

Either Or Part I Kierkegaards Writings Volume 3 Sren Kierkegaard

Accessible guide to Kierkegaard available serving as a reference to students and non-specialists.

A 2001 biography of Kierkegaard's life and thoughts written by one of the world's preeminent authorities.

Christian Discourses contains some of Kierkegaard's most constructive religious and social thought, founded on his deepening appreciation of the ambiguity of our common human situation before a loving yet commanding God. "Christian Discourses" is a collection of provocative arguments and insights which should redefine the approach to Kierkegaard's 'attack on Christendom' and provoke a useful debate about the significance of his 'second literature'.

An accessible and original exploration of the theological and philosophical significance of Kierkegaard's religious thought. Søren Kierkegaard's proposal of "repetition" as the new category of truth signaled the beginning of existentialist thought, turning philosophical attention from the pursuit of objective knowledge to the movement of becoming that characterizes each individual's life. Focusing on the theme of movement in his 1843 pseudonymous texts *Either/Or*, *Repetition*, and *Fear and Trembling*, Clare Carlisle presents an original and illuminating interpretation of Kierkegaard's religious thought, including newly translated material, that emphasizes equally its philosophical and theological significance. Kierkegaard complained of a lack of movement not only in Hegelian philosophy but also in his own "dreadful still life," and his heroes are those who leap, dance, and make journeys—but what do these movements signify, and how are they accomplished? How can we be true to ourselves, let alone to others if we are continually becoming? Carlisle explores these questions to uncover both the philosophical and the literary coherence of Kierkegaard's notoriously enigmatic authorship. Clare Carlisle is the Leverhulme Research Fellow at the University of Leeds, England.

Kierkegaard's Writings 3**Either/or*, part I Princeton University Press *Either/or*

This volume contains a new translation, with a historical introduction by the translators, of two works written under the pseudonym Johannes Climacus. Through Climacus, Kierkegaard contrasts the paradoxes of Christianity with Greek and modern philosophical thinking. In *Philosophical Fragments* he begins with Greek Platonic philosophy, exploring the implications of venturing beyond the Socratic understanding of truth acquired through recollection to the Christian experience of acquiring truth through grace. Published in 1844 and not originally planned to appear under the pseudonym Climacus, the book varies in tone and substance from the other works so attributed, but it is dialectically related to them, as well as to the other pseudonymous writings. The central issue of Johannes Climacus is doubt. Probably written between November 1842 and April 1843 but unfinished and published only posthumously, this book was described by Kierkegaard as an attack on modern speculative philosophy by "means of the melancholy irony, which did not consist in any single utterance on the part of Johannes Climacus but in his whole life. . . . Johannes does what we are told to do--he actually doubts everything--he suffers through all the pain of doing that, becomes cunning, almost acquires a bad conscience. When he has gone as far in that direction as he can go and wants to come back, he cannot do so. . . . Now he despairs, his life is wasted, his youth is spent in these deliberations. Life does not acquire any meaning for him, and all this is the fault of philosophy." A note by Kierkegaard suggests how he might have finished the work: "Doubt is conquered not by the system but by faith, just as it is faith that has brought doubt into the world!."

Presented here in a new translation, with a historical introduction by the translators, *Fear and Trembling* and *Repetition* are the most poetic and personal of Søren Kierkegaard's pseudonymous writings. Published in 1843 and written under the names Johannes de Silentio and Constantine Constantius, respectively, the books demonstrate Kierkegaard's transmutation of the personal into the lyrically religious. Each work uses as a point of departure Kierkegaard's breaking of his engagement to Regine Olsen--his sacrifice of "that single individual." From this beginning *Fear and Trembling* becomes an exploration of the faith that transcends the ethical, as in Abraham's willingness to sacrifice his son Isaac at God's command. This faith, which persists in the face of the absurd, is rewarded finally by the return of all that the faithful one is willing to sacrifice. *Repetition* discusses the most profound implications of unity of personhood and of identity within change, beginning with the ironic story of a young poet who cannot fulfill the ethical claims of his engagement because of the possible consequences of his marriage. The poet finally despairs of repetition (renewal) in the ethical sphere, as does his advisor and friend Constantius in the aesthetic sphere. The book ends with Constantius' intimation of a third kind of repetition--in the religious sphere.

