

Notes on Marginalia



Figure 1: The full collection



Figure 2: The full collection, spines shown.

The collection began, as many intellectual journeys do, with failure and its attendant humiliations. The D I received on my first philosophy paper about Aristotle's *Nicomachean Ethics* was not merely an academic setback but a confrontation with the inadequacy of inherited approaches to understanding. That professor, devoted to Aristotle's systematic dissection of virtue, could not have anticipated that his harsh evaluation would become generative—that it would teach me to read not merely with the mind but with the entire apparatus of lived experience, marginalia becoming the visible trace of this more embodied form of engagement.

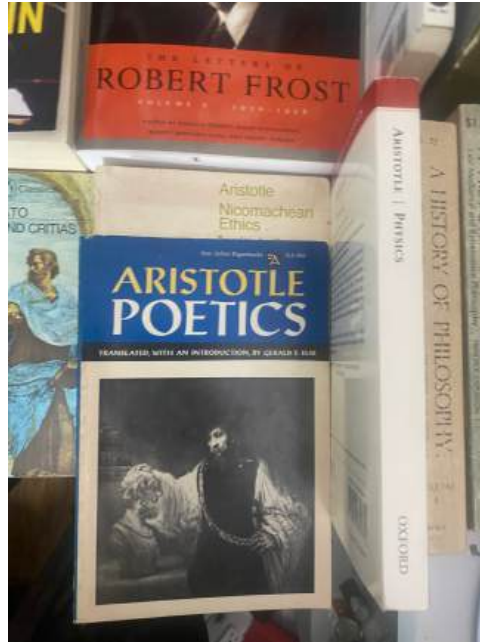


Figure 3: Aristotle books (*Nicomachean Ethics*, *Poetics*, *Physics*)

This methodology of annotated intimacy reveals itself most acutely in my treatment of Tolstoy's *Anna Karenina*, a work I possess in three languages—English, French, and Chinese—each translation offering a different experience through which to examine the novel's central preoccupation with the mathematics of misery. Tolstoy's famous opening—"Happy families are all alike; every unhappy family is unhappy in its own way"—operates as both literary premise and philosophical proposition. In English, the sentence carries a certain declarative authority; in French, it assumes an almost aphoristic elegance; in Chinese, the ideographic structure suggests patterns of meaning that alphabetic languages cannot quite capture. Reading across these versions reveals how cultural assumptions about suffering embed themselves within linguistic structures, and how translation becomes a form of philosophical archaeology.



Figure 4: *Anna Karenina*, in English, French, and Chinese



Figure 5: *Anna Karenina*'s opening page, in three languages.

The genius of this opening lies not in its truth-value—for what could be more questionable than the assertion that happiness assumes uniform expression?—but in its establishment of particularity as the fundamental condition of human experience. Each annotated page of my three editions bears witness to this principle: suffering individualizes while joy homogenizes, sorrow demands narrative while contentment remains inarticulate. This insight bridges the gap between literature's attention to the singular and philosophy's pursuit of the universal. Here I believe that the most profound truths emerge not from systematic analysis but from the patient accumulation of particular observations.

The collection's architecture becomes most visible in the conversation between Borges and Nabokov, two masters of what scholar Patricia Merivale terms "the flaunting of artifice." Both authors construct elaborate games with their readers, yet their playfulness serves profoundly serious ends. Borges's labyrinths—textual, architectural, or metaphysical—create spaces where readers lose themselves in order to find something more essential than their quotidian identity. Nabokov's linguistic acrobatics in works like *The Real Life of Sebastian Knight* and *Bend Sinister* perform similar transformations, using the very excess of literary artifice to gesture toward truths that conventional realism cannot approach.



Figure 6: Featured side by side are: *Selected Poems* by Jorge Luis Borges, and three books by Nabokov A collector's edition (containing *Lolita*, *The Gift*, *Invitation to a Beheading*, *King Queen Knave*, *Glory*, and two Vintage International editions (*The Real Life of Sebastian Knight*, *Bend Sinister*). In other photos of my wall, you can see preserved/pinned butterflies (inspired by Nabokov's lepidopterist hobby).

