

**Philosophy P335 (§ 13649)/
P535 (§ 28458):**

Søren Kierkegaard

Spring 2011

Class Handouts

by

Paul Vincent Spade



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Course Syllabus

Philosophy P335 (§ 13649)/P535 (§ 28458) , Spring 2011: Søren Kierkegaard
Professor Spade, Sycamore Hall 122,

Class meetings: MW 1:00–2:15 p.m., Ballantine Hall 244.

Office Hours

Spade: W 2:30–4:00 p.m. You can try to call my office at 855-0348, but it won't do you a bit of good, since I have my telephone unhooked in self-defense. A better bet is to call the main departmental office at 855-9503 and one of the office staff can leave a note in my mailbox. But the absolutely *best* way to get in touch with me outside office hours is by e-mail at xxxxxxxxxxxxxxxxxxxx. I check that several times a day. **General policy on office hours:** You don't need an appointment during the posted times; just come on by. If your schedule doesn't fit mine, I can, within limits, arrange other times on Mondays and Wednesdays, and occasionally on Fridays, and will be happy to do so, but they do need to be arranged. (Again, e-mail is the best way to set up such an arrangement, or just speak to me after lecture to set up a time.)

Oncourse

Important parts of this course will take place on the University's Oncourse website (xxxxxxxxxxxxxxxxxxxxxxxxxxxx). Here you will find:

- A copy of this Syllabus.
- Announcements relevant to this course.
- A quiz-taking utility, for (almost) weekly quizzes, as described below. (Click on the “Original Test and Survey” link in the menubar on the left of your screen.)
- An “Assignments” utility, where you will deposit all written work for this course (except the quizzes).
- Instructions for how to submit assignments to the Oncourse “Assignments” utility. **Do not overlook this!**
- By Friday, April 22, you will find, immediately below the link to the “Assignments” utility in the menu on the left of your Oncourse screen, a “drop box” where I will deposit one or two one of your classmates' term papers, for which you will write a “peer review.” See below for details.) One or two “peer reviews” of your own term paper will also appear in your “drop box” by the time I submit final course grades.
- A “Post'Em” grade-reporting utility, where you can see your running grades for this course: quiz grades, examination grade, paper grade, comments, etc. (Note : I have to upload these grades manually from my Excel spreadsheet gradebook. So there will be some lag-time between, say, taking a quiz and seeing the results posted on our Post'Em page.)
- An email archive, where you can view messages from me or your classmates relevant to this course. You can send email to xxxxxxxxxxxxxxxxxxxx and it will be automatically

forwarded to all members of this class and deposited in the email archive for later viewing. Note that this feature is to be used only for matters relevant to this class. If you abuse it and start sending random emails to everybody, I'll just have to reconfigure the utility so that only I can send mail through it.

- Our E-Reserves page at the Library.
- Some suggested bibliography, including call numbers at the Wells Library. This page also includes a list of things on E-Reserves.
- An “Extras” page, with links to fun and useful things, including additional primary and secondary sources, picture galleries, lists, etc.
- A discussion of “My Views on Plagiarism.” Please read this carefully. You will be expected to know its contents.
- A page where I will post links to online versions of all class handouts that supplement lectures.

You will be expected to keep current with what is going on on this Oncourse site.

Required texts

- Susan Leigh Anderson, *On Kierkegaard* (Wadsworth).
- Robert Bretall, ed., *A Kierkegaard Anthology* (Princeton)
- Søren Kierkegaard, *Fear and Trembling*, Alastair Hannay, trans. (Penguin)
- Søren Kierkegaard, *The Concept of Anxiety*, Reidar Thomte, ed. (Princeton)
- Søren Kierkegaard, *The Sickness unto Death*, Alastair Hannay, trans. (Penguin)

Optional but highly recommended

- Alastair Hannay and Gordon D. Marino, ed., *The Cambridge Companion to Kierkegaard* (Cambridge). I will assign some readings from this book, and it is well worth getting, although I am not actually requiring the whole thing. A copy is on reserve at the main library.

Topic of the course

This course will be an in-depth study of the great nineteenth-century Danish philosopher and religious thinker Søren Kierkegaard. We'll be reading several of his major works in their entirety, and generous passages from others. Themes we will develop along the way include: the nature of a self, how to choose how to live, the role of factual “evidence” in that choice, the relation between time and eternity and between ethics and religion, the notion of guilt — especially collective guilt for things you didn't personally do — Kierkegaard's analysis of human psychology, particularly his notions of anxiety and despair, his interpretation and defense of Christianity, along with his sustained and vitriolic attack on “Christendom” (the established Church), Kierkegaard's “indirect” method and use of pseudonyms.

First reading assignment

We will spend some time at the beginning of the course (three weeks or so) in setting up the background and context. While this is going on, begin by reading Susan Anderson, *On Kierkegaard* for a quick overview and statement of what I will call the “standard” view. Also for this “standard” view, please read Alasdair MacIntyre’s article, “Kierkegaard, Søren, Aabye,” from the old *The Encyclopedia of Philosophy*, on E-Reserves for this course.

Also, among the first set of readings, please read Bruce H. Kirmmse, “‘Out with It!’ The Modern Breakthrough, Kierkegaard and Denmark,” Chap. 1 of *The Cambridge Companion to Kierkegaard*. Early in the second week of classes, please read Merold Westphal, “Kierkegaard and Hegel,” Chap. 4 of *The Cambridge Companion to Kierkegaard*. Then, for our first foray into the primary texts, read pp. 207–31 in Bretall’s *A Kierkegaard Anthology* (passages on “subjectivity” from Kierkegaard’s *Concluding Unscientific Postscript*). After that, *Fear and Trembling* (all of it). That will be plenty to get you started. For a more detailed schedule of readings (insofar as that can be determined before we actually get into the course), see the tentative schedule of events, below.

Course requirements

Students will be required to take a series of eleven weekly **quizzes**, write an essay-type **mid-term examination** and a **term paper**. In lieu of a final examination, you will be asked to write one or two “**peer reviews**” of papers by your classmates. (Undergraduates taking this course under the P335 number will write one such peer review. Graduate students taking it under the P535 number will write two. For further details and instructions, see below.)

Online submissions of written work

All written work for this class — the weekly quizzes, the mid-term, term paper, and peer reviews — will be submitted online in digital form. Quizzes will be conducted through the Oncourse “Original Test and Survey” utility on our course site. You will be able to take any “active” quiz, and to view the results of your previous quizzes. Your mid-term, term paper, and peer reviews will be submitted as word-processor files via the Oncourse “Assignments” utility on our site. There are several advantages to doing it this way:

- All submissions are time-and-date stamped, so there is absolutely no question when something is turned in.
- Materials can be graded and returned to you with comments via the same utility, so that both you and I have complete copies of both the original and the commented and graded version.
- Materials submitted in this way are easily subjected to a “plagiarism check” using TurnItIn.com. **Please note:** As a result of long-term experience with online plagiarism in my classes, all written materials submitted for this course (except the quizzes) will be routinely subjected to such a plagiarism-check without any prior reason for suspicion.

Quizzes

Kierkegaard's thought is jargony, can be technical and is full of subtle distinctions. It is absolutely necessary, therefore, to be sure we have all that stuff straight before we go blathering on about general "themes." And it necessary to do this as we go along, not in one big rush right before the end of the semester. Accordingly, there will be a series of weekly twenty-point quizzes, beginning the second week of classes. There will a total of eleven of them. For instructions on how to take them, see above. The quizzes will be available to take any time between Wednesday 2:15 p.m. (the end of class) and Sunday midnight. You can take each quiz only once, but you can spend as long as you like on it. You can access the quiz and print it out, if you wish, before you actually submit it. You can use your texts, notes and any other resources at your disposal (including talking to one another) — in fact, I hope you do. In short, there is virtually no way to cheat on these quizzes (short of having someone else take it pretending to be you). Their purpose is not to be tricky or hard (although Kierkegaard is hard all by himself), but simply to verify that you have mastered the nuts and bolts of the material. The first such quiz will start on **Wednesday, January 19, at 2:15 p.m.**, and will be available to take until **Sunday, January 23, midnight**. (Strictly speaking, that's Monday morning, January 24, at 0:00 a.m.) Each of the quizzes will be of a quite "objective" type, over matters of terminology and the details pertinent to understanding Kierkegaard. By "objective," I mean "multiple-choice" and "true/false," and an occasional "short answer" questions . If you ask how I can dare to give an "objective" quiz in a philosophy course on Kierkegaard, for heaven's sake, the answer is: It's easy! I ask the questions and you give me the answers, that's how.

Mid-Term Examination

The mid-term examination will be of the "take-home" variety. The questions for it will be distributed on **Monday, February 14**, and will be available through the Oncourse "Assignments" utility at that time. It will be due the following **Monday February 21, by 1:00 p.m.** (the start of class). There will be a penalty for late submissions, as described below.

Term paper

The term paper will be due on **Monday, April 18, by 1:00 p.m.** Again, there will be a late-penalty as described below. Your paper should be a philosophical analysis of some fairly extended passage or passages from Kierkegaard himself. In other words, I want your paper to be text-based (and not just an abstract discussion of overall "themes"), but also philosophically sensitive (and not just a "book report"). I will provide further advice on your paper, and some suggested topics, as we get into the semester.

Peer Reviews

By **Friday, April 22**, you will find in your Oncourse drop-box (which will become available at that time) a file containing the text of one or two papers by your classmates. (Undergraduate students taking this course under the P335 number will get one, graduate students taking this course under the P535 number will get two). As best I can, I will remove all identifying marks

from these papers, so for your purposes they will be anonymous. (You can help by not putting your name on your paper, either in a title or in a running header. I can keep track of whose papers are whose.) Download the files, print them out, and read them. Then write up detailed comments and the grade you would assign to the paper. In effect, I am asking you to grade the paper just as your own paper will be graded by me. (My grade on the original paper is the one that will count!) Go back to Oncourse and upload your review to the appropriate assignment in the “Assignments” utility. I will forward your review to the original author. (Please do not identify yourself in your reviews.) Note: These peer reviews will not be calculated in figuring your final course grade, but they are a required component of this course, and I will read them to make sure you take the assignment seriously. After everything is finished for the semester, I will upload reviews of your papers to your drop-box so you can benefit from your peers’ feedback. (Note that while I will try hard to make sure everyone’s paper gets a review, this may not work out if you turn your paper in late!)

Peer reviews will be due by **5:00 p.m., Wednesday, May 4**. (Note the odd time. This is the beginning of the final examination period reserved for this course. They will be subject to a *late penalty*, as described below. They will not be accepted (and in fact *nothing at all* will be accepted) after **7:00 p.m., Wednesday, May 4**, the end of the final examination period for this class.

Grades

Your course grade will be figured on the basis of three components: **(1)** your quizzes (35%), **(2)** your mid-term examination (30%), and **(3)** term paper (35%). Here’s how it will work: First, I will tally up your total number of points (that is, the total number you got right) on all the quizzes, discarding your lowest quiz grade. (This allows you to miss one quiz, or to do badly on it. **Please understand**: This is not a “freebie.” It is designed to allow you get ill, or to have something unexpected come up. If you miss your one quiz early in the semester, don’t expect to get another one dropped if some emergency arises. The quizzes are available for several days, so you can easily get them done before taking off for, say, a weekend trip.) I will then take the top two such total quiz scores and average them. This average will be what I call the “base” score. The “base score” will count as 100% of the quiz-component of your final course grade. What I will call your “adjusted quiz score” will be calculated as simply a percentage of this base score. For example, the absolute maximum number of possible points is 220 points (11 quizzes x 20 points each). I will automatically drop your lowest score, and call the result your “raw” score. (If you miss a quiz, it counts as a zero.) So the maximum possible “raw” score is 200 points. If your own “raw score” is 175, and the two highest raw scores in the class are 190 and 180, say, I will take the average of 190 and 180 — which comes out to 185 — as the “base score.” Thus 185 points = 100% on the quiz component. Your own “adjusted quiz score” will therefore be 175/185, or 94.59%. I’ll round that up to 95%. The purpose of taking the average of the top two raw scores in the class as the “base” score is to provide some protection in case some of the quizzes are just too hard. Your term paper and each question on your mid-term, will be given a letter grade. After adjusting for any late penalty that may be due, this letter will be converted to a numerical value according to the following equivalences:

- A+ = 100%
- A = 97%
- A- = 92%
- B+ = 88%
- B = 85%
- B- = 82%
- C+ = 78%
- C = 75%
- C- = 72%
- D+ = 68%
- D = 65%
- D- = 62%
- F+ = 58%*
- F = 0%

* Note: Don't laugh at an F+. If you turn in an otherwise B+ paper late, it's perfectly possible to get an F+ on it. It's worth more than half an A+! So be grateful.

The mid-term examination will require you to write on more than one question. Your overall grade on the examination will be simply the average of the numerical grades for the questions on it. Finally, I will calculate:

$$(35\% \times \text{adjusted quiz score}) + (30\% \times \text{mid-term examination}) + (35\% \times \text{term-paper})$$

and will convert the final percentage so derived back into a letter-grade according to the following equivalances:

- 100-94% = A
- 93-90% = A-
- 89-87% = B+
- 86-84% = B
- 83-80% = B-
- 79-77% = C+
- 76-74% = C
- 73-70% = C-
- 69-67% = D+
- 66-64% = D
- 63-60% = D-
- 59-0% = F

and that will be the grade you get for the course.

Please read over these procedures so that you understand them. They're not as mysterious as they perhaps look. There will be no exceptions to them. Finally, in each step of this process, where calculations leave a remainder of exactly .5 I will always round in your favor. (When it comes to calculating the "base score," it is to your advantage for me to round down; otherwise, it is to your advantage for me to round up. One additional clause: For really extraordinary work above and

beyond the call of duty, I reserve the right to give a course grade of “A+.” That will be rare, I assure you. Now look, people. This all sounds very complicated, but it really isn’t. Work it through to see how it goes. The basic idea is just that I don’t want to worry about whether an essay on the mid-term, say, is worth 88% or 89%. That level of discernment is beyond my reach. So I’ll assign all the written items (except the quizzes) a simple letter grade. But when it comes to manipulating the grades to figure your final course grade, I’ll convert back and forth according to the above tables. There are a few provisos:

1. You *must* submit the paper, the mid-term, and the peer review(s) in order to pass the course. I don’t care how well you do on the quizzes. If no one else in the class gets a single point on any of the quizzes, and you get all of them, don’t think you can coast through without doing the rest of the work.
2. **There will be no “incompletes” in this course.** Don’t even ask.
3. All papers and examinations for this class will be submitted to Turnitin.com, an online (and very effective plagiarism-checking service the University subscribes to). I will not wait until I get suspicious first; I will routinely submit everything. For my views on what constitutes plagiarism in the sense that bothers me, see the document *My Views on Plagiarism* on our Oncourse site.

Late penalty for papers, examinations and peer reviews

Late papers, examinations and peer reviews will be penalized one letter grade per day or fraction thereof. (For this purpose, a day is a twenty-four hour period starting at the moment the paper or examination is due.)

Miscellaneous policies

About missed classes. Whether or not you come to class is entirely up to you. (For that matter, whether or not you get a degree from IU is entirely up to you.) If you miss one or more classes for any reason (good or bad, it doesn’t matter), please get the notes from one of your fellow students. If you don’t know anyone else in the class, get acquainted; they’re generally nice folks. Don’t expect me to repeat the lecture for you in a private, command performance in my office, or to give you a run-down on the contents of the lecture by e-mail. And above all, **do not under any circumstances ask to borrow my lecture notes**. I’ll be happy to talk with students who do not understand the material, or who just want to discuss things further. But that presupposes that you’ve taken the trouble to get the material first.

Finally, here is the course policy on academic dishonesty: **Anyone found guilty of academic dishonesty on examinations, quizzes or papers for this course will fail the course** and a report will be filed with Dean of Students identifying the “F” as having been given for academic misconduct. (Such “Fs” are not removable by the “FX” policy.) If I have reason to think you are guilty of academic dishonesty, I will ask you to come to my office (or to some neutral corner) and will confront you with the evidence. Academic dishonesty includes presenting, as your own, work that is *not* in fact your own, whether you take it from another student, from a library book, from the Web or wherever. (It also includes knowingly allowing your own work to be

misrepresented in this way as some other student's work.) Cunningly rewording someone else's work, in order to disguise what you are doing, does not make any difference; it's still academic dishonesty if the thoughts behind it are not your own. When in doubt, *always* cite your sources! It's infinitely better to produce something totally unoriginal and say so outright than it is to turn in the very same thing and pretend it's your own. The former will probably earn you a mediocre grade on that piece of work; the latter will earn you a non-removable "F" in the course.

The University Faculty Council and Board of Trustees have adopted certain procedures and safeguards governing disciplinary action in cases of academic misconduct. See the *Code of Student Rights, Responsibilities and Conduct*, especially Part III: "Student Misconduct" and Part IV: "Student Disciplinary Procedures." Copies of the code are available in the Office of Student Ethics and Anti-Harassment Programs (705 E. 7th St.).

If you plan to engage in this sort of behavior, I urge you to familiarize yourself with these materials; I've had lots of practical experience with them.

Tentative schedule of events

Note: The exact list of readings and the exact schedule of when we are going to discuss what is **very** tentative, and this schedule is just to give you a general idea. Additional readings will no doubt be assigned as we go along. But the schedule of examinations, quizzes, and the paper is firm.

- **M Jan 10 Kierkegaard's life and times**
 - Readings: Anderson, *On Kierkegaard*. MacIntyre, "Kierkegaard, Søren Aabye" (on E-Reserves). Bruce H. Kirmmse, "'Out with It!: The Modern Breakthrough, Kierkegaard and Denmark'" (Chap. 1 of *The Cambridge Companion to Kierkegaard*).
- **W Jan 12**
- **M Jan 17 Martin Luther King, Jr., Day. Classes do not meet.**
- **W Jan 19 Historical background: Hegel**
 - Readings: Merold Westphal, "Kierkegaard and Hegel" (Chap. 4 of *Cambridge Companion*.)
 - **Quiz 1**
- **M Jan 24**
- **W Jan 26 Kierkegaard's "spheres of existence"**
 - **Quiz 2**
- **M Jan 31**
- **W Feb 2 Truth as subjectivity.**
 - Readings: Bretall, *A Kierkegaard Anthology*, pp. 207–31 (from *Concluding Unscientific Postscript*).
 - **Quiz 3**
- **M Feb 7 The Knight of Infinite Resignation and the Knight of Faith**
 - Reading: *Fear and Trembling*.
- **W Feb 9 Ethics and Faith in *Fear and Trembling***

- **Quiz 4**
- **M Feb 14**
 - Questions for the mid-term examination distributed in class and made available on the Oncourse “Assignments” utility.”
- **W Feb 16 The aesthetic and the ethical in *Either/Or***
 - Reading: Bretall, pp. 19–108 (from *Either/Or*).
 - No quiz this week, in honor of the mid-term examination.
- **M Feb 21**
 - **Mid-term examinations due in the Oncourse “Assignments” utility by the start of class.**
- **W Feb 23 Indirect communication**
 - Reading: pp. 323–39 (from *The Point of View for My Work As an Author*).
 - **Quiz 5**
- **M Feb 28**
- **W Mar 2 Kierkegaard’s religious epistemology: Learning, recollection, repetition, the possibility of offense.**
 - Reading: Bretall, pp. 134–72 (from *Repetition and Philosophical Fragments*) and pp. 372–418 (from *Training [= Practice] in Christianity*).
 - **Quiz 6**
- **M Mar 7**
- **W Mar 9**
 - **Quiz 7**
- **M Mar 14–F Mar 18 Spring Break. Classes do not meet.**
- **M Mar 21**
- **W Mar 23**
 - **Quiz 8**
- **M Mar 28 Kierkegaard’s analysis of human psychology, anxiety, guilt and original sin**
 - Reading: *The Concept of Anxiety*.
- **W Mar 30**
 - **Quiz 9**
- **M Apr 4**
- **W Apr 6**
 - **Quiz 10**
- **M Apr 11 Kierkegaard’s analysis of “despair”; the development of the “self”**
- **W Apr 13**
 - No quiz this week, because your term-papers are coming due.
- **M Apr 18**
 - **Term-papers due in the Oncourse “Assignments” utility by the start of class.**
- **W Apr 20**
 - **Quiz 11**
- **F Apr 22**
 - **Papers for your “peer reviews” will appear in your Oncourse “Drop box,” which will become available.**
- **M Apr 25 *The Moment* and Kierkegaard’s last two years.**
- **W Apr 27**

- **W May 4**
 - **Your “peer review” due in your Oncourse “Drop box” by 5:00 p.m. (note the odd time), and will not be accepted after 7:00 p.m. Nothing will be accepted after 7:00 p.m.**

Bibliography

Here are some materials that may be of relevance to you in writing your term papers.

Basic orientation, introductions

- Gardiner, Patrick L. *Kierkegaard*. (Oxford: Oxford University Press, 1988). (B4377 .G37 1988.) Short introduction.
- Hannay, Alastair, and Marino, Gordon D., ed. *The Cambridge Companion to Kierkegaard*. (New York: Cambridge University Press, 1998). (B4377 .B29 1998.) Generally very high quality essays. On the “recommended but not required” book list for this course.
- Mullen, John Douglas. *Kierkegaard’s Philosophy: Self-Deception and Cowardice in the Present Age*. (Lanham: University Press of America, 1995). (B4377 .M78 1995.) A good general starting-point.

Historical context, biography, etc.