For over a century, the Danish thinker Søren Kierkegaard (1813–55) has been at the center of a number of important discussions, concerning not only philosophy and theology but also, more recently, fields such as social thought, psychology, and contemporary aesthetics, especially literary theory. Despite his relatively short life, Kierkegaard was an extraordinarily prolific writer, as attested to by the 26-volume Princeton University Press edition of all of his published writings. But Kierkegaard left behind nearly as much unpublished writing, most of which consists of what are called his "journals and notebooks." Kierkegaard has long been recognized as one of history's great journal keepers, but only rather small portions of his journals and notebooks are what we usually understand by the term "diaries." By far the greater part of Kierkegaard's journals and notebooks consists of reflections on a myriad of subjects—philosophical, religious, political, personal. Studying his journals and notebooks takes us into his workshop, where we can see his entire universe of thought. We can witness the genesis of his published works, to be sure—but we can also see whole galaxies of concepts, new insights, and fragments, large and small, of partially (or almost entirely) completed but unpublished works. *Kierkegaard's Journals and Notebooks* enables us to see the thinker in dialogue with his times and with himself. Kierkegaard wrote his journals in a two-column format, one for his initial entries and the second for the extensive marginal comments that he added later. This edition of the journals reproduces this format, includes several photographs of original manuscript pages, and contains extensive scholarly commentary on the various entries and on the history of the manuscripts being reproduced. Volume 11, Part 1, and Volume 11, Part 2, present an exciting, enlightening, and enormously varied treasure trove of papers that were found, carefully sorted and stored by Kierkegaard himself, in his apartment after his death. These papers—many of which have never before been published in English—provide a window into many different aspects of Kierkegaard's life and creativity. Volume 11, Part 1, includes items from his earliest, formative years, through his extensive studies at the university, and up to the publication of *Either/Or*. These materials include Kierkegaard's studies in biblical exegesis; his reading of theologians such as Schleiermacher and Baader; his concern with aesthetic matters, including a lengthy consideration of the Faust legend; his first, trial sermon, delivered at the Pastoral Seminary; his views on the burgeoning field of political journalism in the 1830s; and a group of papers he

titled "The First Rudiments of Either/Or. The Green Book. Some Particulars that were not Used."

This newly translated *Fear and Trembling*, a founding document of modern philosophy and existentialism, could not be more apt for these perilous times. First published in 1843 under the pseudonym "Johannes de silentio" (John of Silence), Soren Kierkegaard's richly resonant *Fear and Trembling* has for generations stood as a pivotal text in the history of moral philosophy, inspiring such artistic and philosophical luminaries as Edvard Munch, W. H. Auden, Walter Benjamin, and existentialist Jean-Paul Sartre. Retelling the biblical story of the binding of Isaac, Kierkegaard expounds on the ordeal of Abraham, who was commanded to sacrifice his son in an exceptional test of faith. Disgusted at the self-certainty of his own age, Kierkegaard investigates the paradox underlying Abraham's decision to allow his duty to God to take precedence over his duties to his family. Now, in a new era of immense uncertainty and dislocation, renowned Kierkegaard scholar Bruce H. Kirmmse, in his accessible translation and engaging introduction, eloquently brings this classic work to a new generation of readers, demonstrating Kierkegaard's enduring power to illuminate the terrible wonder of faith.

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In *Either/Or*, using the voices of two characters - the aesthetic young man of part one, called simply 'A', and the ethical Judge Vilhelm of the second section - Kierkegaard reflects upon the search for a meaningful existence, contemplating subjects as diverse as Mozart, drama, boredom, and, in the famous *Seducer's Diary*, the cynical seduction and ultimate rejection of a young, beautiful woman. A masterpiece of duality, *Either/Or* is a brilliant exploration of the conflict between the aesthetic and the ethical - both meditating ironically and seductively upon Epicurean pleasures, and eloquently expounding the noble virtues of a morally upstanding life.

This book contains a selection of writings from *Fear and Trembling*, *Either Or*, and *The Present Moment*

