

Andrew Lugg

When and why was *Remarks on Colour* written – and why is it important to know?

Der Philosoph will die Geographie der Begriffe beherrschen.
(MS 137, 63a, dated 1 July 1948)¹

The publicity material on the cover of the paperback edition of *Remarks on Colour* states that “[t]he principal theme [of the work] is the features of different colours, of different kinds of colour (metallic colour, the colour of flames, etc.) and of luminosity”.² This description, in all likelihood approved, if not written, by the editor, G.E.M. Anscombe, is misleading. While many of Wittgenstein’s remarks are devoted to the nature and motley character of colour with more than a few on the features of different colours, kinds of colour and luminosity, there is much more in the book, and readers coming to it with the publicity material in mind will almost inevitably get the wrong impression. What is said to be the principal theme is at most a minor one, and it is far from self-evident that Wittgenstein is, as also intimated on the cover, out “to destroy the traditional idea that colour is a simple and logically uniform kind of thing”. An examination of when and why Wittgenstein drafted the remarks of the book shows him to be centrally motivated by questions concerning transparency, questions unmentioned in the publicity material and mostly missed or disregarded in the secondary literature.

Remarks on Colour comprises observations that Wittgenstein penned during the last fifteen or so months of his life. His literary executors – Anscombe, Rush Rhees and G.H. von Wright – apparently reckoned “the whole of this material might well be published, as it gives a clear sample of first-draft writing and subsequent selection”. Anscombe allows that much of the material written not subsequently recycled is “of great interest” but decided – this is more obvious in the German version of her preface – that the chosen “method of publication involves the least editorial intervention” (Editor’s Preface). Judging from how she ended up presenting the material, her thought was that Wittgenstein’s remarks would be most satisfactorily published in three separate units – Part I extracted from MS 176, Part II extracted from MS 172 and Part III extracted from MS 173 (for catalogue numbers see von Wright 1993b). Not without reason Anscombe seems to have considered the relatively small number of other remarks

¹ The philosopher wants to master the geography of concepts.

² References in the text are to the published text. The numbering of the remarks is the editor’s, not Wittgenstein’s.

Remarks On Colour

Adam Geczy



Remarks On Colour:

Wittgensteins Remarks on Colour Andrew Lugg, 2021-02-17 The book is a first detailed discussion of Ludwig Wittgenstein's Remarks on Colour a compilation of writings on the subject from the last fifteen months of his life The origin and significance of the remarks are explained along with a remark by remark guide to what Wittgenstein says In addition to serving as an account of the thought recorded in the text the book provides an interpretation of Wittgenstein's treatment of colour concepts and an account of his distinctive philosophical style Remarks on Colour is shown to be a good way into the philosophy to reveal a great deal about how Wittgenstein approaches philosophy and to bring out features of his thought elided if not missed by more general studies especially those that focus on more finished work

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Wittgenstein's Remarks on Colour Andrew Lugg, 2022-04-05 The book is a first detailed discussion of Ludwig Wittgenstein's Remarks on Colour

Bemerkungen Über Die Farben Ludwig Wittgenstein, 1977 This book comprises material on colour which was written by Wittgenstein in the last eighteen months of his life It is one of the few documents which shows him concentratedly at work on a single philosophical issue The principal theme is the features of different colours of different kinds of colour metallic colour the colours of flames etc and of luminosity a theme which Wittgenstein treats in such a way as to destroy the traditional idea that colour is a simple and logically uniform kind of thing

Wittgenstein on Colour Frederik A. Gierlinger, Štefan Riegl, 2014-10-14 This volume is the first collection of articles dedicated to Ludwig Wittgenstein's thoughts on colour focusing in particular on his so called Remarks on Colour a piece of writing that has received comparably little attention from Wittgenstein scholars The book provides the reader with the state of the art in research on Wittgenstein's thoughts on colour and brings out some of the intricate relations between the Remarks on Colour and other works by Wittgenstein The articles in the book discuss why Wittgenstein wrote so intensively about colour during the last years of his life what significance these remarks have for understanding his philosophical work in general as well as the upshot of his thoughts on colour Contributors to the volume are Andrew Lugg Joachim Schulte Gabriele Mras Richard Heinrich Herbert Hrachovec Barry Stroud Martin Kusch Frederik Gierlinger and Gary Kemp