When Nabokov references Borges in *Ada or Ardor* through the anagram "Osberg," he acknowledges not merely influence but kinship—the recognition that both authors understand literature as a form of philosophical investigation disguised as entertainment. My friend from Peru, who recommended Borges to me, could not have known that this suggestion would illuminate Nabokov's project in return, creating the kind of recursive revelation that characterizes the most meaningful additions to any collection. Books earn their place not through individual merit but through their capacity to unlock new dimensions within works already present.

This principle of reciprocal illumination extends throughout the collection's engagement with Eastern and Western philosophical traditions. Wittgenstein's *Philosophical Investigations*, which

I carried everywhere during a month-long immersion—on trains, in cafes, through the mundane geography of daily existence—argues that meaning emerges from use rather than essence. This insight finds unexpected resonance in Sei Shōnagon's *Pillow Book*, where significance accumulates through the patient cataloging of ephemeral observations rather than systematic argumentation. Both works suggest that wisdom emerges not from theoretical construction but from attention to the texture of lived experience.

Similarly, Murasaki Shikibu's *Tale of Genji* operates according to aesthetic principles that challenge Western assumptions about narrative coherence and character development. The novel's attention to “mono no aware”—the pathos of things, the bittersweet awareness of impermanence—offers a counterpoint to the more aggressive forms of analysis found in Western philosophy incorporated later in this collection. When placed alongside Kawabata's *A Thousand Cranes*, with its similarly delicate attention to beauty and loss, these works suggest that Japanese literary tradition has developed sophisticated methodologies for approaching questions that Western thought tends to address through abstraction rather than embodiment.

The collection's treatment of grief reveals perhaps its deepest philosophical coherence. Carson's *Nox* transforms mourning into material practice—the physical act of unfolding the accordion-structured book mirrors the temporal process of working through loss. Lispector's *Complete Stories*, with their strange interior logic and attention to psychological minutiae, approach sorrow from an entirely different angle, suggesting that grief disrupts not merely emotional equilibrium but the fundamental categories through which we organize experience. When read alongside Foucault's late investigations into consciousness and transformation—*The Last Man Takes LSD* representing his final attempt to theorize altered states—these works reveal how extremes of experience, whether ecstatic or sorrowful, expose the contingency of ordinary consciousness.

The physical properties of these books also matter immensely. Dante's *Italian Commedia*, gifted to me by my brilliant TA carries different interpretive weight than Pinsky's English translation not merely because of linguistic differences but because of the gift relationship that brought it into my possession. That TA, a PhD student from the Università di Bologna whom I later visited in Italy, understood something crucial about how knowledge transmits itself. Ideas, like marginalia, require not merely intellectual comprehension but emotional investment, not merely reading, but relationships and an understanding of the exterior world.