This is the most comprehensive anthology of Søren Kierkegaard's works ever assembled in English. Drawn from the volumes of Princeton's authoritative *Kierkegaard's Writings* series by editors Howard and Edna Hong, the selections represent every major aspect of Kierkegaard's extraordinary career. They reveal the powerful mix of philosophy, psychology, theology, and literary criticism that made Kierkegaard one of the most compelling writers of the nineteenth century and a shaping force in the twentieth. With an introduction to Kierkegaard's writings as a whole and explanatory notes for each selection, this is the essential one-volume guide to a thinker who changed the course of modern intellectual history. The anthology begins with Kierkegaard's early journal entries and traces the development of his work chronologically to the final *The Changelessness of God*. The book presents generous selections from all of Kierkegaard's landmark works, including *Either/Or*, *Fear and Trembling*, *Works of Love*, and *The Sickness unto Death*, and draws new attention to a host of such lesser-known writings as *Three Discourses on Imagined Occasions* and *The Lily of the Field and the Bird of the Air*. The selections are carefully chosen to reflect the unique character of Kierkegaard's work, with its shifting pseudonyms, its complex dialogues, and its potent combination of irony, satire, sermon, polemic, humor, and fiction. We see the esthetic, ethical, and ethical-religious ways of life initially presented as dialogue in two parallel series of pseudonymous and signed works and later in the "second authorship" as direct address. And we see the themes that bind the whole together, in particular Kierkegaard's overarching concern with, in his own words, "What it means to exist; . . . what it means to be a human being." Together, the selections provide the best available introduction to Kierkegaard's writings and show more completely than any other book why his work, in all its creativity, variety, and power, continues to speak so directly today to so many readers around the world.

" 'I can be understood only after my death,' Kierkegaard noted prophetically: the fulfillment of this expectation for the English-speaking world a century and a quarter later is signified by the English translation in authoritative editions of all his works by the indefatigable Howard and Edna Hong.... The importance of [the *Papirer*] was emphasized by Kierkegaard himself.... The essentially religious interpretation he gave to his mission in life and his personal relationships is now documented clearly and

exhaustively.... Obviously, these editions are essential for academic and large general collections." —Library Journal "From this point on, anyone interested in tracking down a Kierkegaardian theme will have to consult the Hong presentation as well as the books of Kierkegaard." —Annual Review of Philosophy "The translations are entirely excellent. One envies the Hong's their capacity in language, the breadth of their reading in Kierkegaard and his sources, and the dedication they brought to this Herculean task. The assistance of Gregor Malantschuk has contributed materially to the notes which serve as trenchant summaries of Kierkegaard's thought on the topics.... This is indeed a monumental work." —Review of Metaphysics "... [an] astonishing labor of editing and translating..." —International Studies in Philosophy "Howard and Edna Hong have brought to the task solid scholarship, linguistic competence, an imaginative and useful arrangement of the material, and a scrupulous self-effacement before the work. No one could ask for more." —Citation of the Judges at the National Book Awards "We must be grateful to the Hong's for their enormous labor.... Kierkegaard's Journals and Papers are worth having for angry days, or 'inward' days; especially when they have been translated in as lively and sensitive a manner as are the texts in this first volume." —Nation The incidental writings of Søren Kierkegaard, published in the twenty-volume Danish edition of the *Papirer*, provide direct access to the thought of the many-faceted nineteenth-century philosopher who exerted so profound an influence on Protestant theology and modern existentialism. This important material, which Danish scholars regard as the "key to the scriptures" of Kierkegaard's other work, spans his entire productive life, the last entry of the *Papirer* being dated only a few days before his death. These writings have been previously inaccessible in English except for a few fragmentary selections; the most significant writings are now being made available in this definitive seven-volume edition under the editorship of two expert scholars and translators. Kierkegaard's scattered writings fall into three main subject groupings: journal entries of varied content, notes and early versions of his published material, and personal reactions to his reading and study. In length and degree of polish they range from brief and cryptic notes to extensive lecture material, finished travel sketches, and extended philosophical speculation. The translators provide annotations, copious notes, and a collation of entries with the Danish *Papirer*. The editors group the selections in Volumes I through IV by theme, with all entries on a given subject under the same heading. Within subject headings, entries are arranged chronologically, making it feasible to trace the evolution of Kierkegaard's thought on a specific topic. Volumes V and VI are devoted to autobiographical material. Volume VII contains an extensive index with topical crossreferences.

Søren Kierkegaard, the nineteenth-century Danish philosopher rediscovered in the twentieth century, is a major influence in contemporary philosophy, religion, and literature. He regarded *Either/Or* as the beginning of his authorship, although he had published two earlier works on Hans Christian Andersen and irony. The pseudonymous volumes of *Either/Or* are the writings of a young man (I) and of Judge William (II). The ironical young man's papers include a collection of sardonic aphorisms; essays on Mozart, modern drama, and boredom; and "The Seducer's Diary." The seeming miscellany is a reflective presentation of aspects of the "either," the esthetic view of life. Part II is an older friend's "or," the ethical life of integrated, authentic personhood, elaborated in discussions of personal becoming and of marriage. The resolution of the "either/or" is left to the reader, for there is no Part III until the appearance of *Stages on Life's Way*. The poetic-reflective creations of a master stylist and imaginative impersonator, the two men write in distinctive ways appropriate to their respective positions.