- Garff, Joakim, *Søren Kierkegaard: A Biography*. Bruce H. Kirmmse, trans., (Princeton: Princeton University Press, 2005.) (B4376 .G28 2005.) A huge and rather controversial biography, the latest one. A terrific read! Highly recommended. I have asked that a copy of this book be placed on open reserves for this class in the Wells Library, where it may be checked out for four-hours at a time (which should be enough time for you to get what you need out of it). The reserves collection is not the same as E-Rerves; it’s actual physical books. The collection is in Wells Library E044 (down the escalator, in the basement).
- Hannay, Alastair. *Kierkegaard: A Biography*. (Cambridge: Cambridge University Press, 2001). (B4376 .H36 2001.) An “intellectual” biography, charting the development of his views more than the details of his daily life.
- Kirmmse, Bruce H., *Kierkegaard in Golden-Age Denmark*. (Bloomington, Ind.: Indiana University Press, 1990). (B4377 .K5175 1990.) A good, but dense, introduction to Kierkegaard’s context and times. Also interesting chapters on individual works.
- Kirmmse, Bruce H., *Encounters with Kierkegaard: A Life as Seen by His Contemporaries*, (Princeton, N. J.: Princeton University Press, 1996). (B4376 .E43 1996.) Fascinating glimpses of what *other* people thought about Kierkegaard in his own day. Letters, interviews, reminiscences, etc. Including Regine Olsen’s own recollections.

More specialized studies

- Beabout, Gregory R. *Freedom and Its Misuses: Kierkegaard on Anxiety and Despair*. (Milwaukee: Marquette University Press, 1996.) (B 4378 .S4 B33 1996.) I found this a very sensible book, and I learned a lot from it.
- Evans, C. Stephen. *Kierkegaard's "Fragments" and "Postscript": The Religious Philosophy of Johannes Climacus*. (Atlantic Highlands, N. J.: Humanities Press, 1983). (B4378 .R44 E83 1983.)
- Evans, C. Stephen. *Passionate Reason: Making Sense of Kierkegaard's Philosophical Fragments*. (Bloomington, Ind.: Indiana University Press, 1992). (BL51 .E858 1992.)
- Ferreira, M. Jamie. *Love's Grateful Striving: A Commentary on Kierkegaard's Works of Love*. (Oxford: Oxford University Press, 2001). (BV4505 .K423 F47 2001.) A "hot" book a few years ago, but it's generated some criticism.
- Green, Ronald Michael. *Kierkegaard and Kant: The hidden debt*. (Albany: State University of New York Press, 1992). (B4377 .G715 1992.) On the relation between Kierkegaard and Kant.
- Walsh, Sylvia. *Living Poetically: Kierkegaard's Existential Aesthetics*. (University Park, Penn.: The Pennsylvania State University Press, 1994). (B4378.A4 W35 1994.)
- Westphal, Merold. *Becoming a Self: A Reading of Kierkegaard's Concluding Unscientific Postscript*. (West Lafayette, Ind.: Purdue University Press, 1996). (B4373 .A4723 W47 1996.)

E-Reserves

- Adams, Robert Merrihew. "Kierkegaard's Arguments Against Objective Reasoning in Religion," *The Monist* 60.2 (April, 1977), pp. 228–43. A well-done paper, but Adams thinks the arguments are unacceptable.
- Adorno, Theodor W. "On Kierkegaard's Doctrine of Love," in Harold Bloom, ed., *Søren Kierkegaard* ("Modern Critical Views"; New York: Chelsea House, 1989), pp. 19–34. (Originally published in *Studies in Philosophy and Social Sciences*, 1939.) One of the classic sources for the view that Kierkegaard is not really concerned with things like social justice.
- Allison, Henry E. "Christianity and Nonsense," *Review of Metaphysics*, 20.3 (March, 1967), pp. 432–60. A classic and provocative paper, arguing that Kierkegaard's views in *Postscript* are not meant to be taken seriously. One of the bases for James Conant's writings along the same line.
- Aumann, Antony. "Kierkegaard's Case for the Irrelevance of Philosophy," *Continental Philosophy Review*, 42 (2009), pp. 221–48.
- Aumann, Antony. *Kierkegaard on the Need for Indirect Communication*. Ph.D. dissertation, Indiana University, 2008. I was privileged to serve as the director of this dissertation.
- Barrett, Lee C. "Faith, Works, and the Uses of the Law: Kierkegaard's Appropriation of Lutheran Doctrine," in Robert L. Perkins, ed., *International Kierkegaard Commentary: For Self-Examination and Judge for Yourself!*, (Macon, Ga.: Mercer University Press, 2002), pp. 77–109.

- Benton, Matthew A. “The modal gap: the objective problem of Lessing’s ditch(es) and Kierkegaard’s subjective reply,” *Religious Studies*, 42 (2006), pp. 27–44.
- Blanshard, Brand. “Kierkegaard on Faith,” *The Personalist: An International Review of Philosophy, Religion, and Literature* 49.1 (Winter 1968), pp. 5–23. Blanshard was one of the last of the American idealists. He was in his seventies when he wrote this article. It is not terribly scholarly, but it’s fun to read anyway. It’s clear that Blanshard has little patience with Kierkegaard.
- Campbell, Charles. “Aesthetic Language Transformed: The ‘Poetry’ of Søren Kierkegaard,” *Journal of the American Academy of Religion*, 45.1 (Mar., 1977), p. 75.
- Carlisle, Clare. “Kierkegaard’s Repetition: The Possibility of Motion,” *British Journal for the History of Philosophy*, 13.3 (2005), pp. 521–41.
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Suggested Paper topics (in no particular order)

1. Do an analysis of the essay “Does a Human Being Have the Right to Let Himself Be Put to Death for the Truth?” This is the first of two essays in Kierkegaard’s *Two Ethical-Religious Essays*, published in 1849 under the pseudonym “H. H.” (It’s found in vol. 18 of the Hong & Hong translations, entitled *Without Authority*.) The essay is some forty pages in length, and is fairly easy to read. But the argument has unexpected ironic twists and turns, and you have to pay careful attention to see what’s going on. The title of the essay is of course supposed to make you think of both Socrates and Jesus. But it’s also asking about modern-day martyrdom. It gets especially fun when Kierkegaard starts speculating about the person who is put to death *because* he holds that no human being has a right to let himself be put to death for the truth!
2. For the musically inclined among you, do an analysis of Kierkegaard’s essay on Mozart’s opera *Don Giovanni*. This appears as one of the essays (“The Immediate Erotic Stages, or The Musical-Erotic”) in the first half of *Either/Or*. What does it show us about the “aesthetic” sphere of existence? It will help enormously with this topic if you know (or are willing to get familiar with) *Don Giovanni* (and will help even more if you also know Mozart’s *The Marriage of Figaro* and *The Magic Flute*, which Kierkegaard also talks about by way of contrast with *Don Giovanni*.) Part of what Kierkegaard is talking about here is the early, preliminary stages of an individual consciousness. What do you suppose he means when he says that Don Giovanni (the character in the opera) isn’t a human being, he’s a “force of nature”?
3. In his unpublished work *Johannes Climacus*, Kierkegaard portrays a man named Johannes Climacus who decides to *take seriously* the Cartesian notion that philosophy begins with doubt. What happens when he tries? What does the work tell us about Kierkegaard’s view of the state of modern philosophy? This work is found bound in with *Philosophical Fragments* in vol. 7 of the Hong & Hong translations. (**Note:** You’ll often see this work discussed as “pseudonymous,” as though the *author* were Johannes Climacus. But it isn’t; it’s strictly anonymous. The work was never published and the manuscript has no author listed on it at all. It’s *about* Johannes Climacus, not *by* him.) With this topic, you might also want to look at Chap. 2 (“Johannes Climacus’s Meditations on First Philosophy”) in Michael Strawser’s *Both/And: Reading Kierkegaard: From Irony to Edification*, (New York: Fordham University Press, 1997). (An eBook version of this is available through IUCAT. Search for it under “Strawser, Michael,” since IUCAT gives you an error message if you try to use a slash in a title search—as in “Both/And” or “Either/Or.”)
4. What exactly does Kierkegaard mean by the “moment”? It’s a crucial notion in *Philosophical Fragments*. And late in his life, Kierkegaard published a series of polemical pamphlets called *The Moment*. On the one hand, the term seems to mean an “instant” of time—often the “present moment,” the dividing line between the past and the future. But the word obviously has important religious connotations for Kierkegaard. The “moment” is decisive in a person’s salvation.

5. There is a section of *Concluding Unscientific Postscript* where Kierkegaard's pseudonym Johannes Climacus writes a "Review of Danish Literature" (vol. 1, pp. 251–300). In fact, the works reviewed are Kierkegaard's own. In the discussion of *Fear and Trembling* (see especially pp. 261–68), Climacus suggests that the view of faith presented in that work is not quite right, that it hasn't gone quite far enough. Later in the work, on p. 500 in a footnote, he says it outright: *Fear and Trembling* presented only "a rash anticipation" of the real thing. Explore this intriguing idea. What exactly is Climacus's criticism of the view in *Fear and Trembling*? Is it a significant one? Has he misinterpreted the earlier work? This topic will require you also to get familiar with Climacus's view of faith in *Postscript*.
6. If any of you knows something about German intellectual history, and in particular about Lessing, you might want to take a look at *Concluding Unscientific Postscript*, Part Two, Section I, Chapter II ("Possible and Actual Theses by Lessing"). Kierkegaard makes a big deal out of Lessing. Is his portrayal accurate? What is his significance for Kierkegaard?
7. In several places, Kierkegaard contrasts "recollection" with "repetition." Recollection (remember the Platonic "Theory of Recollection") looks to the past, whereas "repetition" is recollection into the future! What on earth does this mean? See if you can figure out the significance of Kierkegaard's contrast here. Relevant texts include parts of *Philosophical Fragments*, and above all *Repetition* itself. A few pages of *Stages on Life's Way* (pp. 9ff., on the difference between memory and recollection) may also be relevant here.
8. In Part Two of *Either/Or*, the letter called "The Balance [or Equilibrium] between the Esthetic and the Ethical in the Development of the Personality," Judge William mounts a powerful criticism of the "aesthetic" way of life. In a way, it sounds very "classical," and those of you who know about medieval philosophy may be reminded of parts of Boethius's *The Consolation of Philosophy*. Do a careful analysis of what Judge William is saying in this part of that letter. Remember that Judge William does *not* represent the highest point of view for Kierkegaard. (Does this mean that Kierkegaard would in effect reject Boethius's notion of the highest good?)
9. In the first part of *Either/Or*, there is a section called "The First Love," which purports to be a kind of "review" of a performance of the play by that name. The play was written by one Eugène Scribe, a prominent French playwright and dramatist. Elsewhere on our Oncourse site, I've given you a translation of the play in its entirety. First of all, is Kierkegaard's "take" on the play an accurate one? And what in the end is the significance for him of the notion of "first love"? Although this section of *Either/Or* is no doubt his longest sustained discussion of the topic, it also comes up elsewhere—for instance, in the second part of *Either/Or*, where Judge William takes it quite seriously. (See the index to that volume.) For help with this topic, you may want to consult Sylvia Walsh, *Living Poetically: Kierkegaard's Existential Aesthetic*, Chap. 3. (Pp. 85–88 discuss "The First Love" directly.)
10. What exactly is the point of the book *Repetition*? Part of it is, of course, to illustrate the notion of "repetition" itself (which is obscure enough—see topic 8 above). But why illustrate it *that way*? The work is a puzzling one—one almost gets the impression that it

isn't serious. (Lots of things in Kierkegaard are funny or witty, but there always seems to be a serious point behind it. Is there one here?)

11. In *Philosophical Fragments*, Part One of *Concluding Unscientific Postscript*, and in parts of *Practice in Christianity*, Kierkegaard talks about an “objective” or “historical” approach to religious doctrines (attempts to “prove” the authority of Scripture, etc.). He thinks all such attempts are hopelessly misguided. Why?
12. What is Kierkegaard's view on monasticism? This comes up in *Concluding Unscientific Postscript* (pp. 401 ff.), where it is clear that he thinks it wasn't an especially high form of spirituality. Why not? Explain just what his criticisms are of monasticism, how it falls short of the kind of spirituality Kierkegaard favors.
13. What is Kierkegaard's view on mysticism? There is a thriving tradition of Christian mysticism, and it is often regarded as an especially exalted form of spirituality. But Kierkegaard seems to think it's a form of religion gone wrong. You can find a discussion of this in Part Two of *Either/Or* (see the index).
14. Kierkegaard wrote but never published a book called *The Book on Adler*. (In fact, he wrote several versions of it.) It discusses the case of a certain Adolph Peter Adler, a Danish theologian and pastor who one day had what he regarded as a “revelation,” and wrote about it. Kierkegaard utterly devastates poor Adler's claim, and in effect shows that Adler didn't know what he was saying and didn't even know what a “revelation” is. In the course of this discussion, we get a very careful discussion of what Kierkegaard means by “authority.” Discuss that notion and try to figure out what it is. (**Note:** There is a book by Steven M. Emmanuel, *Kierkegaard & the Concept of Revelation*, which discusses this and related topics. But while there are some very good things in that book, I do not find it especially helpful on this particular notion.)
15. In *Concluding Unscientific Postscript*, Kierkegaard makes the startling claim that “an existing humorist is the closest approximation to the religious person” (p. 447). He then goes on to say some very curious things about the relation of humor to religion. See if you can figure this out.
16. In several passages, Kierkegaard talks about the importance of “suffering” in religion. For instance, *Concluding Unscientific Postscript*, pp. 432 ff. (but there's more—see the index), and at length in *Practice in Christianity* (see the index). See if you can figure out why suffering is so crucial for Kierkegaard. Is he really saying it's wonderfully glorious to be miserable?
17. In a footnote on p. 432 of *Concluding Unscientific Postscript*, Kierkegaard makes the surprising claim that God is not unchanging and immovable, as is traditionally claimed, but on the contrary “he himself is moved, is changed.” It is perhaps significant that the kind of “change” or “being moved” Kierkegaard is talking about here is “suffering” (see item 17 above). Yet on pp. 452 and 456 he seems to say the opposite. And in fact one of the last things Kierkegaard wrote is a little essay called “The Unchangeableness of God” (it's in the Bretall volume). See if you can make any sense of all this.
18. In *Concluding Unscientific Postscript* (see also Bretall, pp. 201ff.), Kierkegaard argues forcefully that a system of “existence” is impossible, cannot be formulated. And he gives some pretty good evidence that he means exactly what he says here. Yet in the same

section he also cheerfully says that “existence” nevertheless *is* a system *for God*—even though for no “existing spirit” (and so for no human being). How can these claims be reconciled? At the first the latter claim sounds as though all he’s saying is that yes, there is such a system of “existence,” but we mere mortals are not in a position to see what it is. But that doesn’t seem to fit with the reasons for saying there’s no such system in the first place.

19. What does Kierkegaard mean by “simplicity”? (See *Concluding Unscientific Postscript*, the index.) Sometimes he talks as though the “simple” person had the easier time of it in reaching real faith, but other times he seems to say that **nobody** has an advantage when it comes to achieving faith.
20. In *Practice in Christianity*, Kierkegaard seems to make it absolutely crucial for the possibility of redemption that Jesus suffered more than anyone else (was the most “abased” of men). What rests on this point? And somewhere (in a passage I can’t locate right now), Kierkegaard asks the peculiar question whether it makes any real difference to Christianity whether Jesus was ugly? Here, in *Practice in Christianity*, you definitely get the sense that yes, it’s *crucial* that he be ugly! See if you can figure out what the point is here. While you’re at it, it might help to look at what he says about the significance of *Socrates’s* ugliness. (See the index to *The Concept of Irony*.)
21. What was Kierkegaard’s attitude toward women? This is a complicated question. In some places, for instance in “The First Love” in *Either/Or*, the women are all frivolous airheads. And Judge William in *Either/Or*, although he obviously reveres his wife, plainly thinks intellectual reflection is a uniquely masculine pursuit. In *The Concept of Anxiety*, we read that women are more “anxious” than men—and in the context it’s plain that that’s high praise. And of course all this is made even more complicated by the fact that those passages all come from different pseudonyms, so that it’s not clear whether they represent Kierkegaard’s own views or not. Is it significant that the very first thing Kierkegaard published was “Another Defense of Woman’s Great Abilities”? Again, is there any significance to the fact that among all the various pseudonyms Kierkegaard adopts or portrays, not a single one is a woman? Of course Kierkegaard himself was not a woman. But then he was never married either, and yet his character Judge William writes with considerable insight and nuance about the married life.
22. Kierkegaard’s earliest book, published while he was still a student, is *From the Papers of One Still Living*. It’s a critique of Hans Christian Andersen, and in particular Andersen’s novel *Only a Fiddler*. Kierkegaard takes issue with Andersen’s portrayal of “genius.” See if you can figure out what his criticism is. On this, you might also want to look at Michael Strawser, *Both/And: Reading Kierkegaard. From Irony to Edification*, Chap. 1.
23. Pelagianism is the theological heresy that says in effect that we can save ourselves on our own, without the need for grace. It’s opposite is generally taken to be “predestinarianism,” which says in effect it’s not up to us, it’s up to God. Obviously there’s a delicate balance to be maintained here between overstating our own abilities and downplaying our responsibility for our own salvation. Kierkegaard plainly emphasizes human free will and responsibility, and yet just as plainly insists that without God we can do nothing at all. See if you can sort out Kierkegaard’s views on this age-old question. For help, look at the

excellent article by Timothy P. Jackson, “Arminian edification: Kierkegaard on grace and free will,” Chap. 9 in *The Cambridge Companion to Kierkegaard*.

Buzzwords in Kierkegaard

As you're reading Kierkegaard, you'll encounter several recurring terms and notions that are obviously important, but pretty murky. You should learn to be on the lookout for them and to notice when run across a clue to interpreting them. Here is a preliminary list of such "buzzwords," arranged in approximate order of difficulty. (Your ranking may differ.)

1. Double reflection
2. Redoubling (vs. Reduplication)
3. Repetition vs. Recollection
4. Immanence (Immanent)
5. Reflection
6. Infinite
7. Idea
8. Dialectic(al)
9. Aesthetic
10. Moment
11. Demonic
12. Irony
13. Category
14. Inclosing Reserve
15. Offense
16. Poetic
17. Simple (Simplicity)
18. Contemporary

A good resource for some of these is the notes to vols. 1–4 of Hong & Hong, *Søren Kierkegaard's Journals and Papers*, (Bloomington, Ind.: Indiana University Press, 1967–78). These volumes arrange many of the entries from Kierkegaard's journals by topic. (For example, "Absurd," "Despair," "Education, Upbringing," etc.) In the notes to these volumes, at the beginning of the corresponding section, there is a little blurb by the editors purporting to explain the concept. Sometimes these are helpful and sometimes they are as confusing as the terms they are trying to explain. But it's a good place to check. (There is a link to an online version of the *Journals and Papers* available on our Oncourse site.)

Chronology

Here is a chronology of things relevant to and in Kierkegaard's life. I've compiled this from several sources, including Josiah Thompson, *Kierkegaard: A Collection of Critical Essays*, (Garden City, N. Y.: Doubleday, 1972), pp. xi–xv; Howard V. Hong and Edna H. Hong, ed. and trans., *Søren Kierkegaard's Journals and Papers*, Vol. 1, (Bloomington, Ind.: Indiana University Press, 1967), pp. vii–xii; and Søren Kierkegaard, *Fear and Trembling, The Book on Adler*, Walter Lowrie, trans., with an Introduction by George Steiner, ("Everyman's Library," no. 178; New York: Alfred A. Knopf, 1994), pp. xxvi–xxxvii.

- **1756**
 - **Dec. 12**
 - Michael Pedersen Kierkegaard (Søren's father) born in Sæding, West Jutland. His family farmed the land of the local priest as in effect feudal serfs; hence the name "Kierkegaard" (= churchyard; it can also mean "churchyard" in the sense of "cemetery").
- **1768**
 - Michael moves to Copenhagen and lives with his uncle, a hosier.
- **1777**
 - The village priest in Sæding releases Michael from his feudal obligations.
- **1788**
 - Michael gets a royal patent to trade in Indian, Chinese and West Indian goods.
- **1794**
 - **May 2**
 - Michael marries Kirstine Nielsdatter Røyen (born 1758), the sister of his business partner Mads Nielsen Røyen.
- **1796**
 - Kirstine Røyen dies childless. Michael inherits his uncle's estate.
- **1797**
 - **Feb.**
 - Michael retires.
- **1797**
 - **Apr. 26**
 - Michael marries Ane Sørensdatter Lund, his deceased wife's maid. Ane had been born June 18, 1768.
 - **Sep. 7**
 - A daughter, Maren Kirstine, is born to Michael and Ane. (Yes, do the counting. This moral failing was a source of much guilty conscience for Michael.) Søren's eldest sister. Died Mar. 15, 1822.
- **1799**
 - **Oct. 25**
 - Another daughter born, Nicoline Christine. She lived until Sep. 10, 1832, married a textile dealer and had four children.

- **1801**
 - **Sep. 7**
 - A third daughter born, Petrea Severine. She lived until Dec. 29, 1834, and also married and had four children.
- **1805**
 - **Jul. 6**
 - A son born, Peter Christian. Søren's eldest brother. Became a theologian and bishop. Married in 1836, but wife died the next year. Remarried in 1841 and had a son.
- **1807**
 - **Mar. 23**
 - A second son born, Søren Michael. (Not our Søren, but an older brother.) Died age 12 (Sep. 14, 1819) in a schoolyard accident.
- **1809**
 - **Apr. 20**
 - A third son born, Niels Andreas. Emigrated to America. Died Sep. 21, 1833 (in Paterson, N. J.).
- **1813**
 - **May 5**
 - Our man born, Søren Aabye, the youngest of the children of Michael and Ane. Born at Nytorv 2.
 - **Jun. 3**
 - Baptized.
- **1821**
 - Enrolls in the Borgerdydskole (School of Civic Virtue) in Copenhagen.
- **1828**
 - **Apr. 20**
 - Confirmed by pastor J. P. Mynster (later bishop).
- **1830**
 - **Oct. 30**
 - After graduating from the Borgerdydskole, registers as a student at the University of Copenhagen. He was 17.
 - **Nov. 1**
 - Before actually attending the university, drafted (one source says "enlisted") into Company 7 of the Royal Guard.
 - **Nov. 4**
 - Discharged as physically unfit for duty.
- **1831**
 - **Apr. 25**
 - Completes the first part of his "second examination." (I do not know what the "first examination" was.) Gets *magna cum laude* in Latin, Greek, Hebrew and history; *summa cum laude* in mathematics.
 - **Oct. 27**
 - Completes the second part of his "second examination." Gets *summa cum laude* in philosophy, physics, and mathematics (again?).