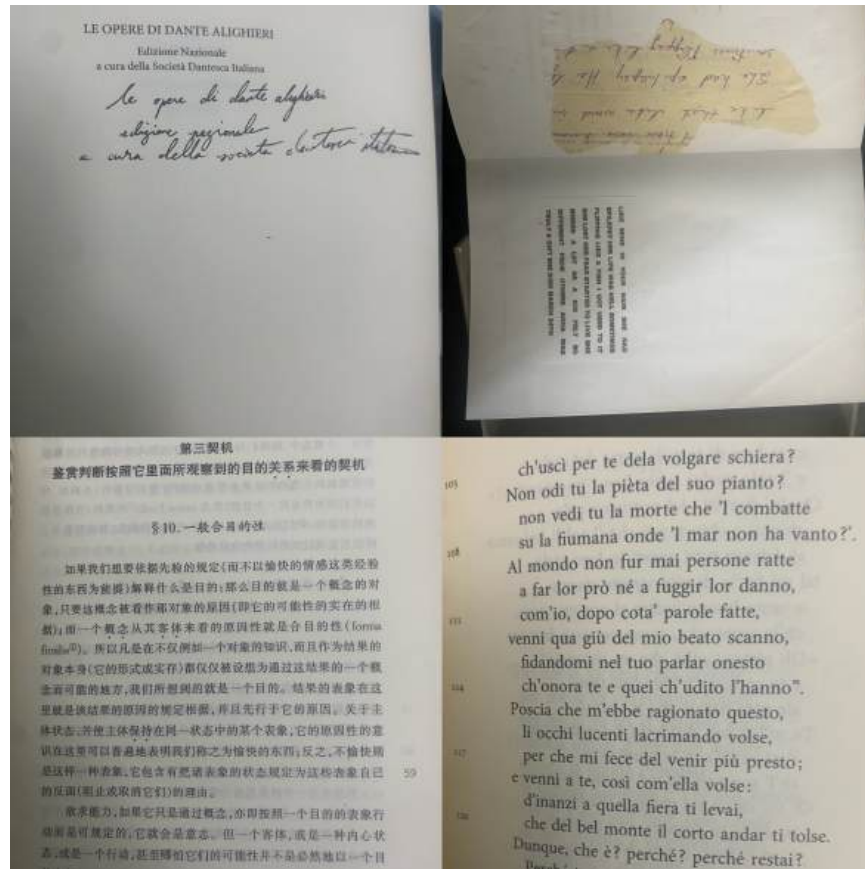


Figure 7: Upper left: annotated inner cover of *Le Opere Di Dante Alighieri*, in Italian; lower left: Kant in Chinese; upper right: marginalia annotations; lower right: text of Dante in Italian.

This insight extends to my acquisition of Žižek's works, who first through Instagram Reels where his thick accent functioned like a philosophical puzzle in itself. The progression from digital fragment to physical book mirrors Žižek's own theoretical method, which treats popular culture as a legitimate site for philosophical investigation. His habit of referencing nearly every philosopher from the past—Aristotle, Wittgenstein, Foucault, Nietzsche appearing in promiscuous theoretical combinations—reflects the collection's own methodology of seeking unexpected connections across traditional boundaries.

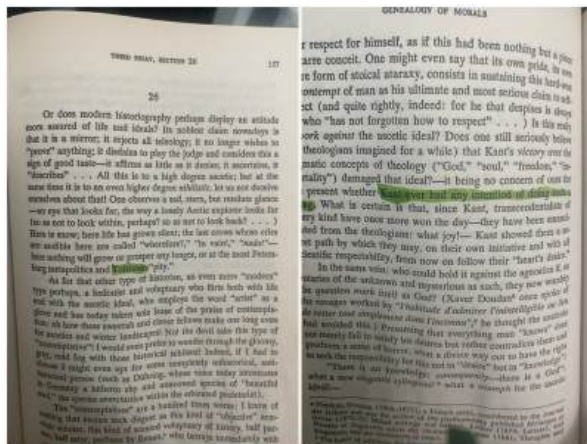


Figure 8: Nietzsche referencing Tolstoy and Kant in *On the Genealogy of Morals*



Figure 10: Gould and Bernstein making an appearance in each of their books.

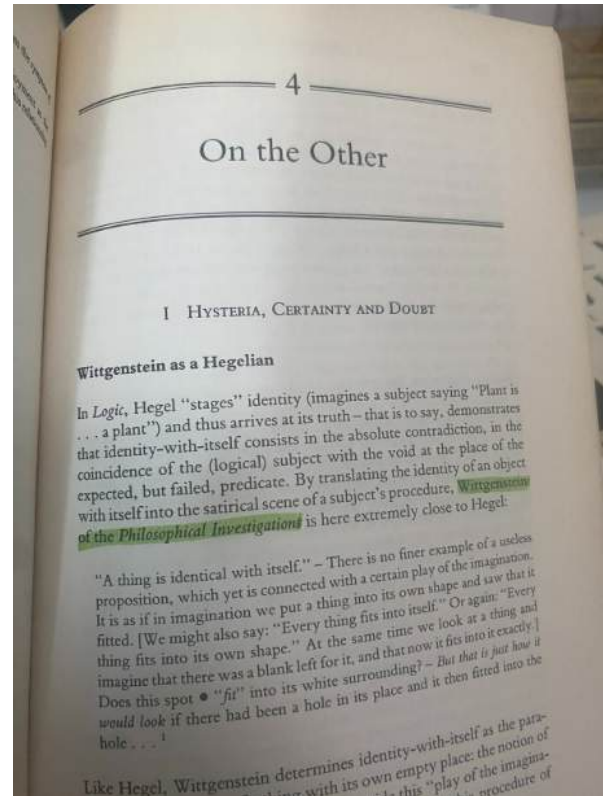


Figure 9: Žižek referencing Wittgenstein's *Philosophical Investigations* in his *For they know not what they do - Enjoyment as a political factor*