Wittgenstein on Colour, 1916-1950 Andrew Lugg, 2025-03-06 A study of Wittgenstein on the logic of colour concepts His remarks on the subject in the Tractatus are considered first then the remarks he drafted when he

returned to philosophy after a decade away from it then his treatment of colour concepts during the next two decades followed by the remarks in *Remarks on Colour*. The emphasis is on the problems he examines and the solutions he proposes. His discussion of colour incompatibility is defended. His examination of colour concepts in the 1930s and 1940s is detailed and explained and the remarks he composed at the end of his life considered with an eye to why they were written and what they add to remarks previously composed. It is argued that his aims are different from those normally attributed to him and while he achieves a great deal he does not resolve all the problems he tackles. **Remarks on Colour** Ludwig Wittgenstein, 1984

Colours in the development of Wittgenstein's Philosophy Marcos Silva, 2017-08-01 This book presents and discusses the varying and seminal role which colour plays in the development of Wittgenstein's philosophy. Having once said that 'Colours spur us to philosophize' the theme of colour was one to which Wittgenstein returned constantly throughout his career. Ranging from his *Notebooks* 1914-1916 and the *Tractatus Logico-Philosophicus* to the posthumously published *Remarks on Colours* and *On Certainty* this book explores how both his view of philosophical problems generally and his view on colours specifically changed considerably over time. Paying particular attention to his so-called intermediary period it takes a case-based approach to the presentation of colour in texts from this period from *Some Remarks on Logical Form* and *Philosophical Remarks* to his *Big Typescript*. **Feminist Interpretations of Ludwig Wittgenstein** Naomi Scheman, Peg

O'Connor, 2010-11-01 The original essays in this volume while written from diverse perspectives share the common aim of building a constructive dialogue between two currents in philosophy that seem not readily allied: Wittgenstein who urges us to bring our words back home to their ordinary uses recognizing that it is our agreements in judgments and forms of life that ground intelligibility and feminist theory whose task is to articulate a radical critique of what we say to disrupt precisely those taken-for-granted agreements in judgments and forms of life. Wittgenstein and feminist theorists are alike however in being unwilling or unable to make sense in the terms of the traditions from which they come needing to rely on other means including telling stories about everyday life to change our ideas of what sense is and of what it is to make it. For both appeal to grounding is problematic but the presumed groundedness of particular judgments remains an unavoidable feature of discourse and as such in need of understanding. For feminist theory Wittgenstein suggests responses to the immobilizing tugs between modernist modes of theorizing and postmodern challenges to them. For Wittgenstein feminist theory suggests responses to those who would turn him into the normal philosopher he dreaded becoming one who offers perhaps unorthodox solutions to recognizable philosophical problems. In addition to an introductory essay by Naomi Scheman the volume's twenty chapters are grouped in sections titled *The Subject of Philosophy and the Philosophical Subject*, *Wittgensteinian Feminist Philosophy*, *Contrasting Visions*, *Drawing Boundaries*, *Categories and Kinds*, *Being Human*, *Agents and Subjects* and *Feminism's Allies*, *New Players*, *New Games*. These essays give us ways of understanding Wittgenstein and feminist theory that make the alliance a mutually fruitful one even as they bring to their readings of Wittgenstein an explicitly historical and political