- **1834**
 - **Apr. 15**
 - First entry in his journals.
 - **Jul. 30**
 - His mother, Ane Kierkegaard, dies.
 - **Dec. 17**
 - His first publication, “Another Defense of Woman’s Great Abilities,” appears in *Kjøbenhavns flyvende Post* (= *Copenhagen Flying Post*).
- **1835-38**
 - Lives as a “man about town.”
- **1835**
 - **Aug. 1**
 - During a vacation at Gilleleje, in northern Sjælland, writes his often cited journal entry about finding “a truth which is true *for me*,” “*the idea for which I can live and die*.” (Quoted in Bretall, pp. 4–6.)
- **1837**
 - **Between May 8–12:** Meets Regine Olsen (born 1823) in Frederiksberg, while visiting there. She was 14.
 - **Sep.**
 - Begins teaching Latin at the Borgerdydskole. Moves out of the family house at Nytorv 2 to an apartment on Løvstræde.
- **1838**
 - **May 19, 10:30 am**
 - Journal entry describing a “indescribable joy.” (See Bretall, p. 10.)
 - **Aug. 8/9**
 - His father, Michael Pedersen Kierkegaard, dies, 2:00 am. He was 82. Søren inherits over 30,000 rigsdaler, a lot of money.
 - **Sep.**
 - Publishes *From the Papers of One Still Living*.
- **1840**
 - **Apr.**
 - Moves from apartment on Kultorvet [How’d he get there? The last we heard, he had moved to an apartment on Løvstræde in 1837] to Nørregade 230A.
 - **Jun. 2**
 - Presents request to theology faculty of University of Copenhagen for his examination.
 - **Jul. 3**
 - Passes theology examination *magna cum laude*.
 - **Jul. 19–Aug. 6**
 - Visits the ancestral family home in Jutland.
 - **Sep. 8**
 - Proposes to Regine Olsen.
 - **Sep. 10**
 - She accepts; they become engaged.

- **Nov. 17**
 - Enters the Pastoral Seminary, for practical training for the ministry.
- **1841**
 - **Jan. 12**
 - Preaches a sermon in Homens Kirke.
 - **Jul. 16**
 - His dissertation, *The Concept of Irony*, is accepted (in preparation for the public defense). The dissertation was for an M.A. in theology. The M.A. degree was later called a doctorate., and was in fact equivalent to the modern Ph.D.
 - **Aug. 11**
 - Returns Regine Olsen's engagement ring.
 - **Sep. 16**
 - His dissertation is printed. (Printing the dissertation was a standard part of the pre-defense preparations. Copies were distributed to his examining committee, and were available for purchase by the general public.)
 - **Sep. 29**
 - His dissertation defense. It lasted 7 1/2 hours, in two sessions: 10:00 a.m.– 2:00 p.m., and 4:00 p.m.– 7:30 p.m.
 - **Oct. 11**
 - The engagement to Regine Olsen is finally broken.
 - **Oct. 25**
 - Goes to Berlin. Attends Schelling's lectures until 1842.
- **1842**
 - **Mar. 6**
 - Returns to Copenhagen.
- **1842-1843**
 - **Nov.–Apr.**
 - It was probably sometime during this period that Kierkegaard wrote the (unpublished) work *Johannes Climacus*.
- **1843**
 - **Feb. 20**
 - *Either/Or* published.
 - **May 8**
 - Leaves for short (second) trip to Berlin.
 - **May 16**
 - *Two Upbuilding Discourses* published.
 - **May 30** Returns to Copenhagen.
 - **Jul.**
 - Regine Olsen gets engaged to Fridrich Schlegel.
 - **Oct. 16**
 - *Fear and Trembling, Repetition, and Three Upbuilding Discourses* published.
 - **Dec. 6**
 - *Four Upbuilding Discourses* published.

- **1844**
 - **Feb. 24**
 - Preaches a “terminal sermon” (whatever that is) in Trinitatis Church.
 - **Mar. 5**
 - *Two Upbuilding Discourses* published.
 - **Jun. 8**
 - *Three Upbuilding Discourses* published.
 - **Jun 13**
 - *Philosophical Fragments* published.
 - **Jun. 17**
 - *The Concept of Anxiety* and *Prefaces* published.
 - **Aug. 31**
 - *Four Upbuilding Discourses* published.
 - **Oct. 16**
 - Moves from Nørregade 230A back to the family house at Nytorv 2. (See the entry above for Apr. 1840. It’s not clear to me who—if anyone—was living at Nytorv 2 for the previous four and a half years.)
- **1845**
 - **Apr. 29**
 - *Three Discourses on Imagined Occasions* published.
 - **Apr. 30**
 - *Stages on Life’s Way* published.
 - **May 13–24**
 - Takes a trip to Berlin.
 - **May 29**
 - *Eighteen Upbuilding Discourses* published.
- **1846**
 - **Jan. 2**
 - *The Corsair* first attacks Kierkegaard in print.
 - **Jan. 10**
 - Kierkegaard replies (under the pseudonym “Frater Taciturnus”) in *Fædrelandet* (= *The Fatherland*).
 - **Feb. 27**
 - *Concluding Unscientific Postscript* published.
 - **Mar. 30**
 - *A Literary Review* published.
 - **May 2–16**
 - Goes to Berlin.
 - **Jun. 12**
 - Gets copies of Adolph Adler’s books, the basis for his (posthumously published) attack on Adler in *The Book on Adler*.
- **1847**
 - **Jan. 24**
 - Foreword to *The Book on Adler* written.
 - Drafts two important lectures on “communication.” The lectures were never given or published.

- **Mar. 13**
 - *Upbuilding Discourses in Various Spirits* published.
- **Sep. 29**
 - *Works of Love* published.
- **Nov. 3**
 - Regine Olsen marries Fridrich Schlegel. That settles that.
- **Dec. 24**
 - Sells the family house at Nytorv 2.
- **1848**
 - **Jan. 28**
 - Leases an apartment at the corner of Rosenborggade and Tornebuskgade, to move in in April. (I have no idea where he was living between Dec. 24, 1847, and April, 1848, or exactly what the arrangement was about the new owners' taking possession of the house at Nytorv 2.)
 - **Apr. 26**
 - *Christian Discourses* published.
 - **July 24–27**
 - *The Crisis and A Crisis in the Life of an Actress* published.
 - **Nov.**
 - Finishes *The Point of View for My Work as an Author*. Published posthumously in 1859 by his brother, Peter Christian Kierkegaard.
- **Late 1848–early 1849**
 - Writes “Armed Neutrality.” Published only posthumously.
- **1849**
 - **May 14**
 - *Either/Or* published in a second edition. *The Lily of the Field and the Bird of the Air* also published.
 - **May 19**
 - *Two Ethical-Religious Essays* published.
 - **July 30**
 - *The Sickness unto Death* published. (See the list of Writings.)
 - **Nov. 13**
 - *Three Discourses at the Communion on Fridays* published.
- **1850**
 - **Apr. 18**
 - Moves to an apartment at Nørregade 43.
 - **Sep. 27**
 - *Practice [= Training] in Christianity* published.
 - **Dec. 20**
 - *An Upbuilding Discourse* published.
- **1851**
 - **Apr.**
 - Moves from Nørregade 43 to Østerbro 108, outside the city walls.
 - **Aug. 7**
 - *On My Work as an Author* and *Two Discourses at the Communion on Fridays* published.

- **Sep. 7**
 - *For Self-Examination* published.
- **1851–1852**
 - *Judge for Yourself!* written but published only posthumously.
- **1852**
 - **Apr. or Oct.**
 - Moves back inside the city walls to two small rooms rented out of a larger apartment at Klædeboderne 5–6
- **1854**
 - **Jan. 30**
 - Bishop Mynster dies.
 - **Apr. 15**
 - Hans Martensen named to succeed Bishop Mynster.
 - **Dec. 18**
 - Begins the so called “Attack upon Christendom” with an attack on Martensen (Article I in *Fædrelandet*).
 - **Dec. 30, 1854**
 - Continues with Article II in *Fædrelandet*.
- **1855**
 - **Jan. 12–May 26**
 - Continues with Articles III–XXI in *Fædrelandet*.
 - **May 24**
 - *This Must Be Said; So Let It Be Said* published.
 - **May 24–Sep. 25**
 - *The Moment*, issues I–IX, published.
 - **Jun. 16**
 - *What Christ Judges of Official Christianity* published.
 - **Sep. 3**
 - *The Changelessness of God* published.
 - **Sep.**
 - Collapses on street.
 - **Oct. 2**
 - Enters Frederiks Hospital.
 - **Nov. 11**
 - Dies at Frederiks Hospital, probably of staphylococcus lung infection.
 - **Nov. 18**
 - Funeral turns into a near riot.

Writings

It's very difficult to keep track of Kierkegaard's writings, their chronology, which of them were "signed" (published under his real name) and which were pseudonymous, and among the pseudonymous ones which pseudonym "wrote" which works—or which *parts* of works, and so on. Here is some help.

Note: This page doesn't include absolutely everything. For the most part it is confined to the *published* works, and omits some "letters to the editor," etc. Note also that works, or parts of works, were sometimes written and substantially completed long before they were finally published.

A chronological listing

The notation "KW" followed by a Roman numeral indicates in which volume of the Hong and Hong series *Kierkegaard's Writings* (Princeton University Press) the work may be found.

- 1834
 - Dec. 17
 - "Another Defense of Woman's Great Abilities." (Signed.) KW I. Kierkegaard's first venture into print, while he was still very much a student.
- 1838
 - Sep.
 - *From the Papers of One Still Living*. (Signed.) KW I. His first actual *book*.
- 1841
 - *The Concept of Irony, with Continual Reference to Socrates*. His master's (doctoral) thesis. (Signed, of course.) KW II.
- 1843
 - Feb. 20
 - *Either/Or: A Fragment of Life*. (Edited by Victor Eremita.) KW III–IV. (The *Either* part is in KW III; the *Or* part in KW IV.)
 - Part One. ("Diapsalamata" [refrains] and essays by "A"—an otherwise unknown "aesthete.")
 - *Diapsalmata*
 - *The Immediate Erotic Stages or The Musical-Erotic*
 - *The Tragic in Ancient Dramas Reflected in the Tragic in Modern Drama*
 - *Silhouettes*
 - *The Unhappiest One*

- *The First Love*
 - *Rotation of Crops (= The Rotation Method)*
 - *The Seducer's Diary (= Diary of a Seducer)*. (By Johannes [the Seducer].) The diary was “found” (stolen, in effect) by “A,” and subsequently edited and published along with the rest of “A’s” papers by Victor Eremita.
 - Part Two. (Letters from “B” to “A.” “B” is identified in the letters as a certain William, a judge. Hence, he’s known as “Judge William.”)
 - *The Esthetic Validity of Marriage*
 - *The Balance between the Esthetic and the Ethical in the Development of the Personality*
 - *Ultimatum: The Upbuilding That Lies in the Thought That in Relation to God We Are Always in the Wrong*. (A sermon by an unknown pastor in Jutland, with a few words by “B” to introduce it.
- May 16
 - *Two Upbuilding Discourses*. (Signed.) KW v.
 - “The Expectancy of Faith.”
 - Every Good and Every Perfect Gift Is from Above.”
- Oct. 16
 - *Fear and Trembling: Dialectical Lyric*. (By Johannes de Silentio.) KW VI.
 - *Repetition: A Venture in Experimenting Psychology*. (By Constantin Constantius.) KW VI.
 - *Three Upbuilding Discourses*. (Signed.) KV v.
 - “Love Will Hide a Multitude of Sins.”
 - “Love Will Hide a Multitude of Sins.”
 - “Strengthening in the Inner Being.
- Dec. 16
 - *Four Upbuilding Discourses*. (Signed.) KW v.
 - “The Lord Gave, and the Lord Took Away; Blessed Be the Name of the Lord.”
 - “Every Good Gift and Every Perfect Gift Is from Above.”
 - “Every Good Gift and Every Perfect Gift Is from Above.”
 - “To Gain One’s Soul in Patience.”
- 1844
 - Mar. 5
 - *Two Upbuilding Discourses*. (Signed.) KW v.
 - “To Preserve One’s Soul in Patience.”
 - “Patience in Expectancy.”
 - Jun. 8
 - *Three Upbuilding Discourses*. (Signed.) KW v.
 - “Think about Your Creator in the Days of Your Youth.”
 - “The Expectancy of an Eternal Salvation.”
 - “He Must Increase; I Must Decrease.”

- Jun. 13
 - *Philosophical Fragments, or A Fragment of Philosophy.* (By Johannes Climacus. Edited by S. Kierkegaard.) KW VII.
- June 17
 - *The Concept of Anxiety: A Simple Psychologically Orienting Deliberation on the dogmatic Issue of Hereditary Sin.* [= *The Concept of Dread*] (By Vigilius Haufniensis.) KW VIII.
 - *Prefaces: Light Reading for People in Various Estates according to Time and Opportunity.* (By Nicolaus Notabene.) KW IX.
- Aug. 31
 - *Four Upbuilding Discourses.* (Signed.) KW v.
 - “To Need God Is a Human Being’s Highest Perfection.”
 - “The Thorn in the Flesh.”
 - “Against Cowardliness.”
 - “One Who Prays Aright Struggles in Prayer and Is Victorious—in That God Is Victorious.”

Note: The distributor’s leftover copies of the various 1843–44 *Discourses* were later “remaindered,” rebound and sold in a collective volume known as *Eighteen Upbuilding Discourses* (1843–45). Still later, when the distributor ran out of copies of the 1843 *Two Upbuilding Discourses*, he rebound the set and published them as *Sixteen Upbuilding Discourses* (1843–45). These are not new works, but simply reshufflings and rebindings of material that had already been published. Copies of *Sixteen Upbuilding Discourses* are extremely rare.

- 1845
 - Apr. 29
 - *Three Discourses on Imagined Occasions.* (Signed.) KW x.
 - “On the Occasion of a Confession.”
 - “On the Occasion of a Wedding.”
 - “At a Graveside.”
 - Apr. 30
 - *Stages on Life’s Way: Studies by Various Persons.* (Compiled, Forwarded to the Press, and Published by Hilarius Bookbinder.) KW XI. Includes:
 - “*In vino veritas*”: *A Recollection.* (Related by William Afham.) The characters Johannes the Seducer, Victor Eremita, Constantin Constantinus, the Young Man (described in the narrative in *Repetition*) all reappear here and make speeches, as does an entirely new character: The Fashion Designer.

- *Some Reflections on Marriage in Answer to Objections by A Married Man.* (By Judge William.)
 - “Guilty?”/”Not Guilty?” *A Story of suffering. An Imaginary Psychological Construction.* (By Frater Taciturnus.) Includes:
 - A diary, anonymous. It is known as *Quidam’s Diary.* (‘Quidam’ is Latin for “someone.”)
- 1846
 - Jan.
 - The famous “Corsair Affair”—a spectacular battle in the press between Kierkegaard and arbiters of taste and literary values of the day. I have not included all the complicated details of this exchange here. The controversy began in January, but had antecedents, and went on for a while. KW XIII.
 - Feb. 27
 - *Concluding Unscientific Postscript to the Philosophical Fragments: A Mimical-Pathetical-Dialectical Compilation. An Existential Contribution.* (By Johannes Climacus. Edited by S. Kierkegaard.) KW XII (published as two separate volumes. The first volume is the text, while the second is supplementary material, notes, and the index.)
 - Mar. 30
 - *A Literary Review* [= *The Present Age, or Two Ages*]. (Signed.) KW XIV.
 - Also during 1846, Kierkegaard wrote his (anonymous) *Johannes Climacus*. This was never published during his lifetime, and appeared only much later.
- 1847
 - Mar. 13
 - *Upbuilding Discourses in Various Spirits.* (Signed.) KW xv.
 - Part One: An Occasional Discourse
 - “On the Occasion of a Confession: Purity of Heart Is to Will One Thing.”
 - Part Two: What We Learn from the Lilies in the Field and from the Birds of the Air.”
 - [“To Be Contented with Being a Human Being.”]
 - [“How Glorious It Is to Be a Human Being.”]
 - [“What Blessed Happiness Is Promised in Being a Human Being.”]
 - Part Three: The Gospel of Sufferings: Christian Discourses
 - [“What Meaning and What Joy There Are in the Thought of Following Christ.”]
 - [“But How Can the Burden Be Light If the Suffering Is Heavy?”]
 - [“The Joy of It That the School of Sufferings Educates for Eternity.”]
 - [“The Joy of It That in Relation to God a Person Always Suffers as Guilty.”]
 - [“The Joy of It That It Is Not the Road That Is Hard but That Hardship Is the Road.”]

- [“The Joy of It That the Happiness of Eternity Still Outweighs Even the heaviest Temporal Suffering.”]
 - [“The Joy of It That Bold Confidence Is Able in Suffering to Take Power from the World and Has the Power to Change Scorn into Honor, Downfall into Victory.”]
 - Sept. 29
 - *Works of Love*. (Signed.) KW XVI.
- 1848
 - Apr. 26
 - *Christian Discourses*. (Signed.) KW XVII.
 - Part One: *The Cares of the Pagans*
 - Part Two: *States of Mind in the Strife of Suffering*
 - Part Three: *Thoughts That Wound from Behind—for Upbuilding*
 - Part Four: *Discourses at the Communion on Fridays*
 - Jul. 24-27
 - *The Crisis and A Crisis in the Life of an Actress*. (By Inter et Inter.) KW XVII. With an Addendum:
 - “Phister as Captain Scipio (in the Comic Opera *Ludovic*).” (By Procul.)
 - Nov.
 - [*The Point of View for My Work as an Author* ”as good as finished.” This work was not published during Kierkegaard’s lifetime, and first appeared posthumously, in 1859. KW xxii.]
- 1849
 - May 14
 - *Either/Or*. (By Victor Eremita.) (2nd edition.)
 - *The Lily of the Field and the Bird of the Air*. (Signed.) KW XVIII.
 - May 19
 - *Two Ethical-Religious Essays*. (By H. H.) KW XVIII.
 - “Does A Human Being Have the Right to Let Himself Be Put to Death for the Truth?”
 - “The Difference between a Genius and an Apostle.”
 - Jul. 30
 - *The Sickness unto Death: A Christian Psychological Exposition for Upbuilding and Awakening*. (By Anti-Climacus. Edited by S. Kierkegaard.) KW XIX.
 - Nov. 14
 - *Three Discourses at the Communion on Fridays*. (Signed.) KW XVIII.
 - “The High Priest.”
 - “The Tax Collector.”
 - “The Woman Who Was a Sinner.”
- 1850
 - Sep. 25
 - *Practice in Christianity*. (By Anti-Climacus. Edited by S. Kierkegaard.) KW XX.
 - Dec. 20

- *An Upbuilding Discourse*. (Signed.) KW XVIII.
 - “The Woman Who Was a Sinner.”
- 1851
 - Aug. 7
 - *Two Discourses at the Communion on Fridays*. (Signed.) KW XVIII.
 - [“But One Who Is Forgiven Little Loves Little”]
 - [“Love Will Hide a Multitude of Sins”]
 - *On My Work as an Author*. (Signed.) KW XXII.
 - Sept. 10
 - *For Self Examination: Recommended to the Present Age*. (Signed.) KW XXI.
- 1854–55: The series of pamphlets, articles, etc., collectively called “The Attack upon Christendom” were written and published during this period. KW XXIII. These include (all signed):
 - Dec. 18, 1854
 - Article I in *Fædrelandet*.
 - Dec. 30, 1854
 - Article II in *Fædrelandet*.
 - Jan. 12–May 26, 1855
 - Articles III–XXI in *Fædrelandet*.
 - May 24, 1855
 - *This Must Be Said; So Let It Be Said*.
 - May 24–Sep. 25
 - *The Moment* (a series of pamphlets), I–IX. (No. X was written during this period, but not published until 1881.)
 - Jun. 16, 1855
 - *What Christ Judges of Official Christianity*.
 - Sep. 3, 1855
 - *The Changelessness of God*.

Posthumously published:

- 1859
 - *The Point of View for My Work as an Author: A Direct Communication. Report to History*. (Signed.) KW XXII.
- 1872
 - *The Book on Adler*. KW XXIV. (This work has a complicated history. In various drafts, it had various titles and “authors.” The latest complete version is “authored” by Petrus Minor. What appears to be the final copy was written from the Fall of 1846 to January 1847. Part of it, “The Difference between a Genius and an Apostle,” was published in 1849 as the second of the *Two Ethical-Religious Essays*.)
- 1876
 - *Judge for Yourself!* (Signed.) KW XXI. (A companion piece to *For Self-Examination*, written about the same time.)

- 1880
 - *Armed Neutrality, or My Position as a Christian Author in Christendom.* (Signed.) KW XXII.
- 1881
 - *The Moment*, X. (Signed. Written in 1855.) KW XXIII.

“Unpublished”

Johannes Climacus, or De omnibus disputandum est (anonymous) was written probably between Nov. 1842 and Apr. 1843. KW VIII. It remained among Kierkegaard’s “unpublished” papers. I am not sure when it first appeared in print.