Perhaps most significantly, the collection's marginalia practice transforms solitary reading into collaborative investigation. Each annotation represents not merely personal response but participation in ongoing cultural conversation. When I marked every animal reference in Dick's *Do Androids Dream of Electric Sheep?*, I was tracking how the novel uses species distinction to explore questions of authenticity and empathy. In terms of other annotations, I was reading Gould writing about Bernstein and Bernstein writing about Gould in their respective books. Other biographical and epistolary books in my collection, from Woolf to Fitzgerald to Mailer and Frost, all cross-reference each other. These marks become part of the book's meaning, creating what might be called "biographical sediment"—the accumulated traces of engaged reading that transform mass-produced objects into unique documents.

What emerges from this methodical attention to interconnection is more than a personal library, but argument made in books about how knowledge travels across cultural and temporal boundaries, how grief and wisdom interweave, how the most profound truths often emerge from the patient juxtaposition of seemingly disparate elements. In building this collection, I have discovered that meaning resides not within individual texts but in the spaces between them—in the conversations that emerge when Tolstoy's insights about family unhappiness encounter Borges's meditations on infinity, when Carson's material experiments illuminate Wittgenstein's investigations into language, when Eastern aesthetics of impermanence offer fresh perspectives on Western philosophical problems.

This is collection as intellectual autobiography, each book representing not merely personal taste but a stage in ongoing self-education. The marginalia unifying these volumes bears witness to a mind in dialogue with itself across time, creating what amounts to a palimpsest of understanding—layer upon layer of thought, each new reading revealing previously invisible connections. In this sense, the collection functions simultaneously as mirror and map: reflecting the particular trajectory of one mind's development while charting territories of human understanding that extend far beyond any individual's experience.

When Anne Carson spoke of grief at Georgetown—her voice carrying that particular quality of subdued authority that emerges from having traversed the geography of loss—I understood that I was witnessing not merely a reading, but a demonstration of how sorrow transforms into art. Her *Nox*, folded like origami from a single sheet, is both artifact and argument: that mourning requires not just words but form, not just content but a container. This revelation illuminated what had been, until that moment, an unconscious organizing principle within my collection—the recognition that grief, along with all the other visceral emotions of life, functions as philosophy's shadow language, expressing what rational discourse cannot quite articulate.

In the end, the collection testifies to the generative power of failure, the necessity of cross-cultural dialogue, and the ongoing labor of translating sorrow into wisdom. Each book, marked by the sediment of my engagement, stands as both an artifact of the self and an invitation to future conversation. This is a reminder to myself that the boundaries of understanding are always provisional, always in flux, and always open to the next, unanticipated illumination.

Bibliography

Philosophy & Theory

1. **Aristotle.** *Nicomachean Ethics*. Indianapolis: Hackett Publishing, 1999.

The first philosophy paper I wrote earned a D from a professor who loved Aristotle. This work framed my initial attempt at philosophical writing and became a turning point in understanding ethics and virtue. I selected this edition for its clear and accessible translation, which helped me engage deeply with Aristotle's ethics early in my studies. The concise commentary supports my evolving understanding without overwhelming the original text.

2. **Aristotle.** *Physics*. Oxford: Oxford University Press, 2008.

An analytical foundation for metaphysical thought with extensive commentary, though perhaps questionable as science. I chose this Oxford edition for its authoritative commentary and updated scholarly apparatus. It offers a clear presentation of Aristotle's natural philosophy that complements my interest in the intersection between metaphysics and empirical observation.

3. **Aristotle.** *Poetics*. New York: Dover Publications, 1997.

Essential for understanding narrative structure and tragedy in a compact, accessible edition. This Dover edition's affordability and straightforward translation make it accessible for repeated close readings of Aristotle's foundational text on narrative and tragedy, essential for my exploration of literary theory.

4. **Foucault, Michel.** *The Last Man Takes LSD*. London: Verso Books, 2021.

Acquired recently, this edition captures Foucault's late thought on altered consciousness and political power, a compelling convergence of themes that enriches my study of philosophy's boundaries. I was tantalized by the title: it explores Foucault's late-stage political and psychedelic investigations. Purchased at Kramers in Washington, D.C.