Besides a sense of personal loss at the death of David F. Swenson on February 11, 1940, I felt dismay that he had left unfinished his translation of the *Unscientific Postscript*. I had longed to see it published among the first of Kierkegaard's works in English. In the spring of 1935 it did not seem exorbitant to hope that it might be ready for the printer by the end of that year. For in March I learned from Professor Swenson that he had years before "done about two thirds of a rough translation." In 1937/38 he took a sabbatical leave from his university for the sake of finishing this work. Yet after all it was not finished—partly because Professor Swenson was already incapacitated by the illness which eventually resulted in his death; but also because he aimed at a degree of perfection which hardly can be reached by a translator. At one time he expressed to me his suspicion that perhaps, as in the translation of Kant's philosophy, it might require the cooperation of many scholars during several generations before the translation of Kierkegaard's terminology could be definitely settled. I hailed with joy this new apprehension, which promised a speedy conclusion of the work, and in the words of Luther I urged him to "sin boldly."—Editor's pref., p. [ix].

The edition includes "Christian Discourses," "The Lilies of the Field and the Birds of the Air" and "Three Discourses at the Communion on Fridays." Originally published in 1971. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

For the first time in English the world community of scholars is systematically assembling and presenting the results of recent research in the vast literature of Soren Kierkegaard. Based on the definitive English edition of Kierkegaard's works by Princeton University Press, this series of commentaries addresses all the published texts of the influential Danish philosopher and theologian.

'The love of repetition is in truth the only happy love' So says Constantine Constantius on the first page of Kierkegaard's *Repetition*. Life itself, according to Kierkegaard's pseudonymous narrator, is a repetition, and in the course of this witty, playful work Constantius explores the nature of love and happiness, the passing of time and the importance of moving forward (and backward). The ironically entitled *Philosophical Crumbs* pursues the investigation of faith and love and their tense relationship with reason. Written only a year apart, these two works complement each other and give the reader a unique insight into the breadth and substance of Kierkegaard's thought. The first reads like a novel and the second like a Platonic dialogue, but both engage, in different ways, the same challenging issues. These are the first translations to convey the literary quality and philosophical precision of the originals. They were not intended, however, for philosophers, but for anyone who feels drawn to the question of the ultimate truth of human existence and the source of human happiness. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

Chosen as one of fifteen remarkable books by women that are shaping the way we read and write in the 21st century by the book critics of The New York Times "Funny...odd, original, and nearly unclassifiable...unlike any novel I can think of."—David Haglund, The New York Times Book Review "Brutally honest and stylistically inventive, cerebral, and sexy."—San Francisco Chronicle Named a Book of the Year by The New York Times Book Review, The New Yorker, San Francisco Chronicle, Salon, Flavorpill, The New Republic, The New York Observer,

The Huffington Post A raw, startling, genre-defying novel of friendship, sex, and love in the new millennium—a compulsive read that's like "spending a day with your new best friend" (Bookforum) Reeling from a failed marriage, Sheila, a twentysomething playwright, finds herself unsure of how to live and create. When Margaux, a talented painter and free spirit, and Israel, a sexy and depraved artist, enter her life, Sheila hopes that through close—sometimes too close—observation of her new friend, her new lover, and herself, she might regain her footing in art and life. Using transcribed conversations, real emails, plus heavy doses of fiction, the brilliant and always innovative Sheila Heti crafts a work that is part literary novel, part self-help manual, and part bawdy confessional. It's a totally shameless and dynamic exploration into the way we live now, which breathes fresh wisdom into the eternal questions: What is the sincerest way to love? What kind of person should you be?

Diary of a Seducer records Johannes's discovery of a girl with the Shakespearean name Cordelia, whom he sets out to control. Intricately, meticulously, cunningly, the seduction proceeds. No detail is too small to escape Johannes. "She sits on the sofa by the tea table and I sit on a chair at her side. This position has an intimate quality and at the same time a detaching dignity." Less erotic than an intellectual depiction of seduction, Diary of a Seducer shows the casuist Kierkegaard in what he characterized as the aesthetic mode. A new introduction by Michael Dirda puts this influential novella into high relief.