Pseudonyms

Here is an alphabetical listing of the pseudonyms Kierkegaard uses, and where:

A	The anonymous “aesthete” who wrote the first part of <i>Either/Or</i> (the “Either” part).	
Anti-Climacus	Author of <i>The Sickness unto Death</i> and <i>Practice in Christianity</i> .	‘Anti’ here does not mean “against.” It means “before.” The prefix shows up in our word ‘anticipate’, or for that matter ‘anticlimax’.
B	The author of the second part of <i>Either/Or</i> . Also known as “Judge William.”	
Constantin Constantius	Author of <i>Repetition</i> . Also a speaker at the dinner party described in <i>In vino veritas</i> , the first part of <i>Stages on Life’s Way</i> .	Both parts of the name refer to constancy, permanence. (Note that the first name is “Constantin,” <u>not</u> “Constantine.”) “ <i>In vino veritas</i> ” is a Latin proverb meaning “There’s truth in wine.”
(The) Fashion Designer	A speaker at the dinner party described in <i>In vino veritas</i> , the first part of <i>Stages on Life’s Way</i> .	
Frater Taciturnus	The author of <i>Guilty/Not Guilty</i> , the third and last main part of <i>Stages on Life’s Way</i> .	“Frater Taciturnus” = “The Silent Brother,” or “The Silent Friar.”
H. H.	Author of <i>Two Ethical-Religious Discourses</i> .	
Hilarius Bookbinder	The editor of <i>Stages on Life’s Way</i> .	‘Hilarius’ is just Latin for ‘Hilary’. It has nothing to do with being hilarious. And, spelled with <u>one</u> “l”, it’s a man’s name, not a woman’s.

Inter et Inter	Author of <i>The Crisis and A Crisis in the Life of an Actress</i> .	'Inter et inter' is Latin for "between and between." It's an odd construction in Latin.
Johannes Climacus	Author of <i>Philosophical Fragments</i> and <i>Concluding Unscientific Postscript</i> . Note that there is <u>no</u> basis for attributing the unpublished work entitled <i>Johannes Climacus</i> to this pseudonymous author. That work is strictly anonymous.	"Johannes Climacus" = "John the Climber," or "John the Ladder." ('Climax' is just Greek for "ladder.") The name comes from a Greek-speaking monk who lived c. 570–649 and who became abbot of the monastery of St. Catherine of Alexandria on Mount Sinai. He wrote a famous work called <i>The Ladder of Paradise</i> . Our word 'climax' is from the same Greek work, and gets its meaning by suggesting "the top of the ladder."
Johannes the Seducer	The author of "The Seducer's Diary," the last part of the <i>Either</i> half of <i>Either/Or</i> . Also a speaker at the dinner party described in <i>In vino veritas</i> , the first part of <i>Stages on Life's Way</i> .	
Johannes de Silentio	Author of <i>Fear and Trembling</i> .	"Johannes de Silentio" = "John of Silence."
Judge William	The author of the second part (the <i>Or</i> part) of <i>Either/Or</i> . Also the author of <i>Some Reflections on Marriage in Answer to Objections by A Married Man</i> , the second part of <i>Stages on Life's Way</i> . In <i>Either/Or</i> but not in <i>Stages</i> , Judge William is also known as "B."	
Nicolaus Notabene	Author of <i>Prefaces</i> .	'Nota bene' (written as two words) is Latin for "note well."
Petrus Minor	Author of the latest complete version of the posthumously published <i>The Book on Adler</i> .	"Petrus Minor" = "Peter the Lesser."
Procul	Author of "Phister as Captain Scipio (in the Comic Opera <i>Lucinda</i>), an addendum to <i>The Crisis and A Crisis in the Life of an Actress</i> .	'Procul' is Latin for "far away." It can also mean "aloof."
Quidam	The author of the diary found, presented and commented on by Fracter Taciturnus in <i>Guilty/Not Guilty</i> , the third part of <i>Stages on Life's Way</i> .	'Quidam' is just Latin for "someone." So "Quidam's Diary" is just "Somebody or other's diary."

Victor Eremita	The editor of <i>Either/Or</i> . Also a speaker at the dinner party described in <i>In vino veritas</i> , the first part of <i>Stages on Life's Way</i> .	"Victor Eremita" = "Victor the Hermit" or "the victor hermit."
Vigilius Haufniensis	Author of <i>The Concept of Anxiety</i> .	"Vigilius Haufneinsis" = "The watchman of Copenhagen."
William Afham	Author of <i>In vino veritas</i> , the first part of <i>Stages on Life's Way</i> .	'Afham' suggests "af ham," Danish for "of him" or "from him."
The Young Man	A speaker at the dinner party described in <i>In vino veritas</i> , the first part of <i>Stages on Life's Way</i> . He is also a character in the narrative given in <i>Repetition</i> .	

Ethics

Human freedom, based on the human good:	is a matter of fulfilling our human nature of essence	is achieved through seeking happiness	is a matter of realizing oneself through one's own activity
Aristotle	Yes	Yes	?
Kant	No	No	Yes
Hegel	Yes	No	Yes

“Kierkegaard’s Three ‘Stages’”

“Stage” or “Lifestyle”	Question	Criterion	Character	Book	Problem
Aesthetic	What do I <u>want</u> to do today?	Pleasure	Don Giovanni, Johannes the Seducer	<i>Either</i>	Despair
Ethical	What <u>should</u> I do today?	Duty or obligation	Socrates, Judge William	<i>Or</i>	Guilt, or Sin
Religious or Life of Faith	What does <u>God</u> want me to do today?	God’s will (?)	Abraham	<i>Fear and Trembling</i> . Also all the <i>Upbuilding Discourses</i> and the signed works generally	Fear and Trembling

Faithful Hans

In the “Introduction” to his translation of *Fear and Trembling* (the one we are using for this course), Alastair Hannay notes (p. 10) that the pseudonymous author of the work, one “Johannes de Silentio” (= John of Silence”) is reported to been named for the hero of one of Grimm’s Fairy Tales, “The Faithful Servant.” Most of the translations of the tales I’ve seen call this “Faithful Hans.” ‘Hans’, of course, is just German for ‘John’—or for Latin ‘Johannes’.

For your reading pleasure, here is a translation of that tale. The connection with *Fear and Trembling* is suggestive, but not terribly close. Hans is not entirely “silent” in the story. He did in the end explain what he was up to, and suffered the consequences thereof. And although the story does involve the killing of one’s children, it is not Hans who kills his own children, but the young king—and there are *two* children, not one. So the fit is rather loose. Still, here it is:

There was once upon a time an old king who was ill and thought to himself, “I am lying on what must be my deathbed.” Then said he “Tell faithful John to come to me.” Faithful John was his favorite servant, and was so called, because he had for his whole life long been so true to him. When therefore he came beside the bed, the king said to him, “Most faithful John, I feel my end approaching, and have no anxiety except about my son. He is still of tender age, and cannot always know how to guide himself. If you do not promise me to teach him everything that he ought to know, and to be his foster-father, I cannot close my eyes in peace.” Then answered faithful John, “I will not forsake him, and will serve him with fidelity, even if it should cost me my life.” At this, the old king said, “Now I die in comfort and peace.” Then he added, “After my death, you shall show him the whole castle — all the chambers, halls, and vaults, and all the treasures which lie therein, but the last chamber in the long gallery, in which is the picture of the princess of the golden dwelling, shall you not show. If he sees that picture, he will fall violently in love with her, and will drop down in a swoon, and go through great danger for her sake, therefore you must protect him from that.” And when faithful John had once more given his promise to the old king about this, the king said no more, but laid his head on his pillow, and died.

When the old king had been carried to his grave, faithful John told the young king all that he had promised his father on his deathbed, and said, “This will I assuredly keep, and will be faithful to you as I have been faithful to him, even if it should cost me my life.” When the mourning was over, faithful John said to him, “It is now time that you should see your inheritance. I will show you your father’s palace.” Then he took him about everywhere, up and down, and let him see all the riches, and the magnificent apartments, only there was one room which he did not open, that in which hung the dangerous picture. The picture, however, was so placed that when the door was opened you looked straight on it, and it was so admirably painted that it seemed to breathe and live, and there was nothing more charming or more beautiful in the whole world. The young king noticed, however, that faithful John always walked past this one door, and said, “Why do you never open this one for me?” “There is something within it,” he replied, “which would terrify you.” But the king answered, “I have seen all the palace, and I want to know what is in

this room also,” and he went and tried to break open the door by force. Then faithful John held him back and said, “I promised your father before his death that you should not see that which is in this chamber, it might bring the greatest misfortune on you and on me.” “Ah, no,” replied the young king, “If I do not go in, it will be my certain destruction. I should have no rest day or night until I had seen it with my own eyes. I shall not leave the place now until you have unlocked the door.”

Then faithful John saw that there was no help for it now, and with a heavy heart and many sighs, sought out the key from the great bunch. When he opened the door, he went in first, and thought by standing before him he could hide the portrait so that the king should not see it in front of him. But what good was this? The king stood on tip-toe and saw it over his shoulder. And when he saw the portrait of the maiden, which was so magnificent and shone with gold and precious stones, he fell fainting to the ground. Faithful John took him up, carried him to his bed, and sorrowfully thought, “The misfortune has befallen us, Lord God, what will be the end of it.” Then he strengthened him with wine, until he came to himself again. The first words the king said were, “Ah, the beautiful portrait. Whose is it?” “That is the princess of the golden dwelling,” answered faithful John. Then the king continued, “My love for her is so great, that if all the leaves on all the trees were tongues, they could not declare it. I will give my life to win her. You are my most faithful John, you must help me.”

The faithful servant considered within himself for a long time how to set about the matter, for it was difficult even to obtain a sight of the king’s daughter. At length he thought of a way, and said to the king, “Everything which she has about her is of gold — tables, chairs, dishes, glasses, bowls, and household furniture. Among your treasures are five tons of gold; let one of the goldsmiths of the kingdom fashion these into all manner of vessels and utensils, into all kinds of birds, wild beasts and strange animals, such as may please her, and we will go there with them and try our luck.”

The king ordered all the goldsmiths to be brought to him, and they had to work night and day until at last the most splendid things were prepared. When everything was stowed on board a ship, faithful John put on the dress of a merchant, and the king was forced to do the same in order to make himself quite unrecognizable. Then they sailed across the sea, and sailed on until they came to the town wherein dwelt the princess of the golden dwelling.

Faithful John bade the king stay behind on the ship, and wait for him. “Perhaps I shall bring the princess with me,” said he, “therefore see that everything is in order; have the golden vessels set out and the whole ship decorated.” Then he gathered together in his apron all kinds of golden things, went on shore and walked straight to the royal palace. When he entered the courtyard of the palace, a beautiful girl was standing there by the well with two golden buckets in her hand, drawing water with them. And when she was just turning round to carry away the sparkling water she saw the stranger, and asked who he was. So he answered, “I am a merchant,” and opened his apron, and let her look in. Then she cried “Oh, what beautiful golden things.” And put her pails down and looked at the golden wares one after the other. Then said the girl, “The princess must see these, she has such great pleasure in golden things, that she will buy all you have.” She took him by the hand and led him upstairs, for she was the waiting-maid. When the king’s daughter saw the wares, she was quite delighted and said, “They are so beautifully

worked, that I will buy them all from you.” But faithful John said “I am only the servant of a rich merchant. The things I have here are not to be compared with those my master has in his ship. They are the most beautiful and valuable things that have ever been made in gold.” When she wanted to have everything brought up to her, he said, “There are so many of them that it would take a great many days to do that, and so many rooms would be required to exhibit them, that your house is not big enough.” Then her curiosity and longing were still more excited, until at last she said, “Conduct me to the ship, I will go there myself, and behold the treasures of your master.”

At this faithful John was quite delighted, and led her to the ship, and when the king saw her, he perceived that her beauty was even greater than the picture had represented it to be, and thought no other than that his heart would burst in twain. Then she boarded the ship, and the king led her within. Faithful John, however, remained with the helmsman, and ordered the ship to be pushed off, saying, “Set all sail, till it fly like a bird in the air.” Within, the king showed her the golden vessels, every one of them, also the wild beasts and strange animals. Many hours went by whilst she was seeing everything, and in her delight she did not observe that the ship was sailing away. After she had looked at the last, she thanked the merchant and wanted to go home, but when she came to the side of the ship, she saw that it was on the high seas far from land, and hurrying onwards with all sail set. “Ah,” cried she in her alarm, “I am betrayed. I am carried away and have fallen into the power of a merchant — I would rather die.” The king, however, seized her hand, and said, “I am not a merchant. I am a king, and of no meaner origin than you are, and if I have carried you away with subtlety, that has come to pass because of my exceeding great love for you. The first time that I looked on your portrait, I fell fainting to the ground.” When the princess of the golden dwelling heard this, she was comforted, and her heart was drawn to him, so that she willingly consented to be his wife.

It so happened, while they were sailing onwards over the deep sea, that faithful John, who was sitting on the fore part of the vessel, making music, saw three ravens in the air, which came flying towards them. At this he stopped playing and listened to what they were saying to each other, for that he well understood. One cried, “Oh, there he is carrying home the princess of the golden dwelling.” “Yes,” replied the second, “but he has not got her yet.” Said the third, “But he has got her, she is sitting beside him in the ship.” Then the first began again, and cried, “What good will that do him? When they reach land a chestnut horse will leap forward to meet him, and the prince will want to mount it, but if he does that, it will run away with him, and rise up into the air, and he will never see his maiden more.” Spoke the second, “But is there no escape?”

“Oh, yes, if someone else mounts it swiftly, and takes out the pistol which he will find in its holster, and shoots the horse dead, the young king is saved. But who knows that? And whosoever does know it, and tells it to him, will be turned to stone from the toe to the knee.” Then said the second, “I know more than that; even if the horse be killed, the young king will still not keep his bride. When they go into the castle together, a wrought bridal garment will be lying there in a dish, and looking as if it were woven of gold and silver; it is, however, nothing but sulphur and pitch, and if he put it on, it will burn him to the very bone and marrow.” Said the third, “Is there no escape at all?”

“Oh, yes,” replied the second, “if any one with gloves on seizes the garment and throws it into the fire and burns it, the young king will be saved. But what good will that do? Whosoever knows it and tells it to him, half his body will become stone from the knee to the heart.”

Then said the third, “I know still more; even if the bridal garment be burnt, the young king will still not have his bride. After the wedding, when the dancing begins and the young queen is dancing, she will suddenly turn pale and fall down as if dead, and if some one does not lift her up and draw three drops of blood from her right breast and spit them out again, she will die. But if any one who knows that were to declare it, he would become stone from the crown of his head to the sole of his foot.” When the ravens had spoken of this together, they flew onwards, and faithful John had well understood everything, but from that time forth he became quiet and sad, for if he concealed what he had heard from his master, the latter would be unfortunate, and if he disclosed it to him, he himself must sacrifice his life. At length, however, he said to himself, “I will save my master, even if it bring destruction on myself.”

When therefore they came to shore, all happened as had been foretold by the ravens, and a magnificent chestnut horse sprang forward. “Good,” said the king, “he shall carry me to my palace,” and was about to mount it when faithful John got before him, jumped quickly on it, drew the pistol out of the holster, and shot the horse. Then the other attendants of the king, who were not very fond of faithful John, cried, “How shameful to kill the beautiful animal, that was to have carried the king to his palace.” But the king said, “Hold your peace and leave him alone, he is my most faithful John. Who knows what good may come of this?” They went into the palace, and in the hall there stood a dish, and therein lay the bridal garment looking no otherwise than as if it were made of gold and silver. The young king went towards it and was about to take hold of it, but faithful John pushed him away, seized it with gloves on, carried it quickly to the fire and burnt it. The other attendants again began to murmur, and said, “Behold, now he is even burning the king’s bridal garment.” But the young king said, “Who knows what good he may have done, leave him alone, he is my most faithful John.”

And now the wedding was solemnized — the dance began, and the bride also took part in it; then faithful John was watchful and looked into her face, and suddenly she turned pale and fell to the ground as if she were dead. On this he ran hastily to her, lifted her up and bore her into a chamber — then he laid her down, and knelt and sucked the three drops of blood from her right breast, and spat them out. Immediately she breathed again and recovered herself, but the young king had seen this, and being ignorant why faithful John had done it, was angry and cried, “Throw him into a dungeon.” Next morning faithful John was condemned, and led to the gallows, and when he stood on high, and was about to be executed, he said, “Every one who has to die is permitted before his end to make one last speech; may I too claim the right?” “Yes,” answered the king, “it shall be granted unto you.” Then said faithful John, “I am unjustly condemned, and have always been true to you,” and he related how he had hearkened to the conversation of the ravens when on the sea, and how he had been obliged to do all these things in order to save his master. Then cried the king, “Oh, my most faithful John. Pardon, pardon — bring him down.” But as faithful John spoke the last word he had fallen down lifeless and become a stone.

Thereupon the king and the queen suffered great anguish, and the king said, "Ah, how ill I have requited great fidelity!" and ordered the stone figure to be taken up and placed in his bedroom beside his bed. And as often as he looked on it he wept and said, "Ah, if I could bring you to life again, my most faithful John."

Some time passed and the queen bore twins, two sons who grew fast and were her delight. Once when the queen was at church and the father was sitting with his two children playing beside him, he looked at the stone figure again, sighed, and full of grief he said, "Ah, if I could but bring you to life again, my most faithful John." Then the stone began to speak and said, "You can bring me to life again if you will use for that purpose what is dearest to you." Then cried the king, "I will give everything I have in the world for you." The stone continued, "If you will cut off the heads of your two children with your own hand, and sprinkle me with their blood, I shall be restored to life."

The king was terrified when he heard that he himself must kill his dearest children, but he thought of faithful John's great fidelity, and how he had died for him, drew his sword, and with his own hand cut off the children's heads. And when he had smeared the stone with their blood, life returned to it, and faithful John stood once more safe and healthy before him. He said to the king, "Your truth shall not go unrewarded," and took the heads of the children, put them on again, and rubbed the wounds with their blood, at which they became whole again immediately, and jumped about, and went on playing as if nothing had happened. Then the king was full of joy, and when he saw the queen coming he hid faithful John and the two children in a great cupboard. When she entered, he said to her, "Have you been praying in the church?" "Yes," answered she, "but I have constantly been thinking of faithful John and what misfortune has befallen him through us." Then said he, "Dear wife, we can give him his life again, but it will cost us our two little sons, whom we must sacrifice." The queen turned pale, and her heart was full of terror, but she said, "We owe it to him, for his great fidelity." Then the king was rejoiced that she thought as he had thought, and went and opened the cupboard, and brought forth faithful John and the children, and said, "God be praised, he is delivered, and we have our little sons again also," and told her how everything had occurred. Then they dwelt together in much happiness until their death.

The Text of Genesis 22: 1–14

In case you aren't familiar with the story of Abraham's sacrifice of Isaac, the story that forms the basis for Kierkegaard's *Fear and Trembling*, here it is. It's from Genesis 22:1–14. I've also included a brief quotation from the New Testament Epistle to the Hebrews 11:17–19, on how to interpret the passage. (Numerals in square brackets are verse numbers; letters in square brackets letters are footnote.)

Genesis 22:1–14

22 After these things God tested Abraham. He said to him, “Abraham!” And he said, “Here I am.” [2] He said, “Take your son, your only son Isaac, whom you love, and go to the land of Moriah, and offer him there as a burnt offering on one of the mountains that I shall show you.” [3] So Abraham rose early in the morning, saddled his donkey, and took two of his young men with him, and his son Isaac; he cut the wood for the burnt offering, and set out and went to the place in the distance that God had shown him. [4] On the third day Abraham looked up and saw the place far away. [5] Then Abraham said to his young men, “Stay here with the donkey; the boy and I will go over there; we will worship, and then we will come back to you.” [6] Abraham took the wood of the burnt offering and laid it on his son Isaac, and he himself carried the fire and the knife. So the two of them walked on together. [7] Isaac said to his father Abraham, “Father!” And he said, “Here I am, my son.” He said, “The fire and the wood are here, but where is the lamb for a burnt offering?” [8] Abraham said, “God himself will provide the lamb for a burnt offering, my son.” So the two of them walked on together.

[9] When they came to the place that God had shown him, Abraham built an altar there and laid the wood in order. He bound his son Isaac, and laid him on the altar, on top of the wood. [10] Then Abraham reached out his hand and took the knife to kill^[a] his son. [11] But the angel of the Lord called to him from heaven, and said, “Abraham, Abraham!” And he said, “Here I am.” [12] He said, “Do not lay your hand on the boy or do anything to him; for now I know that you fear God, since you have not withheld your son, your only son, from me.” [13] And Abraham looked up and saw a ram, caught in a thicket by its horns. Abraham went and took the ram and offered it up as a burnt offering instead of his son. [14] So Abraham called that place “The Lord will provide”;^[b] as it is said to this day, “On the mount of the Lord it shall be provided.”^[c]

The New Revised Standard Version, (Nashville, TN: Thomas Nelson Publishers) 1989.

[a] Or *to slaughter*

[b] Or *will see*; Heb traditionally transliterated *Jehovah Jireh*

[c] Or *he shall be seen*

Hebrews 11:17–19

[17] By faith Abraham, when put to the test, offered up Isaac. He who had received the promises was ready to offer up his only son, [18] of whom he had been told, “It is through Isaac that descendants shall be named for you.” [19] He considered the fact that God is able even to raise someone from the dead—and figuratively speaking, he did receive him back.

The New Revised Standard Version, (Nashville, TN: Thomas Nelson Publishers) 1989.