5. **Kant, Immanuel.** *Critique of Pure Reason*. Trans. Paul Guyer and Allen Wood. Cambridge: Cambridge University Press, 1998.

The cornerstone of Enlightenment philosophy in a rigorous, illuminating scholarly edition. This edition stands out for its rigorous scholarly approach, combining fidelity to Kant's original German with contemporary English clarity. To my studies, it is indispensable for serious study and aligns with my focus on Enlightenment philosophy.

6. **Kant, Immanuel.** *Kant in Brazil*. North American Kant Society Studies in Philosophy, Vol. 10.

This collection expands my perspective by presenting Kant's philosophy within Brazilian academic discourse, reflecting my interest in cross-cultural philosophical dialogues and the globalization of Enlightenment ideas. I found this edition at New North at Georgetown. Explores Kantian philosophy in Brazilian context, broadening the scope of Kant's influence.

7. **Kant, Immanuel. Kangde [康德]. Beijing: Zhongguo Renmin Daxue Chubanshe (China Renmin University Press), 2013.**

A gift from my neighbor—examining cross-cultural philosophical translation. Chinese society has a particular affinity for Kant, whose rigorous exploration of reason, morality, and autonomy may resonate deeply with Confucian values emphasizing ethical self-cultivation and social harmony.

8. **Lévi-Strauss, Claude. *The Savage Mind*. Chicago: University of Chicago Press, 1966.**

My introduction to structuralist thought, fundamental to understanding anthropology and myth. The 1966 edition offers the classic translation that introduced me to structuralist anthropology, pivotal for bridging literary, philosophical, and anthropological perspectives in my collection.

9. **Proudfoot, Michael A., ed. *The Philosophy of the Body*. Oxford: Wiley-Blackwell, 2003.**

A concise collection of essays exploring the philosophical dimensions of the body, addressing topics such as embodiment, perception, and the mind-body relationship.

10. **Nietzsche, Friedrich. *On the Genealogy of Morals / Ecce Homo*. Trans. Walter Kaufmann. New York: Vintage, 1989**

Nietzsche's critique of morality shaped my ethical views. Kaufmann's translation is accessible and lucid. His translation is valued for its clarity and philosophical insight, making Nietzsche's challenging texts more accessible while preserving the original's nuance — vital for my ethical inquiries.

11. **Plato. *Gorgias*. Indianapolis: Hackett Publishing, 1998.**

A crucial work on rhetoric, ethics, and justice—philosophically challenging and rewarding. Hackett's editions are known for their scholarly rigor and helpful introductions, and this one provided a clear lens into Plato's treatment of rhetoric and justice that aligns with my ethical and political interests.

12. **Plato. *Protagoras*. Indianapolis: Hackett Publishing, 1996.**

Explores Socratic dialogue and the nature of virtue. The edition's translation and commentary allowed me to explore Socratic dialogue and the nature of virtue with a balance of fidelity and accessibility, supporting my philosophical foundations.

13. **Plato. *Timaeus and Critias*. London: Penguin Books, 2008.**

Plato's cosmological and mythological investigations. Penguin's edition offered me a widely respected translation that situates these cosmological dialogues within their historical and philosophical contexts, useful for connecting myth and philosophy.

14. **Copleston, Frederick, S.J.** *A History of Philosophy, Volume 2: Wolff to Kant*. New York: Image Books, 1964.

This volume is a cornerstone for understanding German philosophy's development, chosen for Copleston's clarity and thoroughness, making complex metaphysics approachable. It traces the development of German philosophy from Christian Wolff through the towering figure of Immanuel Kant. Copleston presents complex metaphysical and epistemological ideas with clarity,

15. **Copleston, Frederick, S.J.** *A History of Philosophy, Volume 3: Late Medieval and Renaissance Philosophy*. New York: Image Books, 1993.

From scholasticism and humanism, this edition captures a transformative era where metaphysics, theology, and classical revival collide. This bridges scholastic and humanist thought, this edition's detailed survey helps contextualize the intellectual backdrop against which modern philosophy emerged.

16. **Copleston, Frederick, S.J.** *A History of Philosophy, Volume 4: Modern Philosophy—Descartes to Leibniz*. New York: Image Books, 1994.