perspective that is at best implicit in his work The recent salutary turn in analytic philosophy toward taking history seriously has shown how the apparently timeless problems of supposedly generic subjects arose out of historically specific circumstances These essays shed light on the task of feminist theorists along with postcolonial queer and critical race theorists to in Wittgenstein s words rotate the axis of our examination around whatever real need s might emerge through the struggles of modernity s Others Contributors besides the editors are Nancy E Baker Nalini Bhushan Jane Braaten Judith Bradford Sandra W Churchill Daniel Cohen Tim Craker Alice Crary Susan Hekman Cressida J Heyes Sarah Lucia Hoagland Christine M Koggel Bruce Krajewski Wendy Lynne Lee Hilda Lindemann Nelson Deborah Orr Rupert Read Phyllis Rooney and Janet Farrell Smith

The Phenomenology of Paint Adam Geczy, 2025-05-29 Analyzing the different modes of appearance and application of the most ubiquitous medium in art and ritual this book examines the aesthetics anthropology ethnography and history of paint The result is a clearly articulated account of both the materiality and phenomenology of paint as substance and idea Beginning with paint as ritual in prehistoric and ancient times it discusses the provenance politics and chemistry of pigments the role of concealment and beautification as paint is applied to bodies the stories and practices of hiding paint by artists and efforts to isolate paint as an essential quantity ending on the philosophical question as to whether paint is separable from colour A phenomenology of paint is in many respects an ontology of the ways we seek to represent and mediate our existence it is the medium for both covering house paint make up to revealing art By exploring paint in a multitude of roles from bodily substances to chemical engineering this study provides a fresh understanding of ritual and representation through this medium that reveals through covering

The Collected Works of Ludwig Wittgenstein. Remarks on Colour Ludwig Wittgenstein, 1998 The Past Masters Collected Works of Ludwig Wittgenstein database comprises the English language translations of the Wittgenstein corpus as published by Basil Blackwell in Oxford

Principles of the Science of Colour William Benson, 1868

Ludwig Wittgenstein: The later Wittgenstein : from Philosophical investigations to On certainty Stuart Shanker, David Kilfoyle, 2002 Wittgenstein scholarship has continued to grow at a pace few could have anticipated a testament both to the fertility of his thought and to the thriving state of contemporary philosophy In response to this ever growing interest in the field we are delighted to announce the publication of a second series of critical assessments on Wittgenstein emphasising both the breadth and depth of contemporary Wittgenstein research As well as papers on the nature and method of Wittgenstein s philosophy this second collection also relates to a broader range of topics including psychology politics art music and culture

Bemerkungen Ueber Die Farben Ludwig Wittgenstein, 1977

Principles of the science of colour concisely stated William Benson (architect.), 1868

Bemerkungen Über Die Farben Ludwig Wittgenstein, 2007-03-21 This book comprises material on colour which was written by Wittgenstein in the last eighteen months of his life It is one of the few documents which shows him concentratedly at work on a single philosophical issue The principal theme is the features of different colours of different

kinds of colour metallic colour the colours of flames etc and of luminosity a theme which Wittgenstein treats in such a way as to destroy the traditional idea that colour is a simple and logically uniform kind of thing This edition consists of Wittgenstein's basic German text together with an English translation **Elucidating the Tractatus** Marie McGinn, 2009-08-06 Marie McGinn provides a clear and original interpretation of Wittgenstein's Tractatus and of its relation to Wittgenstein's later work It is one of the most famous works of early analytic philosophy the interpretation of which has always been a matter for controversy and is currently the focus of considerable philosophical debate **Memoirs of the Royal Asiatic Society of Bengal** Asiatic Society (Calcutta, India), 1911 **Darwinism; an exposition of the theory of natural selection, with some** Alfred Russel Wallace, 1901 **Darwinism** Alfred Russel Wallace, 1890

Remarks On Colour Book Review: Unveiling the Magic of Language

In an electronic digital era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its capability to stir emotions, provoke thought, and instigate transformation is really remarkable. This extraordinary book, aptly titled "**Remarks On Colour**," published by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we shall delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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