The “standard” picture

1. Kierkegaard reacts to Hegel.
 - a. Puts strong emphasis on the individual, not on general principles.
 - b. Sense of “practical urgency,” lack of patience with the purely theoretical.
2. Kierkegaard’s “dialectic” — “stages on life’s way,” “existence spheres,” “lifestyles”: aesthetic, ethical, religious.
 - a. Each with its own governing principle, its own negative aspects, its own way of looking at things.
 - b. “Ethical” is in a sense “central.”
 - c. The “spheres” don’t have any necessary order to them.
 - d. Nothing inevitable about moving from one stage to another.
 - e. Impossible to live in two spheres at once.
 - f. Choice of which sphere to live in is criterionless.
 - g. Such choices are rare, and produce dread/anxiety.
3. “Existence” = existence *in time*. (Also another sense of ‘existence’, whereby people who make criterionless choices “exist.”) Eternal things (like God) are, but do not exist.
4. “Truth”:
 - a. “Eternal/essential” truth = God.
 - b. “Objective” truth = correspondence with facts.
 - c. “Subjective” truth = “an objective uncertainty held fast in an appropriation-process of the most passionate inwardness” (Bretall, p. 214).
5. “Paradox” = blatant incommensurability, a mismatch.
6. “Absurd” = a paradoxical object of passionate commitment (not just a paradoxical relation of passionate commitment to something uncertain). In particular, the doctrine of the Incarnation. “Faith” = “this absurdity, held fast in the passion of inwardness.” (Bretall, p. 220.)

How many stages are there?

1. From *Stages on Life's Way*, Hong & Hong trans., p. 476, Frater Taciturnus is speaking.

There are three existence-spheres: the esthetic, the ethical, the religious.

2. From *Concluding Unscientific Postscript*, Hong & Hong trans., p. 531 n.

The spheres are related as follows: immediacy [that is, aesthetics], finite common sense; irony, ethics with irony as its incognito; humor; religiousness with humor as its incognito — and then, finally, the essentially Christian, distinguished by the paradoxical accentuation of existence, by the paradox, by the break with immanence, and by the absurd. Therefore, religiousness with humor as its incognito is still not Christian religiousness.

3. *Ibid.*, p. 555.

The religious address will represent the pathos-filled and cross out the dialectical, and therefore — however well intentioned, at times a jumbled, noisy pathos of all sorts, esthetics, ethics, Religiousness A, and Christianity — it is therefore at times self-contradictory ...

**First Loves, or Memories of Childhood, by
EUGÈNE SCRIBE**

translation by T. Parent

TRANSLATOR'S NOTE

“Les Premières Amours” by Eugène Scribe was first performed in 1825, and is here translated from his *Theatre Complet*, second edition, published in 1834. I have attempted to put the English as close to the French as possible, but in cases where this was too cumbersome, I have at times made alterations, especially with regard to French idiomatic expressions. In many other cases, too, I sacrificed accuracy for a more natural turn of phrase, under the assumption that anyone greatly concerned with accuracy may seek out the original. Yet to be sure, I believe the spirit of each line is preserved—and in addition, I have tried to retain the light-hearted and lyrical quality of the Scribe’s writing as best as I could, although I suspect these qualities shine more brightly in the performance of the play, rather than in one’s reading of it—no matter what the language. Moreover, and despite my efforts at light-heartedness, I have also kept the language formal, which seems more appropriate to the nineteenth century aesthetic. My boundless thanks to Paul Spade for his superb editing and financial support during the time of this translation.

T.P.
Indiana University, Bloomington
Summer 2000

First Loves

or

Memories of Childhood

[A Vaudeville Comedy in One Act]

(Presented for the first time in Paris, at the theater
“Gymnase dramatique,” on 12 November 1825)

CHARACTERS

M. DERVIÈRE.

EMMELINE, his daughter.

CHARLES, Emmeline’s cousin.

RINVILLE.

LAPIERRE, a domestic servant of M. Dervière.

The action takes place in Franche county, in the home of M. Dervière.

The stage displays a sitting room; a back door, and two walls.

First Loves

or

Memories of Childhood

SCENE ONE

Emmeline, Dervière.

DERVIÈRE.

But child, tell me: what is wrong? What angers you? Why since yesterday are you in a such a terrible mood?

EMMELINE.

I have no idea my dear father; everything displeases me, everything affronts me.

DERVIÈRE.

It would seem to be for the first time in your life, since everyone here performs your wishes, beginning with me.

EMMELINE.

How good you are! How much you love me!

DERVIÈRE.

Too much in fact! But when one is a widower, as I am, and one of the first master metal-workers of Franche county, with fifty thousand pounds of income, and a sole daughter, whatever you want is possible with our fortune. Know then that, in the entire world, I have nothing but you to love.

Aria of Lantara.

My only wish, my most dear need
Is the power to have you near to me.
This gold, fruits of my labor,
It is for my son-in-law, or rather for you.
I want, next to a spouse who loves you,
to double my goods to lavish on both of you.
A father is made rich again
by that which he gives to his child.

As you know, there have been more than twenty suitors I have proposed to you; but today, for example, I must not hear your mockery, and you will have the kindness to receive well the man we are waiting for.

EMMELINE.

What! This Monsieur Rinville of whom you spoke yesterday? Oh well, my dear father, if you wish me to tell you the truth, this is the sole cause of my chagrin and my poor humor; and I don't see why you propose this man rather than another.

DERVIÈRE.

Because you don't want any of the others...!

EMMELINE.

That's not a reason.

DERVIÈRE.

Yes, mademoiselle, it is one; and if you want better ones, consider this: Thirty years ago when I came to this land; I had nothing; I was without friends, without resources: Monsieur Rinvillé's father took me in, looked out for me, advanced me capital, and was therefore the primary cause of my fortune.

Aria of Aristippe.

Near his son my heart wishes
to bequeath that which I owe him;
And in order best to pay my debt to him,
My child, I would count on you:
Yes, I say to myself, in former times my family
owed its treasures to a sort of blessing;
But today I give my daughter to him;
He will owe me more than he had given me.

Moreover, this son whom I intend for you is, they say, a charming young man, a wise man in fact, a philosopher who has traveled for his own edification, and who returns to France in order to marry. Thus, mademoiselle, are the reasons for which I have met the demand of this young man. Now what do you have to say in response?

EMMELINE.

Nothing. From what I have come to understand by you, I should marry him with great pleasure, if that is possible; but I owe it to myself to refuse him.

DERVIÈRE.

You owe it to yourself... And what is it that obligates you exactly?

EMMELINE.

Some sacred promises, and a few interior vows.

DERVIÈRE.

What am I supposed to understand by that? How can this go on, mademoiselle, without my permission!

EMMELINE.

No, my dear father! Never without your permission; and if you want to promise me not to growl at me and withhold my inclinations, I will tell you all.

DERVIÈRE.

I ask you, who would have suspected? A little girl of sixteen years, who has never left me, who does not see anyone! Come, mademoiselle, speak quickly.

EMMELINE.

You know well that I was raised here by my elderly aunt Judith, in addition to you.

DERVIÈRE.

My deceased sister-in-law: a virtuous person, an excellent girl, who had but one defect; it was to consume a novel each day: nay, four volumes would pass by her in that time.

EMMELINE.

It is here, indoors, where she taught me to read; and I had then for faithful society my cousin Charles, who was orphaned, without fortune, and whom you had taken into your home.

DERVIÈRE.

Ah yes! Then?

EMMELINE.

Ah yes! Even though he was older than I, we passed our days together, we would look at each other at every moment; our studies, our pleasures, were the same; I would call him my brother, he would call me his little sister, since my aunt Judith had read us *Paul et Virginie*; it was I who was Virginie, and it was he who played Paul; and at the end of all that, it was that we were madly in love, and that we swore an eternal fidelity to each other.

DERVIÈRE.

Then let cousins stay with one another; say I who would venture there with confidence! Yes, mademoiselle?

EMMELINE.

Ah yes! But one day he left us, he went as a traveling agent in a foreign land, yet before his departure, he said to me: "You are rich and I have nothing at all; someone else will most likely marry you, since fathers in general are unjust and tyrannical, at least all those which we have read about." And then, to reassure him, I promised that I would not marry before his return; he gave me a ring at which point I gave him another; and since then, I always have thought of him, but I have never seen him again.

DERVIÈRE.

You never saw him again?

EMMELINE.

You know very well, since he has never come here.

DERVIÈRE.

And you never had any correspondence with him?

EMMELINE.

None, except every night, when there is a moon, at the same hour, I would look at it, and he as well: it was agreed.

DERVIÈRE.

In this, there is certainly a very innocent correspondence.

EMMELINE.

Aria: The choice made during the entire absence.

While burning, in the arching sky,
The star of the night, the star of Sentiment,
And while regarding it, I would say to myself: without doubt
Wherever he is Charles does so as well.

DERVIÈRE.

What? This is the sole bond which connects you?

EMMELINE.

Are there stronger and more powerful bonds?
Cannot one love someone all one's life
When the sky has received our vows?

DERVIÈRE.

Despite this, the trouble isn't as grand as I thought, since in the end your cousin left long ago; and you must permit me to tell you that such a love is a piece of childishness.

EMMELINE.

This is what has fooled you. You do not know, my dear father, that first impressions are never forgotten; since one does not love truly but for the first time; at least my aunt Judith often repeated this to me, and I feel it. Since Charles' departure, I do not think of anything but him, I do not love anything but him; and it is this which makes me refuse all the suitors that you have proposed to me, the promise that I made to him is the first reason; and next, as soon as any young man wants to court me, I tell myself: What difference does it make! This is not Charles, this is not he!

DERVIÈRE.

Do you see these are just a child's thoughts! Look at your imagination which makes Charles into the hero of a novel...

EMMELINE.

I will never dream of it without your permission, without your consent; but at the least do not force me to marry another. Send away this Monsieur Rinville.

DERVIÈRE.

What are you thinking? The son of an old friend! No, mademoiselle, you have spoken and done well; today, however, I repeat it to you, I will show character, and I will not give up.

EMMELINE.

And at every hour you would even say you want nothing but my happiness.

Aria: This I feel seeing you.

I am so content next to you
There, I see so much care only for my pleasure,

That the memory of my father
Would wrong my spouse!

DERVIÈRE.

He is, they say, pleasant and tender,
For his good heart he is cited.

EMMELINE.

Be he an angel of kindness,
He could never give me
that for which I would leave him.

DERVIÈRE.

Yes, yes, you just want to win me over.

EMMELINE.

Oh! My Lord no, but I sense well that all this influences my health.

DERVIÈRE.

What did you say?

EMMELINE.

Since yesterday, I had a headache or a fever, I do not know which; but it made me very sick.

DERVIÈRE.

Fever! Is it possible! And it is I who would be the cause!

EMMELINE.

Yes, without doubt; I am already changed, I see it clearly, this will increase from day to day; and then when you have lost me, you will say: "My poor daughter! My poor Emmeline, who was so gentle!" But it will be too late.

DERVIÈRE.

My Lord! Is one ever unfortunate to have a sole daughter! It is impossible to show character. Emmeline, I implore you, do not go telling yourself to be sick; I will write to this young man, I will write to him immediately.

EMMELINE.

Ah! You are so kind! Take action, my dear father, right away.

DERVIÈRE, seating himself at a table.

I agree, my God! All is well so far despite me, but hurry, I will write, although it is an impolite action!

EMMELINE.

But on the contrary, it is by honesty; if I were to refuse him after having seen him, it would be damaging to his self-respect, and he would have the right to complain about us; but by sending him away before he comes, it is more honest, and I am sure that I will be perfectly content.

DERVIÈRE, in parting.

What devil of reasoning did she give me there? (Pause.) Understand, mademoiselle, that there is no other way than to act frankly with him. I will therefore write to him the whole truth; but do not believe that for this I consent to your marriage with Charles.

EMMELINE.

Also, my dear father, I will not speak to you of it, I will not say anything about it to you; but wherever he is, Charles has remained faithful to me, he cannot delay to return from his voyages, and when he does, then we shall see.

DERVIÈRE.

What shall we see?

EMMELINE.

I believe that you will see whether he is agreeable to you as a son-in-law. But let me see your letter which you have finished. (Taking the bell.) It must be sent right away, right away. My Lord! It is so well written! (Emmeline rings the bell.)

DERVIÈRE.

There, are you satisfied?

SCENE TWO

The same, plus *LaPierre*.

EMMELINE.

I already feel that this goes well. *LaPierre*, quickly by horse; carry this letter four houses from here, to the castle of Rinville, at a great gallop, and return here again, because I have another task to command of you, namely, to tell briefly to anyone who comes that we are not here.

LAPIERRE.

I will put on my boots.

EMMELINE.

Come, depart and hurry!

(*LaPierre* leaves by the door at the right.)

DERVIÈRE.

As for me, I will return to my room.

EMMELINE.

I will go with you, give me your arm; I will read to you or make your bed in the corner, or if you prefer, I would play for you on my harp the love song which you like so well.

DERVIÈRE.

How good and pleasant you are!

EMMELINE.

Oh! It is easy when I am content with you!

Aria of the Comedians

What happy future are we destined for,
No more than what you have always dreamed of.

DERVIÈRE.

How much I love you! And yet I imagine
That I was much mistaken to spoil you so.

EMMELINE.

You did well! It is a powerfully sagacious role,
Good parents always will follow it.
Like you I claim to make use of it as well,
And my children one day will repay you.

[TOGETHER]

What happy future, etc., etc...

SCENE THREE

LaPierre, leaving in boots from the room at the right, and holding the letter.

LAPIERRE.

Four houses at a great gallop! How amusing! And return here, so that one may again give me new commissions: A lovely program for me to perform. But our young mistress does not hesitate for anything, whenever she has a whim, snap, to my horse. I know well that with her one has some appreciation, and that one is generously recompensed; but if there were a means to obtain recompenses without going through the trouble, that would of course be most desirable. Who arrives here? A handsome young man whom I have never seen.

SCENE FOUR

LaPierre, *Monsieur Rinville*.

RINVILLE, calling out.

Yes, you may put him in the stable, since I am staying here. (To *LaPierre*.) *Monsieur Dervière*, your master?

LAPIERRE.

Did someone not tell you before?

RINVILLE.

Someone told me that he was here.

LAPIERRE.

Oh, dear! I beg your pardon for those who have not dismissed; it is my fault, I had not told you. It's that, you see monsieur, I will explain to you: our master here is well, but mademoiselle said to say that he was not here, and in this case one obeys the preferences of mademoiselle...

RINVILLE.

That is fair, it is in the orders. They have already told me of the weakness of this good Monsieur Dervière for his only child.

Aria: The Gallant Lute

Far from blame and an innocent error,
She pleases me and smiles in my heart.
Admiring the first hero who has given her life,
The artist loves the marble which he gave being;
The father loves the child which he has created... perhaps!
Self-love of the author!

(He gives some money to LaPierre.)

Yet see whether there isn't a way to obtain a moment of conversation from your master? If I must wait for him here alone, it will not be problem at all.

LAPIERRE, taking the money.

In fact, to be frank, Monsieur is here. I will send one of my friends for him; since for my part, you see, I am in a hurry; I must mount my horse at this instant in order to bring this letter to the castle of Rinville.

RINVILLE.

To Rinville? I shall return there today; and if this letter is for the master of the castle?...

LAPIERRE.

Precisely.

RINVILLE.

I will make sure to deliver it to him.

LAPIERRE.

Of course, monsieur, it is very good of you. You spare me a road which is hardly pleasing. On the other hand, I will be certain to do your bidding, and to send here Monsieur Dervière, without mademoiselle seeing me.

(He leaves.)

SCENE FIVE

Rinville, alone.

RINVILLE.

(He reads.) "To Monsieur Rinville." It is certainly for me, and in the hand of my second father; since whether or not I know him, I know his handwriting. (Opening the letter.) I see that they would not expect me for several hours; but my impatience to see my beautiful future...and then, after being presented to her, I would like to listen to her father on the means of pleasing his daughter: Would he respond already for which I would come to ask of him? (Reading in a low voice.) Oh my Lord! In this there is more than I would have wanted to know; she loves another: that is agreeable for one betrothed! And it was my father who wrote me while I was in Germany about returning more quickly than expected, for the sake of the woman which he obligated me to. A wise man, naive all the same! He had reason for urgency; do not think any further! It's a finished affair; and after everything, this leaves me nonplused. O well! No, my God! This isn't me! Fortune, family, community, all of this made this alliance so respectable. They say in any case that this young person is charming; that she has already refused twenty suitors. And I said to myself from the bottom of my heart: "It is I who am destined to triumph over her indifference." I also believed, so sure I was of my ability, that I bragged about the affair to some of my friends who would laugh at my costs: and I will leave without seeing her, without disputing her with my rival! (Reading the letter.) "Monsieur Charles, a cousin that she has loved since her childhood..." Since her childhood! That is well! This proves at least that my lady is susceptible to fidelity. There is nothing to do but give another direction to this sentiment which is as laudable as it is rare. (Reading.) "That she has love since her childhood, and that she has not seen in seven to eight years."

This is impossible; and I would not have believed it, if I did not know this is the constancy of the first time. Ah but, my God! What an idea! In seven to eight years, he might arrive with so many changes, even to the eyes of a cousin, that without being recognized, I could very well... My faith, what do I risk? To be dismissed. I am that already. I only would do this to see her, and to avenge myself. I will attempt the adventure. Someone comes; it is without doubt her father; I will begin with him.

SCENE SIX

Rinville, Dervière.

DERVIÈRE, to himself in entering.

This LaPierre came to tell me mysteriously that a stranger desired to speak to me here in secret, and... (To Rinville.) Are you the one, monsieur, who had asked for me?

RINVILLE.

Yes, monsieur.

DERVIÈRE.

What may I do to help you?

RINVILLE.

Come, your manners and your sympathy. (Pause.) You are unable to place my face. Is it possible that eight years of absence and of distances makes me truly unrecognizable to the eyes of my family...

DERVIÈRE.

What did you say?

RINVILLE.

What! The voice of familial bonds is nothing but a chimera? Does it not speak to your heart? Does it not yet speak to you, my dear uncle?

DERVIÈRE.

Oh heavens! You would be...?

RINVILLE, rushing into his arms.

Charles, your nephew.

DERVIÈRE, turning aside.

The devil take you!

RINVILLE.

Ah me! What have you to say?

DERVIÈRE.

Nothing. Astonishment. Surprise... I swear that I would never have recognized you; since, let it be said between us, you would not acknowledge, for eight years, your duty to be a good man; quite the contrary.

RINVILLE.

All the better, this must please you to see me changed to my benefit.

DERVIÈRE.

No, I would have liked better to see you continue in the other direction.

RINVILLE.

And why?

DERVIÈRE.

Here, my lad, in parental affairs, one would be wrong to get in the way, and I will speak to you frankly. I took you in, I raised you, I took care of you, I gave you a pension of one thousand crowns.

RINVILLE.

Yes, my uncle.

DERVIÈRE.

Ah yes, and I offer now six thousand francs, on one condition: that you will leave today; and that henceforth for several years, we will mutually deprive each other of the pleasure of seeing one another.

RINVILLE.

What! You are sending me away? You are leaving your natural ties at the door?

DERVIÈRE.

Yes, my boy.

RINVILLE.

Aria: To sleep again, my dear.

A parent!

DERVIÈRE.

It is all the same.

RINVILLE.

A nephew!!

DERVIÈRE.

It makes no difference.

RINVILLE.

I am moved...in a profound way,
From a reception so patriarchal.

(To himself)

Even as one betrothed I am exiled,
Even as a parent I am already expelled by him.
It is certainly very difficult
To enter in this household.

And may I at least know...?

DERVIÈRE.

I believe you to be a man of honor, and I would like well to end my secrecy. You were raised with my daughter, and she has kept from you a souvenir which injures my plans and overturns my most dear hopes; because I would like to unite my child to an old friend, a Monsieur Rinville, a brave and excellent young man whom I carry in my heart; you should not want to frustrate me...

RINVILLE.

No, monsieur, no, far from it. (To himself.) He is an excellent father and uncle.

DERVIÈRE.

I would like to imagine some excuse, some trick, to present to her this young man without her suspecting anything.

RINVILLE, smiling.

Do you see a way?

DERVIÈRE.

I want to ponder this at leisure. Because I am not strong, I am not in the habit of hiding from my daughter; if I were to enter into some scheme, she would guess straightway.

RINVILLE.

That is good to know.

DERVIÈRE.

Now, you know my position and yours; in order that I may present to her this young man, and in order for her to see him, you must first leave.

RINVILLE.

That would seem to be difficult.

DERVIÈRE.

By no means; she does not know that you are here, she does not suspect your arrival, and in leaving immediately...

EMMELINE, from outside.

Father! My dear father!

DERVIÈRE.

Ah! My Lord! She is here, be silent, I am sure that she will do as I, that she will not recognize you.

SCENE SEVEN

The same, plus *Emmeline*.

EMMELINE, without first seeing Rinville.

Father! My dear father! What was it I wanted to say? I am all frenzied, everything is trembling; there is a man at the house who demands to speak to you.

DERVIÈRE.

And who would it be?

EMMELINE.

A stranger, a German, Monsieur Zacharie; he told me that my cousin would perhaps be arriving!

RINVILLE, to himself.

This looks well for me.

EMMELINE.

And it is about this that he wanted to speak to you beforehand, he says, about an affair which concerns your nephew, Monsieur Charles.

DERVIÈRE, turning quickly to Rinville.

About you? (Facing forward again.) Lord! What have I done!

EMMELINE.

Oh my goodness! What did you say?

DERVIÈRE, seeking to go in front of Rinville.

Nothing, my child, nothing, I pray you... I was speaking to this monsieur, who is a stranger, and who is here by chance.

EMMELINE.

No, no truly, you fool me; this is who I would speak of at every hour, your confusion, your embarrassment, his eyes fixed on mine; it is the way that he looks at me. (Running to him.) Charles, it is you!

DERVIÈRE.

Agh! She recognized him.

EMMELINE AND RINVILLE.

Aria of Jeannot and Colin.

Beautiful days of our childhood,
You have here returned.