An essential guide for tracing rationalist thought; chosen for the depth and clarity that support my engagement with the foundations of modern epistemology. It traces the rationalist foundations of modern philosophy, centering on Descartes, Spinoza, and Leibniz—an essential map of early modern thought.

17. **Copleston, Frederick, S.J.** *A History of Philosophy, Volume 5: Modern Philosophy—The British Philosophers*. New York: Image Books, 1994.

Covers Locke, Berkeley, and Hume with clarity and depth—an indispensable account of British empiricism and its epistemological legacy. This volume's thorough presentation of empiricism complements my comparative study of rationalism and empiricism, grounded in a clear, comprehensive text.

18. **Copleston, Frederick, S.J.** *A History of Philosophy, Volume 6: Modern Philosophy—Fichte to Hegel*. New York: Image Books, 1994.

Explores the German idealists with theological sensitivity and philosophical precision—an illuminating study of reason's reach and limits. Its focus on German Idealism aligns with my interest in reason's development and limitations, presented with a theological sensitivity that adds depth.

19. **Wittgenstein, Ludwig.** *Philosophical Investigations*. Trans. G.E.M. Anscombe. Oxford: Blackwell Publishing, 2001.

Read everywhere—on trains, in cafes—taking half a month to complete. Picked up after attending a Georgetown lecture on Anscombe, who transcribed Wittgenstein's work. A cornerstone of my philosophical understanding.

20. **Wittgenstein, Ludwig.** *Wittgenstein's Poker*. New York: Harper Perennial, 2002.

A gripping, vividly narrated account of the famous 1946 encounter between Ludwig Wittgenstein and Karl Popper, capturing the clash of philosophical giants with wit and insight. I discovered this in a used bookstore in New Haven, this book blends intellectual history with storytelling, making complex philosophical debates accessible and engaging.

21. **Žižek, Slavoj.** *The Metastases of Enjoyment*. London: Verso, 1994.

First encountered Žižek through Instagram Reels—his thick accent functioning like a philosophical puzzle in itself, his nasality an interesting choice of diction. Later, through my university's philosophy department, I picked up these two books. They represent some of the most jargonic philosophical discourse I've encountered, as Žižek goes the extra mile to cite nearly every philosopher from the past. I'm certain he references almost all the other philosophers in this collection: Aristotle, Wittgenstein, Foucault, Nietzsche, and more.

22. **Žižek, Slavoj.** *For They Know Not What They Do: Enjoyment as a Political Factor*. London: Verso, 2002.

I chose this edition because it was one of the first Žižek books I encountered physically, after initially discovering him through digital snippets. Its dense, citation-rich text exemplifies the theoretical rigor I wanted to explore. This is where political theory and psychoanalysis merge—compelling and dense exploration of enjoyment in politics.

World Literature

23. **Abe, Kōbō.** *The Woman in the Dunes*. New York: Vintage International, 1991.

First read at 17, struck by how much tension Abe conveyed with sparse language. At 230 pages, I read it in one sitting—sparse, suffocating prose creating a slow procession into darkness and sand.

24. **Alighieri, Dante.** *Commedia*. Annotated edition of *Le Opere di Dante Alighieri*, Edizione Nazionale, edited by the Società Dantesca Italiana.

A gift from my brilliant TA during freshman year History of China II—a PhD student from the University of Bologna whom I later visited. Given to me in Italian.

25. **Alighieri, Dante.** *Inferno*. Trans. Robert Pinsky. New York: Farrar, Straus and Giroux, 1994.

Pinsky's translation preserves meter and music, offering readability while retaining Dante's epic grandeur.

26. **Borges, Jorge Luis.** *Selected Poems*. New York: Penguin Classics, 2000.

A portal into metaphysical poetry and literary labyrinths. His poems and labyrinthine mind are a matter of genius. My friend from Peru recommended him, and I approached him with curiosity as Nabokov describes him as a "genius" in his work *Strong Opinions*. One scholar—P. Merivale—describes them both as authors who employ a technique known as "the flaunting of artifice." How freely one breathes in his marvelous labyrinths! Lucidity of thought, purity of poetry. A

man of infinite talent. Nabokov both honors and satirizes Borges in his later novel, *Invitation of a Small Evening*—for all its attention to "Antiterra" and to anagrammatic satire (for example, "Osberg" for "Borges").

