothy Mary Emmet (1904-2000)
Hannah Arendt (1906-1975)
Alice Ambrose (1906–2001)
Simone de Beauvoir (1908–1986)
Simone Weil (1909–1943)
Isabel Scribner Stearns (1910–1987)
Jeanne Hersch (1910-2000)
Marjorie Grene (1910-1987)
Jeanne Parain-Vial (1912–2009)
Hazel E. Barnes (1915-2008)
Beatrice Hope Zedler (1916-2006)
G. E. M. Anscombe (1919-2001)
Suzanne Bachelard (1919-2007)
Iris Murdoch (1919-1999)
Mary Midgley (1919-2018)
Philippa Ruth Foot (1920-2010)
Ruth Barcan Marcus (1921-2012)
Anna-Teresa Tymieniecka (1923-2014)
"The owl of Athena flies only at dusk"
Georg W. F. Hegel: Preface, Philosophy of Right

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