EMMELINE.

It is he! In his presence
All my senses are aflame.

TOGETHER

RINVILLE.

In her soft presence,
How my senses are aflame.

TOGETHER

Beautiful days of our childhood,
We have them once more.

EMMELINE.

What, it is you! Let me look at you again; truly he is very changed, isn't he papa? But he is the same, always the same features, and especially the same eyes, these things always stay the same, and you, monsieur, how do you find me?

RINVILLE.

More beautiful than I would have believed! To the point that it seems I see you for the first time.

EMMELINE.

Really! Oh dear, I have not changed like you.

RINVILLE.

And you recognized me?

EMMELINE.

Immediately; first nothing when I entered but without knowing why, I was a bit agitated, it was a presentiment which said to me: He is here.

DERVIÈRE.

For my part, I had no presentiment; and if he had not spelled out his name...

EMMELINE.

You! But for me, it is very different; it concerns sympathies which never deceive; and if my poor aunt Judith were here, she would explain... But I forget the monsieur who is at the house, and who had a very impatient demeanor.

DERVIÈRE.

I will direct him into my office, and because you do not know this Monsieur Zacharie, go see which of his affairs concerns you. (To Rinville whom he directs to the left of the theater.) I leave you with my daughter, with your cousin, on the honor of our treaties; and I hope well that you will not speak to her of love, you must give me your word.

RINVILLE.

I swear to you that Charles will not say a word.

DERVIÈRE.

Good! I am contented, and moreover if you could find a way to displease her and to distance herself from you, that would not be bad, that would be to our advantage.

RINVILLE.

Trust me, I will arrange everything for the best.

SCENE EIGHT

Rinville, Emmeline.

RINVILLE, to himself.

I swear that for a first meeting the situation is odd.

EMMELINE.

Goodness! Charles, so here you have returned.

DERVIÈRE.

Yes, mademoiselle.

EMMELINE.

Mademoiselle! Am I not your cousin?

RINVILLE.

Yes, my cousin, and to have you here next to me, it is all that I would desire.

EMMELINE.

So formal! What, Charles, you no longer speak in familiar tones with me?

RINVILLE.

I do not dare, but if you would like me to!

EMMELINE.

Without doubt, between cousins, where is the harm? Wasn't it this way before your leaving?

RINVILLE.

Yes, certainly.

EMMELINE.

How many times I remembered those years! Childhood memories have something so true and so touching! Do you remember how gay we were, how we were happy! And my poor aunt Judith, how we would make her angry! Concerning her, monsieur, you have not yet said a thing.

RINVILLE.

This is true, this poor woman; she must have aged well?

EMMELINE.

What! Aged well! But she has been dead for three years.

RINVILLE, to himself.

Agh! My Lord!

EMMELINE.

Did you not know this?

RINVILLE.

Yes, certainly, but I meant to say that now she would have aged well.

EMMELINE.

Not likely; but do you remember when, without asking her permission, we went to the farm to look for some cream? It was you who ate the most.

RINVILLE.

It was you.

EMMELINE.

No, monsieur; and that day where we were surprised by that storm?

RINVILLE.

Lord! Were we soaked?

EMMELINE.

Sheltered by your overcoat, which you had spread over me...since you were Paul.

RINVILLE.

And you Virginie.

EMMELINE.

It is wonderful; he has forgotten nothing! And that night, do you remember when we played those innocent games? Yet already during that time you were very bold.

RINVILLE.

Certainly!

EMMELINE.

Yes, yes, I remember the kiss that you gave me; but let us not speak further on this.

RINVILLE.

On the contrary, let us speak, what! A kiss!

EMMELINE.

Yes, here, on my cheek; you do not remember that I became upset, and that I said to you "Charles, stop, I will tell my aunt." But I never told her anything.

RINVILLE.

Yes, yes, I remember now... I think that I began again the next day all the same.

EMMELINE.

No, monsieur, not at all; because that was the day before your departure.

RINVILLE, to himself.

I tremble, because I fear being too bold.

EMMELINE.

It was the day after that particular day that you left. And you remember well what we promised each other when we were departing?

RINVILLE.

Yes, without doubt.

EMMELINE, looking into the sky.

Then, there, up high, you are quite familiar with.

RINVILLE, uneasy, and looking upward like her.

Yes, there up high, I remember.

EMMELINE.

Ah yes! Monsieur, I never missed a single time; and you?

RINVILLE.

No, me neither. (To himself.) What the devil could this be?

EMMELINE.

And all your other promises, have you kept them as well?

RINVILLE.

Indeed, I swear it to you.

Duet

Aria of Jeannot and Colin.

EMMELINE.

Like me, you remember
Our games, our talks

RINVILLE.

I remember well.

EMMELINE.

And those novels full of charms
Which would make us shed tears!

RINVILLE.

I remember well.

[TOGETHER]

Ah! How sweet the moment we come together
How touching this moment is.

EMMELINE.

Yet repeat to me that charming song
That we would sing together in times past.

RINVILLE, embarrassed.

That charming song.

EMMELINE.

You know it well...

RINVILLE.

Oh! yes, certainly.

EMMELINE, recalling the song.

“I hear the musette
And its joyous strains,
They come to you through the fields
Dancing all together.

RINVILLE.

Yes, that song so tender
Was engraved in me!

(To himself)

Since I thought I heard it
In some opera

(Pauses, and recovers the motif of the song)

I love the musette
And its joyous strains

EMMELINE, pretending to take several steps.

Thus so through the fields
We would dance together.

RINVILLE.

What a lovely dance!

EMMELINE.

And then Charles while dancing
Would kiss me I believe.

RINVILLE, embarrassed.

That is how it was.

SCENE NINE

The same, plus *Dervière*.

DERVIÈRE.

What do I see here? Charles! My nephew! Are these the promises that you made me?

RINVILLE, to himself.

It is true, I had forgotten my role of the cousin.

EMMELINE.

Do not get angry, my dear father; it was nothing but reminisces.

DERVIÈRE.

Yes, reminisces of your childhood. We have seen enough of that; and you, monsieur, after the profession of honor that you gave me, I do not have any further confidence in you, and you will have the kindness to leave this night.

EMMELINE.

What, my father, at the very moment when he arrives, you send him away?

DERVIÈRE.

Yes, mademoiselle, in your own interest, and perhaps for his own; because do you realize who this monsieur Zacharie is, whom monsieur my nephew said he was unacquainted with?

RINVILLE.

I swear to you that I am not aware...

DERVIÈRE.

Ah! You are not aware! I will therefore tell you this would be a usurer, bearing an overdue bill. This invoice, incurred by you, I paid, and that's that.

RINVILLE.

Is it possible!

DERVIÈRE.

Yes, monsieur, do you deny your own signature?

RINVILLE.

No, without doubt; but it would not upset me to take a look at it. (To himself.) It is only so that I can know what it is. (Reading.) Charles Desroches. (To himself.) Ah! I am called 'Desroches';¹ that is good.

DERVIÈRE.

Ah well! What do you have to say?

RINVILLE.

I say, monsieur, that it is a bill. But all the world will have bills.

DERVIÈRE.

Yet if there were but one, that would be fine; but Monsieur Zacharie informed me that tomorrow he must present five or six more, which I will not pay.

EMMELINE.

What am I to make of this? How, Charles! You are becoming of dishonorable repute.

RINVILLE, going to Emmeline.

This seems at first to be an illusion; but I tell you...

DERVIÈRE.

Bah! This is not yet the end of it. Monsieur Zacharie told me of an affair worse than all this.

RINVILLE.

An affair! What does this mean?

DERVIÈRE.

Yes monsieur; what does that mean? It is I who ask you, since Monsieur Zacharie did not want to explain. "The transgression is serious," he said, "very serious; and it is for that reason that I leave to your nephew himself the task of justifying himself." And despite my efforts, he left without wanting to add another word.

EMMELINE.

A transgression! And a very serious transgression! Charles, what is it?

¹ 'Desroches' or 'des roches' in French means 'stones,' presumably a symbol of a solid and dependable character. —trans.

RINVILLE.

Oh, things that I really could not tell you.

DERVIÈRE.

You must sense however that the confession of your wrongs can only lead to their pardoning.

EMMELINE.

Yes, monsieur, confess them, I implore you.

RINVILLE.

Frankly, I would like to but that would seem to be impossible.

EMMELINE.

It doesn't matter, monsieur, confess in any case. You hesitate. Ah! My Lord? It must be most terrible indeed. What is it, monsieur? What is it? Answer me, and right away. You used to tell me everything, I had your confidence; but I see that you have changed, that you are no longer the same. It was not this man here who promised himself to me on the day of your departure, and who gave me this ring which I have always kept. (Looking at Rinville's hand.) And yet! And yet, monsieur, where is yours?

RINVILLE.

Mine? (To himself.) Hell with these tokens of affection.

EMMELINE.

I do not see it on your finger, and you never took it off!

RINVILLE, embarrassed.

I swear to you that, at this moment, I do not have it on me.

DERVIÈRE.

Marvelous! This will bring us a squabble.

EMMELINE.

Here is what you dared not to say; but I have guessed it now, you have given it to another.

DERVIÈRE, lively.

That is probable.

RINVILLE.

You might suppose...

EMMELINE.

Yes, monsieur, yes; it is disgraceful! I would have pardoned everything, your debts, your deficits, all that you could have done; but not to have my ring! It is finished, everything is broken; I no longer love you.

Bravo!

DERVIÈRE.

EMMELINE.

Aria of Charmèlle.

He whom I thought sincere,
He outwitted my hopes;
Nothing is equal to my rage,
I no longer want to see him.

RINVILLE.

What happened, and what was done,
When all the world broke my hopes?

TOGETHER

I picture myself, in this affair,
Guilty without knowing why.

DERVIÈRE.

Bravo, bravo, she is enraged
This fulfills all my hopes.

(To Emmeline.)

I am with you, my dear,
I no longer want to see him.

RINVILLE, to Dervière.

You are inexorable...

(To Emmeline.)

From here you banish me,
And for such a reason?

DERVIÈRE.

What, it is not enough?

EMMELINE.

When one betrays one's promises,
When one changes without warning,
When one has several mistresses...

DERVIÈRE.

One is capable of anything.

EMMELINE.

He whom I thought sincere, etc.

RINVILLE.

What happened, and what was done? etc.

DERVIÈRE.

Bravo, bravo, she is enraged, etc.

TOGETHER

SCENE TEN

The same, plus *LaPierre*.

LAPIERRE.

Monsieur, there is a stranger, a young man who is arriving, and since there is no one to receive him...

EMMELINE.

That is fine; I am just on my way to do the honors.

DERVIÈRE.

Who is this young man? What does he want with us? We would not be waiting for anyone at this time except for Monsieur Rinville.

EMMELINE, to *LaPierre*.

And you took to him this morning the letter that I gave you?

LAPIERRE.

In a manner of speaking, mademoiselle, it was certainly my intention, but I met this (indicating Rinville) monsieur who wanted very much to charge himself with taking the letter, along his way, to Rinville.

EMMELINE, to Rinville.

O Heavens! And you still have it?

RINVILLE.

Yes, mademoiselle.

DERVIÈRE, to *LaPierre*.

It is he, it is my son-in-law, and I did not know! I must run to get dressed. (To Rinville.)

You, monsieur, I won't keep you any longer; you, my daughter, quickly to your bathroom; take heed! A first impression!

EMMELINE.

Isn't this annoying! Make myself up for this villainous young man, whom I detest, whom I would not want to see; (to Rinville) and it is you, monsieur, who brought him, who is the cause of all this: Ah great! All the better! That is marvelous; I go now to force myself to find him lovable; to love him in order to avenge myself and to be obedient to my father.

DERVIÈRE.

That's it, filial obedience. Come, my daughter; you, *LaPierre*, bring in this young man and pray him to wait.

(He leaves with Emmeline by the door at the left, and *LaPierre* by the back.)

SCENE ELEVEN

RINVILLE, alone.

Bravo! It is going well! Quarreled with the father, quarreled with the daughter; here is a scheme that has succeeded beautifully. I am even more distressed that now it is no longer a joke. Emmeline is charming, and I certainly should not pass up her hand in marriage. I know well that with one word I could justify myself; but in order to say this word, I must be sure that it is I whom she loves, and not the memory of Monsieur Charles.

Aria of the Sentry.

The bonds of marriage, one says, loving cousins fear,
Myself I shudder immediately when this is spoken of,
And I would want, so to fix my destiny,
To forget absolutely Monsieur Charles.

Without that, I admit here,
For me the chances are uncertain at best;
If I took her hand today,
Later, when we were married,
It could well be she would take mine.

SCENE TWELVE

Rinville, Charles.

CHARLES, calling out.

I beg you, monsieur, you are certainly honest, I would not be distressed to rest myself, because there is nothing as tiring as a flimsy stagecoach, especially when one has an empty stomach.

RINVILLE.

Here is a young cadet with a rather distinctive countenance.

CHARLES.

It would seem that Monsieur Dervière is not here.

RINVILLE.

No, monsieur.

CHARLES.

Nor his daughter as well.

RINVILLE

No, monsieur.

CHARLES.

So much the better.

RINVILLE.

And why?

CHARLES.

I say 'so much the better,' because I must speak to them, and so this will give me some time to search for what I have to say to them. Monsieur lives here?

RINVILLE.

Nearby.

CHARLES.

You could then render me a service; it is perhaps indiscreet, but between young men...

RINVILLE.

Speak monsieur.

CHARLES.

Did someone come here of the name Zacharie, a German capitalist?

RINVILLE.

A usurer! He was here.

CHARLES.

Here is what I feared; I do not know how he found the address of my uncle.

RINVILLE.

O Heavens! Would you be Monsieur Charles? Charles Desroches?

CHARLES.

The same, who, after eight years of trials and errors, returns incognito, like a prodigal son to the paternal home of his uncle. I hoped to arrive here before anyone suspected anything; that is why I took a stagecoach, that piece of junk; I did not even stop for lunch en route, and yet this damned Zacharie has again outdistanced me, and I am sure that he alerted all my family, against my intentions.

RINVILLE.

Not in the least, he has only presented an invoice, which your uncle paid, which I have right here.

(He gives him the invoice.)

CHARLES.

Is it possible! The good uncle! Oh! Yes! Sacred ties of nature and of blood! Here is exactly what I said to myself en route: one has parents where one does not have any; (showing another invoice) but the others, her sisters, the family is large.

RINVILLE.

Monsieur Dervière did not want to pay these; he had enough as it was.

CHARLES.

Already! And what did my uncle say about the other affair, the big one? He must have been furious?

RINVILLE.

What was it?

CHARLES.

It is what I did in Besançon the other month. Do you not know?

RINVILLE.

No, without doubt, nor your uncle as well.

CHARLES.

Really! Do not say anything then; we can rest easy, since I am here to address him and to persuade him: I have a natural charm, and the mind of a scholar; I was raised by my old aunt Judith, who taught me literature, novels and comedies. There are five or six ways to move uncles to tears and to force them to pardon, provided that they do not know; specifically, they must not know; it is the most important thing; but I do not know how to disguise myself in the eyes of my uncle.

RINVILLE.

Do you want a way?

CHARLES.

I would like nothing better.

RINVILLE.

They are awaiting today a suitor, Monsieur Rinville, a proprietor in this area. I know, from a good source, that he will not come and that he is not known in your family.

CHARLES.

Listen! An idea! I will pass for him.

RINVILLE.

That is just what I was about to tell to you.

CHARLES.

How wonderful, the farce will be good, it will be one of the best; but I have someone who has already thought of it, without my planning on anyone to support me. But dare I ask you, monsieur, to whom I am indebted?...

RINVILLE.

I am a nephew of your uncle.

CHARLES.

You are my cousin? Ah! You are from the side of my uncle Laverdure.

RINVILLE.

Exactly! But service for service. When you are Monsieur Rinville, I pray you to not mention me to my uncle, since we quarreled, and he has just thrown me out of his home.

CHARLES.

Really! So you have also done some trickery?

RINVILLE.

Same as you.

CHARLES.

Oh! Devil! Then it's famous! It seems that it's in the blood. Clasp my hand, cousin, and let us swear a mutual alliance.

RINVILLE, taking his hand.

And what do you have here? What is this ring?

CHARLES.

It is from a long time ago, in the time where I was simple and innocent; it is a gift from my cousin, a souvenir of childhood; and I am sure that she keeps a similar one.

RINVILLE, taking it off his finger.

Then make sure to put it away if you don't want her to recognize you.

CHARLES.

My God, you're right, I hadn't thought of that.

RINVILLE.

For the surest guarantee, I will keep it today.

CHARLES.

As you wish, my cousin.

RINVILLE.

Silence! It is our family, and I do not want them to see me. Do not forget that they are waiting for Monsieur Rinville, the suitor, so let them do as they will, and don't say anything.

CHARLES.

Well done; that makes it more convenient to keep up the fiction.

(Rinville leaves by the door at the right.)

SCENE THIRTEEN

Charles, Dervière, and Emmeline, entering from the back.

DERVIÈRE.

Where is he? Where is he so that I may embrace him! A thousand pardons, my dear Rinvile, to have made you wait...the time was only to put on a more befitting suit.

CHARLES.

Certainly, my dear monsieur... (To himself.) God! He has changed, my good uncle! I would have not recognized him.

DERVIÈRE.

Here is my daughter, my Emmeline, whom I have the honor of presenting to you.

EMMELINE, advancing and showing reverences.

Monsieur... (In a low voice to her father.) Ah! My Lord! So ugly! What a countenance!

DERVIÈRE.

Not at all, I do not find it thus, this young man is excellent, he has a younger and more slender appearance than your cousin.

EMMELINE, to herself.

Well said; what a difference from Charles!

DERVIÈRE, to Charles.

It has been a very long time, my dear Rinvile, since you have come to our land?

CHARLES.

Moreover, you would hardly believe that as I arrived here, I was a bit fearful of you.

DERVIÈRE.

Is it possible!

CHARLES.

Ah! My Lord, yes; timid like a beginner.

DERVIÈRE.

You hear him, my daughter, afraid of not being pleasing to us. (To Charles.) But now, I hope that you will conduct yourself without ceremony, and anything that I could do to please you...

CHARLES.

Lord! If I dare.

DERVIÈRE.

Would you have something to ask of me?

CHARLES.

No certainly... I pray you only not to forget that phrase, you said: *Anything that I could do to please you, anything that I could...* because later perhaps... but at this moment, the most urgent matter would be for me to refresh myself, because I have been hungry since this morning.

DERVIÈRE.

I will direct you to the dining room so you may eat. (To Emmeline.) You see, he is even frank with us.

EMMELINE.

He did not speak a single gentlemanly word with me, and he hardly arrives but he sets himself at the table.

DERVIÈRE.

Again your romantic ideas; you do not want people to eat.

CHARLES, to himself.

Marvelous! It is going well. Incognito, my uncle is seduced, swept away; at that moment when he fell into my arms, I fell at his feet, and I risked confessing my escapades.

DERVIÈRE.

Let us go then, are you coming my son-in-law?

CHARLES.

Yes! I will follow you. (To Emmeline.) Mademoiselle, it was an honor.

SCENE FOURTEEN

EMMELINE, alone.

He goes to eat, he goes to sit himself at the table! And here is the husband for which I am destined! I could never become accustomed to this. Only looking at him, his appearance causes a repugnance that his conversation and manners do nothing but augment. Yet I promised to marry him, to forget Charles, to see him nevermore. To see him nevermore! Without doubt, I am too proud to show him the chagrin that I feel; but forget him! Never. My poor aunt had said well: One always returns to one's first loves.

SCENE FIFTEEN

Emmeline, Rinvile.

EMMELINE.

What, monsieur, you are still here?

RINVILLE.

I am departing, mademoiselle, I came to take my leave of you.

EMMELINE.

You have done well; since, as soon as my father wishes it, you inevitably obey him without complaint, (sighing) and I as well.

RINVILLE.

His order was useless; it was sufficient for putting a distance between me and the presence of Monsieur Rinville, this newly betrothed, whom without doubt you have found him charming, adorable.

EMMELINE.

Concerning that, monsieur, I do not have the penchant to speak with you. As it is I who marry him, I am the mistress who will make of him what I want.

RINVILLE.

You marry him without loving him?

EMMELINE.

Who says that I do not love him? And how would this be? Ah fine! All the better; I would have more merit for it.

RINVILLE.

So that's the way you will forget me.

EMMELINE.

It was you who started.

RINVILLE.

First tell me that you never loved me.

EMMELINE.

Yes, in the past, a bit; now, not at all.

RINVILLE.

It is clear, and as I see that everything is finished between us, that we will argue to no end, I will give back to you the ring that I received from you long ago.

EMMELINE.

O heavens! What, monsieur, you did not give it to another? Yes, it is the one; he has kept it. Ah! How unkind of you to cause me so much chagrin.

RINVILLE.

I am completely guilty, without doubt.

EMMELINE.

No, no, you are no longer so, since whatever you have done, I could not care, I pardon you. You have kept my ring, all the rest is no matter. If you knew, Charles, how unhappy I was! I felt a tightness here in my heart, a malaise which I could not understand; and now again..

Duet

Aria: Tell me again, I pray you (At the Hour of Marriage).

RINVILLE.

What have I heard! Extreme astonishment!
But should I believe in my happiness?

Do you love me just as I love you?

EMMELINE.

I do not dare look into my heart.

RINVILLE.

That charming word, say it to me again.

EMMELINE.

Someone comes over there, I think.
Charles, for decorum's sake, remove yourself.

RINVILLE.

Yes, I take my leave this very instant;
But a single word.

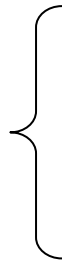
EMMELINE.

No, you must:
Leave, or certainly
I will say to you nothing.

RINVILLE.

I obey this time,
But hope comes into my heart.