27. **Kawabata, Yasunari.** *A Thousand Cranes*. New York: Vintage, 1996.

Elegant, minimalist prose evocative of beauty and loss—quiet emotional power reminiscent of Anne Carson. Vintage's elegant presentation complements Kawabata's minimalist style, creating an aesthetic match between form and content that resonates with my interest in beauty and loss.

28. **Lispector, Clarice.** *The Complete Stories*. Trans. Katrina Dodson. New York: New Directions, 2015.

A towering work of Brazilian literature—a treasure of strange, interior narratives. Dodson's translation captures Lispector's unique voice with sensitivity and nuance, essential for engaging with the psychological depth of Brazilian literature in my collection.

29. **Murasaki, Shikibu.** *The Tale of Genji*. Translated by Edward G. Seidensticker. New York: Vintage International, 1990.

Monumental work of Japanese literature, read slowly for its lyrical quality and narrative density. This edition's lyrical translation reflects the novel's aesthetic richness and cultural complexity, allowing me to delve into Japanese literary tradition with fidelity and grace.

30. **Sei, Shōnagon.** *The Pillow Book*. Trans. Meredith McKinney. New York: Penguin Classics, 2006.

Insight into Heian court life and aesthetics, reflecting the beauty of lists and fleeting moments. I chose this for its accessible translation and scholarly introduction, this edition illuminates the fleeting aesthetics of Heian Japan, supporting my comparative cultural studies.

31. **Tolstoy, Leo.** *Anna Karenina*. Oxford: Oxford University Press, 2008.

Reading Anna Karenina absolutely floored me. The Rosamund translation is accessible—every section made me pause and think, with tags on every page. This edition's detailed footnotes and contextual essays deepen my understanding of Tolstoy's social and philosophical themes.

32. **Tolstoy, Leo.** *Anna Karenina*. [Folio edition, French]

Reading very slowly in French—a different linguistic experience of the masterpiece. The French Folio edition's luxurious design and authoritative translation offer a different linguistic and cultural perspective on this classic, enriching my multilingual approach.

33. **Tolstoy, Leo.** *Anna Karenina*. 上海译文出版社 (Shanghai Translation Publishing House)

Reading very slowly in Chinese—exploring translation across radically different linguistic systems. The experience of reading in my native tongue, Chinese, through this edition allows me to experience the novel's themes within a radically different linguistic system, deepening my comparative literary analysis.

American Literature

34. **Dick, Philip K.** *Do Androids Dream of Electric Sheep?* New York: Del Rey, 1996.

Love *Blade Runner*—watched the films before reading. I annotated every animal mentioned, fascinated by the interplay between humanity and artificiality. Furthermore, this edition's definitive text supported my close annotation of animal symbolism and questions of authenticity, central to my exploration of identity and technology.

35. **Fitzgerald, F. Scott.** *The Great Gatsby*. New York: Scribner, 2004.

Quintessential American classic. My well-used Scribner edition, heavily annotated, represents both a formative text in my literary education and a personal touchstone for American modernism.

36. **Fitzgerald, F. Scott.** *This Side of Paradise*. New York: Scribner, 2003.

Fitzgerald's debut novel, essential for tracing his development and voice. This edition provides insight into Fitzgerald's early voice, and its clarity complements my study of his literary development.

37. **Fitzgerald, F. Scott.** *Six Tales of the Jazz Age and Other Stories*. New York: Penguin Classics, 1998.

Captures the flamboyant despair of the 1920s—short fiction at its sharpest. I chose this collection for its collection of sharp, emblematic short fiction capturing the 1920s zeitgeist, offering compact examples of Fitzgerald's style and themes.

38. **Fitzgerald, F. Scott.** *F. Scott Fitzgerald*. Edited by Dave Page. Minneapolis: University of Minnesota Press, 2024.

A composite biography weaving together letters, reviews, interviews, and reflections—offering a textured portrait of Fitzgerald's life and legend beyond the Jazz Age myths. Also offers an important characterization of other figures in his life, most primarily his relationship with his wife, Zelda Fitzgerald.

39. **Nabokov, Vladimir.** *Bend Sinister*. New York: Vintage International, 1990.

Nabokov's exploration of political tyranny through his characteristic linguistic playfulness and philosophical depth. Vintage's edition highlights Nabokov's linguistic playfulness and political engagement, central to my literary and philosophical inquiries.

40. **Nabokov, Vladimir.** *The Real Life of Sebastian Knight*. New York: New Directions, 1959.

Nabokov's playful, metafictional style—picked up at Fordham and central to my literary explorations. New Directions' edition introduces me to Nabokov's metafictional experimentation, aligning with my interest in the nature of identity and authorship.

41. **Nabokov, Vladimir.** *Five Novels*. London: Collins (Collins Collector's Choice), 1994.

Includes *Mary*, *The Defense*, *The Eye*, *Glory*, and *Invitation to a Beheading*—a curated selection that traces Nabokov's evolution from Russian émigré stylist to master of metafiction. A collector's edition that highlights the formal daring and psychological nuance of his early novels. This curated collector's edition offers a panoramic view of Nabokov's early career, essential for tracing his artistic evolution in my collection.

Poetry & Experimental Writing

42. **Carson, Anne.** *Nax*. New York: New Directions, 2010.

Picked this up from New North in Georgetown while I was working a graduation shift. I had seen Anne Carson speak earlier in the year at Georgetown—I was utterly enthralled by her calm, unimpressed voice, her dry, sardonic humor. When I told her, "Sorry I'm not going to buy your book because I already have it," her response was perfectly characteristic. This is a particularly special edition: it is printed on one sheaf of paper and is folded many times to create the illusion of a book, then nestled within a neat little cardboard book holder. A haunting meditation on grief and nostalgia—irreplaceable. This was a particularly powerful read for me: I am reminded of other such moving depictions of grief, which is truly one of the most raw and powerful emotions when depicted in literature like this.

43. **Frost, Robert.** *The Collected Letters of Robert Frost*. Cambridge: Harvard University Press, 2016.

Chosen for its comprehensive archival material, this edition illuminates Frost's poetic process and personal struggles, enriching my understanding of poetic creativity.

Letters, Biographies & Cultural Commentary

44. **Bernstein, Leonard.** *The Leonard Bernstein Letters*. New Haven: Yale University Press, 2013.

This collection, found serendipitously at the Fordham campus, reveals the complexities of a musical genius's mind and complements my interest in interdisciplinary connections between music and philosophy

45. **Gould, Glenn.** *The Glenn Gould Reader*. New York: Alfred A. Knopf, 1984.

Gould's own writings offer rare insight into performance philosophy, deepening my appreciation for intellectual approaches to music. I grew up listening to his piano recordings. While some follow him cultishly, I appreciate his philosophical approach to performance—rare glimpses of Gould's intellect beyond the keyboard.

46. **Jackson, H.J.** *Romantic Readers: The Evidence of Marginalia*. New Haven: Yale University Press, 2000.

Reflects my interest in how readers annotate and interact with texts, fitting thematically with my own marginalia practice. This scholarly work on annotation practice resonated with my own marginalia, providing theoretical grounding for my reading methods.

47. **Mailer, Norman.** *Selected Letters of Norman Mailer*. New York: Random House, 2014.

Reveals the combative intellect of one of America's most controversial writers. Mailer's combative intellect and vivid prose offer a contrasting voice in my collection, broadening the scope of literary and cultural commentary.

48. **Erasmus of Rotterdam.** *A Selection from the Letters of Erasmus*. London: Phaidon Press, 1952. First edition, first printing. Hardcover.

A carefully curated collection of Erasmus's letters offering rich insight into his humanist philosophy and the intellectual climate of the Renaissance. This particular edition is noted for its quality and completeness, featuring annotations from a previous owner that add a unique layer of engagement with the text.

49. **Lee, Hermione.** *Virginia Woolf*. New York: Vintage, 1999.

Lee's biography combines scholarly depth with narrative flair, illuminating Woolf's life and work in a way that deeply informs my understanding of modernist literature. This is a definitive and acclaimed biography that illuminates the life, literary genius, and inner world of Virginia Woolf. Hermione Lee combines meticulous research with narrative flair to explore Woolf's personal struggles and lasting impact on modern literature.