TOGETHER



EMMELINE.

No, I cannot tell myself
What is happening in my heart.

SCENE SIXTEEN

Emmeline, then Charles

EMMELINE.

Ah! My Lord! Here is Monsieur Rinville; I will confess everything to him.

CHARLES, entering from the back.

As you were, no fanfare, go about your affairs; (to himself) I can now wait for dinner, since I have had food and drink, always incognito, and my dear uncle is enchanted, I have him; and if I can detach from myself my little cousin, and make her renounce our ancient oaths, my pardon is assured.

EMMELINE, timidly.

Monsieur.

CHARLES, seeing her.

A thousand pardons, mademoiselle, were you speaking to me?

EMMELINE.

Yes, monsieur, but I do not dare.

CHARLES, to himself.

Ah! My Lord! Is it that, despite myself, the effect is only exterior!... (Pauses.) It is probably regarding the subject of this marriage.

EMMELINE.

It will make me quite unhappy, because I love another.

CHARLES, to himself.

Lord! Like this we meet! (Pauses.) Speak, mademoiselle, do not fear a thing, this other whom you love...

EMMELINE.

...is a childhood friend; it is my cousin Charles.

CHARLES, to himself.

Ah! The devil take it, look how badly this fairs! (Pauses.) Your cousin Charles, with whom you were raised?

EMMELINE.

Yes, monsieur.

CHARLES.

The one who left eight years ago? A handsome boy?

EMMELINE.

Yes, monsieur.

CHARLES, to himself.

That would certainly be me; I do not know how I will be able to leave this gracefully. (Pauses.) What, mademoiselle, you still care for him? You've loved him always?

EMMELINE.

Because I had promised him so.

CHARLES.

Certainly, for some people, that's a reason; but it's just that Charles, for his part, perhaps has not kept a constancy so obstinate; first, I learned from a good source that he has done things we would call madness.

EMMELINE.

I know it.

CHARLES.

He has significant debts.

EMMELINE.

It matters little.

CHARLES.

He has become of dishonorable repute.

EMMELINE.

I do not care.

CHARLES, to himself.

Then there is no way to detach you from me, at least without risking the ultimate confession. (To Emmeline.) You see, mademoiselle, me, I have known well your cousin Charles; I saw him during my travels; an admirable horseman, with grace, sensibility, perhaps too much because of his extravagant imagination from a literary education, he enchanted me, as I said, in our escapades, always amiable, but sometimes too intense, and the last time he was around, which I was privy to...

EMMELINE.

What are you saying? Would this be the adventure, which this morning he made so mysterious?

CHARLES.

Precisely; he has not yet enough courage to speak of it to your uncle, nor to anyone in the family; and he does not know how to confess it; but if you would like to help him, align yourself with him so as to obtain forgiveness for him.

EMMELINE.

Speak, what on earth did he do? I want to know everything.

CHARLES, to himself.

My God! Excellent cousin. (Pauses.) You know then that Charles knew in Besançon a young and beautiful person, named Paméla, who in your country, was a seamstress.

EMMELINE.

What, monsieur?

CHARLES.

She did made clothing; but she was not born here; she was of an excellent family, an English family, whom we do not know, and who had several misfortunes.

EMMELINE.

Lord! What do I hear?

CHARLES.

Charles was for her love at first sight. Charles was virtuous, but he was sensitive, and Paméla, in her desperation, wanted to put an end to her existence. Already the fatal arm was raised over herself; it was a pair of scissors that I believe I still recall, great God!... For her it had to be either that she was united with Charles, or that she would cease to exist.

EMMELINE.

And so?

CHARLES.

And so! She still lives.

EMMELINE.

O Heavens! Speak. Charles has married her!

CHARLES.

Only so that he might save her life.

EMMELINE.

Great God! Is it possible! The monster, the traitor! My father, my father, where are you?

CHARLES.

Take heed, some consideration please, there must be some civil way to tell him...

EMMELINE.

Do not fear. My father! Ah! You are here.

SCENE SEVENTEEN

The same, plus *Dervière*

DERVIÈRE.

Eh! What have you to say?

EMMELINE.

O my dear father! What horror! What indignity! To one who until now has been so proud! Understand that my cousin Charles...

DERVIÈRE.

Yes?

EMMELINE.

He is married.

DERVIÈRE.

Married!

CHARLES.

There, she will tell him everything frankly; I who had advised precautions to her.

DERVIÈRE.

Without my permission, without informing me! Never will I pardon him; and as for his debts, which he incurs at will, I won't pay a cent further.

CHARLES, to himself.

What's this! It has made him angrier than ever. God! How inane are these little girls! This above anything else. What a difference from my wife! She would have been sensitive to this affair, and would have shown understanding.

DERVIÈRE, to Charles.

Do you realize what you have said, do you see, my son-in-law—but first thing tomorrow we will have a wedding, no?

CHARLES, to himself.

First thing tomorrow; O Paméla! What will happen?

DERVIÈRE.

As for your cousin Charles, my scoundrel of a nephew, if he dares show himself here, I will throw him out the window. (To Charles, who flinches from terror, and who seems to want to leave.) What is wrong, my son-in-law? Do not fear.

EMMELINE.

Be quiet, he is here.

CHARLES, looking around.

What, he is here?

EMMELINE, to Dervière.

But, for goodness sake, control yourself; it is I after all who he fooled, and in the end, there is nothing to fear, I will obey you.

DERVIÈRE.

All in good time. (Pauses at Rinville who is at the back of the stage.) Approach, monsieur, approach.

SCENE EIGHTEEN

The same, plus *Rinville*

CHARLES.

What! This is your nephew Charles, of ill repute?

DERVIÈRE.

Yes, monsieur.

CHARLES.

Ah, would there be another, besides me, who has married Paméla?²

RINVILLE, looking at each of them.

Eh! My Lord! Where does this solemn greeting come from?

EMMELINE.

² Charles would seem to speak this line to himself, although it is not indicated in the text. —trans.

You will know. I am indebted to my father and to you and especially to monsieur (Indicating Charles), for explaining to me without diversion what has happened. I loved you, monsieur, at least I thought so, since I was not really aware of my own sentiments, and above all I did not know you; but now I know who you are: after your cowardly conduct and the pretense to which you need not worry about having recourse...

RINVILLE.

What! You know at last the truth?

EMMELINE.

Yes, monsieur, we know everything: this is why I no longer love you; I will never love you.

RINVILLE.

O heavens!

EMMELINE.

And finally so that you know for certain of my indifference... If I lift my voice here, it is not to accuse you, but to seek for your pardon. (To Monsieur Dervière.) Yes, my dear father, henceforth I will submit to your wishes, I will follow your counsel, I will obey you in everything; but, for the price of my obedience, deign to pardon my cousin; so that he may be happy with what he has chosen.

CHARLES, who is moved, and who takes out his handkerchief.

O my wonderful cousin!

RINVILLE.

And thus we are cousins no longer.

EMMELINE.³

And he will depart, he will no longer see us; yet he takes us with him, and your forgiveness, and your consent to his marriage.

RINVILLE.

My marriage! Who could you be speaking to?...

EMMELINE, crying.

Monsieur who is right in front of me.

CHARLES, crying.

Yes monsieur, I told everything; I said that Charles was married.

RINVILLE, with joy.

Charles married! Is it possible! (Throwing himself at the feet of Emmeline.) My dear father-in-law, my dear Emmeline, how happy I am! No, no, do not look at me thus, do not fear; I have all my wits about me: since what you see at your feet is the happiness of not being your cousin; it is your lover, it is your husband, him who you were destined for.

³ Emmeline apparently has either not heard or not understood the previous two lines. —trans.

DERVIÈRE.

Monsieur Rinville?

RINVILLE.

The same.

DERVIÈRE.

And my rogue of a nephew?

CHARLES, on his knees, to the left of Monsieur Dervière.

Right here.

DERVIÈRE.

And where! The one of ill repute?

RINVILLE.

As I took his name, I gave him mine in exchange.

CHARLES.

I must now return it to you, since you have not done this to your advantage.

EMMELINE.

I still have not returned from my state of surprise. (To Charles.) How, my poor Charles, it was you whom I hated so. And you, monsieur, who I have never seen...

RINVILLE.

You believed to have loved me in times past.

EMMELINE.

I had tricked myself; I mistook the past for the future.

VAUDEVILLE.

Vaudeville aria of the Sleepwalker

DERVIÈRE.

From an illusory passion
You recognized the error after all;
Love that is constant and platonic
Does not exist, and for our benefit.
So that we may recall our dawning,
So that we may adorn our last days,
The heavens permit that one can love again,
Even after our first loves.

RINVILLE.

From a system of inconstancy
I embrace it all on that single point.
Before I also had hoped to love, I think;
But I did not know you.

And you would have become perhaps
That which I lost for always,
If I would have had the unhappiness to be
Loyal to my first loves.

CHARLES.

My wife, although I honor her all the same,
Had in London two passions;
I was only the third,
All the better... The best are last.
For the English, I attest,
Innocent and without diversion,
Have much naiveté which will remain
Even after their first loves.

EMMELINE, to the audience.

In vain their cold experiences
Will grasp at my illusions,
Despite their system, I think
That music sometimes has reason!
To prove this, my friends, I implore you,
Return to reflect on all your days,
And after this again we will say:
One always returns to one's first loves.

FIN.

Some Passages from Judge William

All translations are my own translation from the passage Bretall calls “Equilibrium between the Aesthetical and the Ethical in the Composition of the Personality,” the second main section of the “Or” part of *Either/Or*. But neither passage is actually included in B. The passages are addressed to A, the anonymous author of the “Either” part.

1. Every human being, no matter how poorly talented he is, no matter how subordinate his position might be in life, has a natural urge to formulate for himself a life-view, a notion of the significance of life and of its purpose. He who lives aesthetically does this too, and the common expression one has heard at all times and from the different stages is this: One must enjoy life. There are naturally very many variations of this, according as the notion of enjoyment is different. But all are united in this expression, that one must enjoy life. *But he who says he wants to enjoy life, he always sets up a condition that either lies outside the individual or is in the individual in such a way that it is not there by means of the individual himself.* Concerning this last point, I will ask you to hold rather fast to the expressions, for they have been carefully selected.

Let us now quite quickly run through these stages in order to reach you. Perhaps you are a little annoyed already by the common expression I have given for living aesthetically, and yet you will hardly be able to deny its correctness. One often enough hears you mocking people, that they do not know how to enjoy life, while you yourself, on the contrary, believe you have studied it from the ground up. It is indeed possible that they do not understand it, but yet they agree with you in the expression itself. By now perhaps you suspect that in this deliberation you will end up working in harness with people who are an abomination for you otherwise. You perhaps think I ought to be gallant enough to treat you like an artist and pass over in silence the dabblers you have trouble enough with in life and whom you in no way want to have anything in common with. I can, however, be of no help to you, for you do have something in common with them after all, and something quite essential—namely, a life-view—and that in which you are distinguished from them is something unessential in my eyes. I cannot stop laughing at you. You see, my young friend, it is a curse that is following you: the many fellow-artists you have whom you in no way intend to acknowledge. You run the risk of getting into bad and coarse company, you who are so outstanding. I do not deny it must be uncomfortable to have a life-view in common with every boozier or *Jagtliebhaber* [= hunting buff—Hong/Hong]. Neither is that quite the case. For you lie to a certain degree beyond the aesthetic territory, as I shall show later.

(Compare the Hong/Hong translation, [KW IV, pp. 179–80]. Emphasis in the original.)

The Judge then goes on to describe various people living at the aesthetic level, identifying themselves in terms of their: (1) health, (2) wealth, honors, noble birth, (3) talent, (4) desires (e.g., the emperor Nero), (5) Epicureanism (construed as a more reflective and subtle version of (4), where what one enjoys is *the fact* that one is enjoying oneself), and finally (6) the Cynic, who identifies himself in terms of *rejecting* all finite

and immediate conditions, and who therefore still gets his sense of self-identity—negatively—in terms of them. Then [I have inserted numbers in parentheses to signal items on the list just given]:

2. With these comments, I believe I have given a sketch, recognizable enough at least to you, of the aesthetic live-view's territory. All the stages have it in common that the reason one lives is that whereby one is immediately what one is. For reflection never grasps so high that it grasps beyond this. It is only a very fleeting indication I have given, but then I did not want to give more; for me the different stages are not important, but only the movement that is unavoidably necessary, such as I shall now show. And this is what I now ask you to pay attention to.

I assume then that (1) the man who lived for his health was, to use an expression of yours, just as fit as ever when he died, that the count and countess danced at their golden wedding anniversary, and that a whisper went through the hall, just as when they danced on their wedding day; I assume that (2) the rich man's gold mines were inexhaustible, that honor and dignity marked the fortunate man's journey through life; I assume that the young girl got the one she loved [don't worry about where this fits on the above list; he's treating it as a case of (2)], that (3) the one with the mercantile talent covered the five continents with his connections and held all the world's stock exchanges in his own, that the one with the mechanical talent joined heaven and earth—I assume that (4) *Nero* never yawned but that at every moment new enjoyment surprised him, that (5) the wily Epicurean at every moment could rejoice in himself, that (6) the Cynic constantly had conditions to throw away in order to be glad at his lightness—I assume all this, and so all these people were happy. You indeed will not say this; the reasons why, I shall explain later. But you will gladly admit that many people would think like this—indeed, that one or another would imagine he had said something quite clever when he added that what they lacked was that they did not appreciate it.

I shall now make the opposite movement. Nothing of all this happens. What then? Then they despair. Of course, you will not do this either. Perhaps you will say it is not worth the trouble. Now why you are unwilling to admit despair, I shall explain later; here I merely insist that you admit that a very great many people would find it all right to despair. Now let us see why they despaired. Because they discovered that what they had built their lives on was something transient? But is that a reason to despair? Has there occurred an essential change in what they built their lives on? Is it an essential change in the transient that it shows itself to be transient? Or is there rather not something accidental and inessential about it the fact that it does not show itself so? Nothing new has happened that could be the basis for a change. Thus when they then despair, this must lie in the fact that they were in despair already. The difference is merely that they did not know it. But this is a completely incidental difference. Thus it turns out that every aesthetic life-view is despair, and that everyone who lives aesthetically is in despair, whether or not he knows it. But when one does know this, and you indeed do know it, then a higher form of existence is a pressing demand.

(Compare the Hong/Hong translation, [KW IV, pp. 191–92].)

Finally, the Judge describes a *seventh* “aesthetic” level or stage, the level of A himself:

3. ... This last life-view is despair itself. It is an aesthetic life-view. For the personality stays in its immediacy. It is the last aesthetic life-view. For to a certain extent it has taken up into itself the consciousness of the nothingness of such a view. There is, however, a difference between despair and despair. If I think to myself an artist, for example a painter, who becomes blind, he will perhaps—if there is not anything more profound in him—despair. He despairs over this individual fact, and if his sight is given back to him again, the despair would cease. This is not the case for you; you are much too spiritually gifted, and your soul is in a certain sense too deep for this to happen to you. In an outward respect this has not happened to you at all. You continue to have in your power all the factors of an aesthetic life-view. You have capital, independence; your health is unweakened, your mind still vigorous; and you still have not been unhappy that a young girl would not love you. It is not a topical despair, but a despair in thought. Your thought has hurried ahead; you have seen through the vanity of all but you have not gone any further. From time to time, you dive down into it, and when for a single moment you give yourself over to enjoyment, you also take up into your consciousness that it is vanity. Thus you are constantly beyond yourself—namely, in despair. It happens that your life lies between two monstrous contradictions: at times you have a tremendous energy, at times an equally great indolence.

(Compare the Hong/Hong translation, [KW IV, p. 194].)

The Judge's advice to A:

4. ... But if you do not want to be a poet, then for you there is no other way than the one I have shown you: Despair!

So choose despair, then. For despair itself is a choice. For one can doubt [*tvivle*] without choosing it, but one cannot despair [*fortvivle*]⁴ without choosing it. And insofar as one despairs, one chooses again, and what does one choose? One chooses oneself, not in one's immediacy, not as this chance individual, but one chooses oneself in one's eternal validity.

(Compare the Hong/Hong translation, [KW IV, p. 211]. There is some variation in the punctuation here. I am following the punctuation in Hong/Hong.)

⁴ '*Tvivle*' = literally, "to double," to be "double-minded," "of two minds." (So too, English 'doubt' is etymologically related to 'double'.) '*Fortvivle*' likewise connotes being "of two minds." Unlike English 'despair' = "giving up *hope*," Danish '*fortvivle*' does not suggest any special connection with *hope*.

They Can't Take That Away from Me!

Here is a further troubling thought about Judge William's critique of the aesthetic life in Part II of *Either/Or*. Let me remind you first of some of his main claims:

(1) The Judge says that every aesthete lives according to the motto "Enjoy life" (even though that has to be qualified in the case of the anonymous A, the author of Part I).

(2) He goes on to say that every such person, living according to that principle ("Enjoy life"), bases his or her whole "sense of self" on some "finite or immediate condition" (as the Judge calls it) that is either "outside" the person altogether (money, fame), and so not fully under his or her control, or else is "in" that person, but in such a way that it is still not fully under his or her control (beauty, talent).

(3) Since the "finite condition" is not fully under one's control, it can fail; it can be lost. And when it does fail, the aesthete is *devastated*. His or her whole sense of "self-identity" has been destroyed. The individual is at a complete loss. As the Judge says, such a person "falls into despair." (This at first doesn't look quite like the kind of "despair" we had talked about earlier in connection with the aesthetic life, but the Judge thinks it really is, on deeper analysis.) In short, every aesthete builds his or her whole sense of "self-identity" on something not really under his or her complete control.

Now this claim turns out, as we've seen, to be absolutely crucial to the Judge's overall diagnosis of the aesthetic life. And yet, even without going on to look at the rest of the story, there's already what appears to be a serious problem.

Here's the situation. Consider, say, an accomplished musician who thinks of himself entirely in terms of his performing ability. Or consider an explorer whose whole sense of self-identity is that he discovered certain important rivers and geographical formations that were previously unknown. That's "who he is, the one who did that." (To avoid mixing the case, let's stipulate that it's not the *fame* the musician or explorer might enjoy that gives him his sense of self. He doesn't care about that; it's the *fact* of accomplishing those undeniably amazing deeds.)

The musician suddenly is paralyzed somehow, the explorer grows old and can scarcely get around his own home now. Neither one can any longer *continue* to pursue the things that gave him his sense of self. The "finite condition" has failed. But does he *despair*? Is he devastated? Is he shattered?

Not necessarily. It would seem just as likely that the person would begin to think of himself as "the one who *did* accomplish those things." "I can't do it any longer, but I did do it once, and that was really something. *And no one can take that away from me!*"

Notice what has happened. We have a situation very much like that of the Knight of Infinite Resignation. The whole goal and purpose of his life (translation: his sense of "self-identity") is now impossible. He recognizes this, but responds by "going lofty" on us. Just as the young man who was the Knight responds by now loving the fair maiden with a quasi-"religious" love that acquires "eternal validity," so too the musician or explorer now resorts to a kind of "infinite movement," a kind of "eternal validity." While it's true that he can't do what he once could, it remains *eternally* true that *he* was the one who did those things once. And this might well give him a sense of identity that is *not* outside his own control. It's not exactly a *new* sense of identity,

a substitute for his earlier one; it's perhaps better thought of as an *eternal version* of his original sense of identity, just as his love for the princess gets transformed into an "eternal" love.

Now what's the point? The point is: *he doesn't despair*. He hasn't completely lost his identity. No doubt his situation is sad, and he probably regrets his present circumstance. But he isn't totally *shattered* by it.

The interesting thing is that this outcome doesn't seem to be in the slightest far-fetched. On the contrary, it's probably a rather common response. And yet it seems to undercut the Judge's analysis entirely.

Notice that our musician or explorer: (1) doesn't despair, or at least doesn't *overtly* despair, and thereby doesn't provide the premise the Judge says shows he was really in despair all along; and (2) doesn't base his identity on something that can fail (not after he "goes lofty" on us). Yet (3) he still seems to be an aesthete and to be identifying himself by means of some "finite or immediate condition." (He certainly hasn't become *ethical*, much less *religious*.)

In short, the Judge seems to have a conspicuous "blind spot" in making his case against the aesthete. Why did he miss this? What's going on?

Have we understood the Judge's claims correctly? Is this really a problem for him? I'm not yet confident I've thought through all the angles on it, but right now I think it probably *is* a problem. If it is, then why did the Judge not see it? The cases we're talking about are hardly rare or subtle ones. Are we being given some further hints that the Judge is confused? Is there something about the Judge's viewpoint that *blinds* him and prevents him seeing this problem?

Here's a further thought on this case:

Look at the handout I distributed with "Some Passages from Judge William." Look at the last paragraph in quotation (2)—the crucial quotation where the Judge gives the argument that if you despair when your "finite condition" fails you, that proves you were in despair all along.

Notice that what he says is, "here I merely insist that you admit that a very great many people would find it all right to despair" if they lost their immediate, finite condition in terms of which they identified themselves. This seems to be an implicit acknowledgement that *not everyone* would do so. In fact, the Judge has just explicitly acknowledged that A himself would presumably not despair in such a case ("it is not worth the trouble"). Might there be other aesthetes too who wouldn't despair in these circumstances? The text is ambiguous (as it always is with SK), but this is certainly suggested as possible.

OK, so not *every* aesthete would despair when the finite, immediate condition of "self-identity" failed, but at least a lot of aesthetes would. And if they do, the Judge goes on, that shows that they were in despair all along.

But now look at the penultimate sentence of the quotation: "Thus it turns out that every aesthetic life-view is despair, and that everyone who lives aesthetically is in despair, whether or not he knows it"

So a *very great many* aesthetes would despair in these circumstances, and they were thus in despair all along. Therefore, *all* aesthetes are in despair all along! The *non sequitur* seems blatant—so blatant that you suspect SK deliberately "planted" it there for us to see.

Of course, just to keep it from being *too* blatant, from being *too* obvious that we're supposed to see it, he muddies the waters a bit by making it a little unclear whether we really have any exceptions at all. If it's *only A* who wouldn't despair because some finite condition failed him, we're told that nevertheless he's in despair anyway for other, unspecified reasons. ("Now why you are unwilling to admit despair, I shall explain later" The explanation never comes, at least not as far as I can see.) In that case, if *A* is really in despair too for unspecified reasons, then *all* aesthetes are in despair and the Judge has his case. But if it's *not only A*, if some other aesthetes too—like our musician or explorer, identifying himself in terms of past accomplishments—would likewise not despair because of the failure of their finite condition, then the argument really is a *non sequitur*.

This is a delicious situation! What the Judge actually says here is just ambiguous enough that it's not really clear whether his argument is a fallacy or not, or whether there's just more we haven't seen yet ("I shall explain later"). This kind of smoke-screen is *exactly* what one would expect of someone in self-deception—you defend your view fallaciously, but not *so* fallaciously that you can't be convinced by the defense.

The more I think about this, the more I suspect it's deliberate on SK's part. The Judge's case that *all* aesthetes are in despair just falls apart. But that doesn't mean that *not* all aesthetes are in despair. The Judge doesn't have the last word. As we'll see later on, Anti-Climacus in *Sickness unto Death* also has a take on all these people.

Indirect Communication

(1) Alasdair MacIntyre, “Kierkegaard, Søren Aabye, in *Encyclopedia of Philosophy*, vol. 4, pp. 336–37:

One device of Kierkegaard’s must be given special attention: he issued several of his books under pseudonyms and used different pseudonyms so that he could, under one name, ostensibly attack his own work already published under some other name. His reason for doing this was precisely to avoid giving the appearance of attempting to construct a single, consistent, systematic edifice of thought. Systematic thought, especially the Hegelian system, was one of his principal targets.

(2) John A. Mourant, “The Limitations of Religious Existentialism,” *International Philosophical Quarterly* 1 (1961), pp. 437–52 at pp. 437–38:

For Kierkegaard the problem of communication is bound up with that of truth. As is well known, he proclaimed the subjectivity of truth. He was convinced that what he termed the essential truth, religious truth, is subjective, inward, concealed and secret. As such it cannot be shared with others nor communicated directly to them.

(3) Steven M. Emmanuel, *Kierkegaard & the Concept of Revelation*, (Albany: State University of New York Press, 1996), p. 136:

‘Becoming’ is, for Kierkegaard, the basic existential category. Subjective truth, which is related to becoming, requires an existential appropriation. Since subjective truth is an existence, and existence is a continual process of becoming such truth cannot be directly communicated without thereby falsifying it. As Kierkegaard explains: “Precisely because he himself is constantly in process of becoming inwardly or in inwardness, the religious individual can never use direct communication, the movement in him being the precise opposite of that presupposed in direct communication.”⁵

(4) Kierkegaard, *The Point of View for My Work as An Author*, (Hong & Hong, p. 23—not in Bretall):

A point has been reached in my authorship where it is feasible, where I feel a need and therefore regard it now as my duty: once and for all to explain as directly and openly and specifically as possible what is what, what I say I am as an author.

⁵ The quotation is from *Concluding Unscientific Postscript*, pp. 73–74 n. in the Hong & Hong translation.

(5) *Ibid.*

There is a time to be silent and a time to speak.

(6) *Ibid.*

The content, then, of this little book is: what I in truth am as an author, that I am and was a religious author, that my whole authorship pertains to Christianity, to the issue: becoming a Christian, with direct and indirect polemical aim at that enormous illusion, Christendom, or the illusion that in such a country all are Christians of sorts.

(7) Kierkegaard, *Concluding Unscientific Postscript*, (Hong & Hong, p. 75):

To require of a thinker that he contradict his entire thought and his world-view by the form he gives his communication, to console him by saying that in this way he will be beneficial, to let him remain convinced that nobody cares about it, indeed, that nobody notices it in these objective times, since such extreme conclusions are merely tomfoolery, which every systematic day laborer regards as nothing—well, that is good advice, and also quite cheap. Suppose it was the life-view of a religiously existing subject that one may not have followers, that this would be treason to both God and men; suppose he were a bit obtuse ... and announced this directly with unction and pathos—what then? Well, then he would be understood and soon ten would apply who, just for a free shave each week, would offer their services in proclaiming this doctrine; that is, in further substantiation of the truth of his doctrine, he would have been so very fortunate as to gain followers who accepted and spread this doctrine about having no followers.

(8) *Ibid.*, p. 619:

Just as in Catholic books, especially from former times, one finds a note at the back of the book that notifies the reader that everything is to be understood in accordance with the teaching of the holy universal mother Church, so also what I write contains the notice that everything is to be understood in such a way that it is revoked, that the book has not only an end but has a revocation to boot.

(9) *Ibid.*, p. 618:

... the book is superfluous. Therefore, let no one bother to appeal to it, because one who appeals to it has *eo ipso* misunderstood it. To be an authority is much too burdensome an existence for a humorist.

(10) *Ibid.*, p. 77:

Suppose, then, that someone wanted to communicate the following conviction: truth is inwardness; objectively there is no truth, but the appropriation is the truth. Suppose he had enough zeal and enthusiasm to get it said, because when people heard it they would be saved. Suppose he said it on every occasion and moved not

only those who sweat easily but also the tough people—what then? Then there would certainly be some laborers who had been standing idle in the marketplace and only upon hearing this call would go forth to work in the vineyard—to proclaim this teaching to all people. And what then? Then he would have contradicted himself even more, just as he had from the beginning, because the zeal and enthusiasm for getting it said and getting it heard were already a misunderstanding. The main point was indeed to become understood, and the inwardness of the understanding would indeed be that the single individual would understand this by himself. Now he had even gone so far as to obtain barkers, and a barker of inwardness is a creature worth seeing.

(11) Kierkegaard, *Philosophical Fragments*, (Hong & Hong, pp. 103–04):

The heart of the matter is the historical fact that the god has been in human form, and the other historical details are not even as important as they would be if the subject were a human being instead of the god. Lawyers say that a capital crime absorbs all the lesser crimes—so also with faith: its absurdity completely absorbs minor matters. Discrepancies, which usually are disturbing, do not disturb here and do not matter. However, it does matter very much if by means of pretty-minded calculation someone wants to offer faith to the highest bidder; it matters so much that he never comes to faith.

(12) *Ibid.*, p. 104:

Even if the contemporary generation had not left anything behind except these words, “We have believed that in such and such a year the god appeared in the humble form of a servant, lived and taught among us, and then died”—this is more than enough. The contemporary generation would have done what is needful, for this little announcement, this world-historical *nota bene*, is enough to become an occasion for someone who comes later, and the most prolix report can never in all eternity become more for the person who comes later.

Miscellaneous Passages

On Pelagianism:

Journals and Papers, IV, p. 352:

... In order to constrain subjectivity [i. e., in order to keep us from doing it all ourselves, saving ourselves under our own power—in order to avoid Pelagianism], we are quite properly taught that no one is saved by works, but by grace—and corresponding to that—by faith. Fine. [This is classic Lutheranism. No Pelagianism so far.]

But am I therefore unable to do something myself with regard to becoming a believer? Either we must answer this with an unconditional “no,” [that’s confusing, and it *should* be “yes”—“yes, we are *unable*”] and then we have fatalistic election by grace [= predestination], or we must make a little concession. The point is this—subjectivity [= the view that we *can* do it ourselves] is always under suspicion [= the suspicion of Pelagianism], and when it is established that we are saved by faith, there is immediately the suspicion that too much has been conceded here. [That is, our “little concession” four lines above, in order to avoid the “fatalist” conclusion, is always suspected of slipping back into Pelagianism.] So an addition is made: But no one can give himself faith [and that’s how we’ll still be able to avoid Pelagianism]; it is a gift of God I must pray for.

Fine, but then I myself can pray, or we must go farther and say: No, praying (consequently praying for faith) is a gift of God which no man can give to himself; it must be given to him. And what then? Then to pray aright must again be given to me so that I may rightly pray for faith, etc. [I. e., *faith is something that has to be given to me. Praying for faith is likewise something that has to be given to me. And so on.*]

There are many, many envelopes—but there must still be one point or another where there is a halt at subjectivity.⁶ Making the scale so large, so difficult, can be commendable as a majestic expression for God’s infinity, but subjectivity cannot be excluded, unless we want to have fatalism.

On Repetition:

(All passages are from the Hong/Hong translation; none is found in the Bretall volume.)

1. (p. 131) ... whether or not it [= repetition] is possible, what importance it has, whether something gains or loses in being repeated ...

⁶ Note: He says “a halt at subjectivity,” not “a halt to subjectivity.” That is, he’s not saying we must put a stop to subjectivity, but rather that we can’t stop until we get to subjectivity; we have to do something ourselves. We have to have some role to play in our own salvation!

2. (p. 220) She is married [note that Regine Olsen eventually got married too]—to whom I do not know, for when I read it in the newspaper I was so stunned that I dropped the paper and have not had the patience since then to check in detail. I am myself again. Here I have repetition; I understand everything, and life seems more beautiful to me than ever. It did indeed come like a thunderstorm ...
3. (*Ibid.*) I am myself again. This “self” that someone else would not pick up off the street I have once again. The split that was in my being is healed; I am unified again. ... Is there not then a repetition? Did I not get everything back double?
4. (p. 131) ... repetition is a crucial expression for what “recollection” was to the Greeks. Just as they taught that all knowing is a recollection, modern philosophy will teach that all life is a repetition ... Repetition and recollection are the same movement, except in opposite directions, for what is recollected has been, is repeated backward, whereas genuine repetition is recollected forward. Repetition, therefore, if it is possible, makes a person happy, whereas recollection makes him unhappy.
5. (p. 149) ... repetition is the interest of metaphysics, and also the interest upon which metaphysics comes to grief; repetition is the watchword in every ethical view; repetition is the *conditio sine qua non* [≡ necessary condition] for every issue of dogmatics [≡ theology].

On “Offense”:

6. *Journals and Papers*, vol. 3, p. 840, one of those little heading passages of “notes and commentary” that I mentioned earlier in the semester”

According to Kierkegaard, no one can become a Christian without encountering the possibility of offense, whether one then becomes a Christian or not. In the first case [i. e., if one does become a Christian], offense acquires a positive significance for a person: he ceases his natural opposition to Christianity and humbles himself under it. This form of offense is presented in *Practice in Christianity*, where it is shown that even Christ’s disciples had to go through offense, which reached its climax when they were confronted by Christ’s suffering and death.

The second case, being offended and remaining in offense, is described in *The Sickness unto Death*. The culmination of this offense, active hostility toward Christianity, is, according to Kierkegaard, the sin against the Holy Spirit.

7. *Journals and Papers*, vol. 3, p. 369, § 3033:

How often have I not caught myself thinking and saying to myself: Even if, humanly speaking, you know yourself to be well-meaning toward men, you must make an effort to be more loving; then things will go well and you will get along better with men. And what then—then Christianity steps up and says: You fool, what humbug is this, wasn’t Christ love—and what happened to Him? Humanly speaking, there is something frightfully cruel in this thought. And yet this is Christianity. To be specific, Christianity

declares: You must by no means refrain from doing what you had in mind—but you must know that it will lead you directly to the opposite goal. [I.e., you won't get along better with men.]

Cannibals and Man-Eaters

1. *The Crisis and a Crisis in the Life of an Actress*, pseudonymously by “Inter et Inter” (1848), Hong/Hong, vol. 17, p. 304:

... well, yes, we do indeed live in Christian countries, but just as one often enough sees examples of esthetic bestiality, so, too, the cannibalistic [*kanibalske*] taste for human sacrifices has far from become obsolete in Christendom.

2. *The Concept of Irony*, signed (1841), Hong/Hong, vol. 2, p. 210:

If he [Socrates] had had any positivity, he would never have been so merciless, never such an ogre [*Menneske-Æder* = man-eater] as he was and as he was obliged to be in order not to fall short of his mission in the world.

3. *JP* 1.69 (*Papirer* X.4.A.537)—from 1852:

Who in modern times has been used by the pastors and professors as Pascal has? They appropriate his thoughts, but they omit the fact that Pascal was an ascetic and went around with a hair shirt and all that. Or else they explain it as birthmarks of the age, of no significance for us.

Excellent! In all other respects Pascal is original—but not here. But was asceticism the usual thing in his day, or had it not already been abolished long before and Pascal had to maintain it in opposition to his age?

But it is like this everywhere, everywhere. This infamous, nauseating cannibalism [*Canibalisme*] whereby they (just as Heliogabalus ate ostrich brains) eat the thoughts, opinions, expressions, moods of the dead—but their lives, their personal qualities—no, thank you, they want nothing to do with.

4. *JP* 3.649–50, § 3583 (*Papirer* XI.1 A 100), from 1854:

Man-eaters [*Menneske-Ædere*]

We do indeed live in civilized countries and consider ourselves far superior to cannibals [*Canibaler*][—]and yet it is easy to see that we are guilty of a more horrible and outrageous kind of man-eating [*Mennekse-Æderi*] than any cannibal’s [*Canibalernes*].

The “minister” (the Protestant clergyman) and the professor are man-eaters [*Menneske-Ædere*][—]yes, that is the word[—]they are man-eaters [*Menneske-Ædere*].

And they are more horrible and outrageous than the cannibals [*Canibalerne*].

That they are man-eaters [*Menneske-Ædere*] is readily seen in the fact that they live off others who have been slain, persecuted, and maltreated for the truth.

And this is more horrible than the man-eating of the cannibals [*Canibelernes*— the construction here literally reads “than any of the cannibals”; the words “the man-eating” are supplied by Hongs, probably without distortion], for evil is always more horrible in proportion to how long it lasts. The cannibals [*Canibalen*] kill a man and eat him—then it is done. This is a briefer moment, and when it is done there is hope (until it happens

again) that the cannibal [*Canibalen*] might become different, improve. But the minister and the professor arrange once and for all (a cool and calm calculation) to live off the sufferings of that noble one. He marries on it, has children, and enjoys his nicely-fixed life—he lives off the agonies of that noble one. He counts on advancing in salary—to that extent has he arranged, with outrageous calmness, to live cannibalistically [*canibalisk*]—no cannibal [*Canibal*] was ever so abominable. In vain does the voice of that noble one call out to us: Imitate me, imitate me. This call the pastor and professor suppress so that we do not hear it. And this is how he goes on living after having taken possession of his booty: the noble ones from whose sufferings he makes a living.

And not only that. The cannibal [*Canibalen*], of course, does not claim to be the best and truest friend of those he slays and eats. But the minister, the professor, also enjoys the honor and esteem of being the true friend and follower of the noble ones.

Truly, as it is written in the New Testament that publicans and sinners shall enter the kingdom of heaven before you (you Pharisees), I also say that the cannibals [*Canibalerne*] shall enter the kingdom of God before the clergy and the professors.

5. *JP* 5.224–25, § 5640 (*Papirer*, IV A 76), from 1843. Compare the first of the “Attunement” passages in *Fear and Trembling* (Hannay, trans., pp. 45–46):

Let us assume (something neither the Old Testament nor the Koran reports) that Isaac knew the purpose of the journey he was going to make with his father to Mt. Moriah, that he was going to be sacrificed—if the present age had a poet, he would be able to relate what these two men talked about along the way. I imagine that Abraham first of all looked at him with all his fatherly love, and his crushed heart and venerable countenance made what he said more urgent; he admonished Isaac to bear his fate patiently, he vaguely led him to understand that as a father he was suffering even more because of it.—But it did not help. I imagine that then Abraham turned away from him for a moment and when he turned back to him again he was unrecognizable to Isaac—his eyes were wild, his expression chilling, his venerable locks bristled like furies upon his head. He grabbed Isaac by the chest, drew his knife, and said: “You thought I was going to do this because of God, but you are wrong, I am an idolater, and this passion has again stirred in my soul—I want to murder you, this is my desire; I am worse than a cannibal [*Menneskeæder*]. Despair, you foolish boy who fancied that I was your father; I am your murderer, and this is my desire.” And Isaac fell on his knees and cried to heaven: “Merciful God, have mercy on me.” But then Abraham whispered softly to himself, “So must it be, for it is better that he believes I am a monster [*Umenneske* = literally, an “unman,” “non-human”], that he curses me and the fact that I was his father, and still better, that he prays to God—than that he should know that it was God who imposed the test, for then he would lose his mind and perhaps curse God.”

6. *JP* 3.654–55, § 3593 (*Papirer*, XI.2 A 218), from 1854:

The Assistant Professor

That Christianity does not exist at all—my persistent theme [we’ve seen this before, in our discussion of *The Moment*—that what is called Christianity is the exact opposite of what Christianity is—that is also seen in the fact that “the assistant professor” is now the representative of Christianity, is now Christianity’s teacher and functionary. But “the

assistant professor” is the exact counterpoint of what the New Testament means by being Christian.

Actually, “The assistant professor” is a nonhuman [*U-Mennekse*]; I could almost be tempted to call him a nonanimal [*U-Dyr*], inasmuch as in reason, intellectuality, etc. he stands far above the animal, who excusably lacks all such things and cannot be charged with sophistication—perhaps he can be properly called a nonthing [*U-Ting*]. No suffering whatsoever prompts “the assistant professor” to think: Now I will suffer like that, and I am willing to suffer. No, just as a stone-deaf person is protected against hearing, the assistant professor is protected against the very thing Christ pointed to, the very thing he has required—imitation, discipleship.

No suffering makes any impression on “the assistant professor.” But he is on the go, extremely active studying the sufferings of others, getting all the details about them—for that is what he lives on, gets fat on, and along with his wife and children tastefully enjoys life by means of—the sufferings of others. He knows how to prepare them in such a way that the honorable public willingly pays an exorbitant price for his scholarship.

And not only does “the assistant professor” live this way, on the sufferings of the glorious ones—how repulsive!—but he also robs their lives of earnestness. If the people, the human throng, could get a direct impression of the suffering of a witness of the truth, much is thereby won. But this influence lawfully belonging to the deceased is what the assistant professor steals from him. The assistant professor thrusts himself between the glorious ones and the human throng and demoralizes the latter by pampering them, by serving up the sufferings of others as interesting information which is for sale quite as other delicacies are.

7. *JP* 3.654, § 3592, (*Papirer*, XI.2 A 216), from 1854:

The Truly Religious Person

Just as any cook knows, for example, that the strongest essence would be most revolting if taken alone or in large quantity, whereas a drop of it gives a lively flavor, so also the truly religious person these days is too powerful—he must first be put to death—and then stored by the assistant professors, who prepare the most rare and delicate concoctions by using him and his drop by drop.

This, however, is most loathsome. And for such a person to have to live blissfully in a better world together with—assistant professors—no, it is a revolting thought. Imagine dying by being eaten by cannibals [*Kanibaler*] and then having to live blissfully together, blissfully gathered together with those who ate you—shocking! Yet the other kind of cannibalism [*Kanibalisme*] is still more abominable, especially because of its hypocrisy [*hykkelske Skin*].⁷

I steadfastly maintain that those who murder a witness to the truth cannot be as loathsome as assistant professors who turn his sufferings into profit.

⁷ In the margin: And if an assistant professor happens to read this, he will include it in his lectures.

Two Miscellaneous Passages

8. *JP* 6.512, § 6879 (*Papirer*, XI.1 A 177), from 1854:

About Myself

It is really abominable. Although I have to put up with living as a caricature, a kind of crazy man, to a whole class of people, I am—but this must not be said—so outstanding to my contemporaries that even while I am still alive minor novelists actually use my life to make their writing interesting.

Presumably authors of that sort are jovially waiting for me to make a complete mess, collapse, lose my mind, etc.—in order to write about it immediately.

Really and truly, natural scientists are not wrong in pointing to the depressing fact about nature that everything revolves around one creature's eating the other, but perhaps it is reserved to me to call attention to the far more loathesome [*sic*] sense in which men are maneaters [*Menneske-Ædere*].

Preachers and professors eat the dead. Novelists, writers of romances, and minor authors eat even the living. It never occurs to such a scoundrel that he could assist some greater excellence not to succumb. O, no, even if he could, he owes it to his trade not to do it lest he miss out on a poetic motif and the public's eagerness for just that sort of writing.

9. *JP* 2.370–71, § 1936 (*Papirer*, XI.1 A 573), from 1854:

Atonement

Protestantism, especially here in Denmark, has gotten Christianity turned around in this way: Christ has suffered, is dead, and his life and death make satisfaction for our sins and gain for us an eternal salvation—now we can and should enjoy life properly and at most thank him once in a while, although this is not really necessary.

What men are taught in the name of Christianity is nothing but sheer cannibalism [*Canibalisme*], inhuman [*umenneskelig*] cruelty.

In ordinary life if it were a question simply of dying, not of eternal perdition, any man with any good at all in him, if his crime deserved the death penalty and now an innocent person must die for him—any such man would surely have to say: No, this just makes it worse; there would be some mitigation in my suffering the punishment of death as I deserve, instead of an innocent person's having to suffer for it for me, whereby I get a murder on my conscience besides, because it is my guilt which murders him. However willing or not the other person is to suffer death for him makes no difference one way or the other.

The situation is certainly different if it is a matter of an eternal perdition, of being saved from it by another who suffers the punishment of death for me.

But now suppose that Christ had not required imitation—how then could a person with any good in him, aware that another had suffered the most excruciating death to save him, had suffered because of his guilt, how could it then occur to him to want to enjoy this life! Might not one who had experienced something like this say: My life is

essentially devoted to sorrow. Has not salvation been bought in such a costly way that it would be a mitigation if one could purchase it by his own suffering.