In this volume fifteen eminent scholars illuminate the broad and often underappreciated variety of the nineteenth-century Danish thinker Søren Kierkegaard's engagements with literature and the arts. The essays in Kierkegaard, Literature, and the Arts, contextualized with an insightful introduction by Eric Ziolkowski, explore Kierkegaard's relationship to literature (poetry, prose, and storytelling), the performing arts (theater, music, opera, and dance), and the visual arts, including film. The collection is rounded out with a comparative section that considers Kierkegaard in juxtaposition with a romantic poet (William Blake), a modern composer (Arnold Schoenberg), and a contemporary singer-songwriter (Bob Dylan). Kierkegaard was as much an aesthetic thinker as a philosopher, and his philosophical writings are complemented by his literary and music criticism. Kierkegaard, Literature, and the Arts will offer much of interest to scholars concerned with Kierkegaard as well as teachers, performers, and readers in the various aesthetic fields discussed. CONTRIBUTORS: Christopher B. Barnett, Martijn Boven, Anne Margrete Fiskvik, Joakim Garff, Ronald M. Green, Peder Jothen, Ragni Linnet, Jamie A. Lorentzen, Edward F. Mooney, George Pattison, Nils Holger Petersen, Howard Pickett, Marcia C. Robinson, James Rovira

"In the vast literature of love, The Seducer's Diary is an intricate curiosity--a feverishly intellectual attempt to reconstruct an erotic failure as a pedagogic success, a wound masked as a boast," observes John Updike in his foreword to Søren Kierkegaard's narrative. This work, a chapter from Kierkegaard's first major volume, Either/Or, springs from his relationship with his fiancée, Regine Olsen. Kierkegaard fell in love with the young woman, ten years his junior, proposed to her, but then broke off their engagement a year later. This event affected Kierkegaard profoundly. Olsen became a muse for him, and a flood of volumes resulted. His attempt to set right, in writing, what he feels was a mistake in his relationship with Olsen taught him the secret of "indirect communication." The Seducer's Diary, then, becomes Kierkegaard's attempt to portray himself as a scoundrel and thus make their break easier for her. Matters of marriage, the ethical versus the aesthetic, dread, and, increasingly, the severities of Christianity are pondered by Kierkegaard in this intense work.

Arguably Søren Kierkegaard and Friedrich Nietzsche are the two most significant moral philosophers of the nineteenth century, their works showing a remarkably trenchant and penetrating awareness of key ethical issues, while demonstrating a stylistic flair that is rare in philosophical writing. Angier argues that, despite the perceived stylistic opacity of these thinkers, their work does admit of comparison and rigorous analytic scrutiny which in turn yields new and significant insights into their philosophy. In this book Angier expounds the view that Kierkegaard both anticipated, and subjected to detailed critique, Nietzsche's central arguments in moral philosophy, exposing the weaknesses of what were to become the core Nietzschean positions and realizing the powerful attraction for people that these ideas would have. Angier brings this critique to our modern attention and defends the prefigured Kierkegaardian critique of Nietzsche.

There is much to be learned philosophically from this volume, but philosophical instruction was not Kierkegaard's aim here, except in the broad sense of self-knowledge and deepened awareness. Indicating the intention of the discourses, the titles include "The Expectancy of Faith," "Love Will Hide a Multitude of Sins," "Strengthening in the Inner Being," "To Gain One's Soul in Patience," "Patience in Expectancy," and "Against Cowardliness." In tone and substance these works are in accord with the concluding words of encouragement in Either/Or, which was paired with the first volume of discourses: "Ask yourself and keep on asking until you find the answer, for one may have known something many times, acknowledged it; one may have willed something many times, attempted it--and yet, only the deep inner motion, only the heart's indescribable emotion, only that will convince you that what you have acknowledged belongs to you, that no power can take it from you--for only the truth that builds up is truth for you."

A religious diatribe written from within the Church against the established order of things in a presumably "Christian" land.

Man is spirit. But what is spirit? Spirit is the self. But what is the self? The self is a relation which relates itself to its own self, or it is that in the relation [which accounts for it] that the relation relates itself to its own self; the self is not the relation but [consists in the fact] that the relation relates itself to its own self. Man is a synthesis of the infinite and the finite, of the temporal and the eternal, of freedom and necessity; in short, it is a synthesis.

Kierkegaard and Philosophy makes many of the most important papers on Kierkegaard available in one place for the first time.

These seventeen essays, written over a period of over twenty years, have all been substantially revised or specially prepared for this collection, with a new introduction by the author. In the first part, Alastair Hannay concentrates on Kierkegaard's central philosophical writings, offering closely text-based accounts of the silent concepts Kierkegaard uses. The second part shows the relevance of other thinkers' treatments of shared themes, pointing out where they differ from Kierkegaard. The concluding chapter provides a reason Kierkegaard himself would give for disagreeing with those who claim his texts are infinitely interpretable. Written by the world's foremost Kierkegaard scholar and translator, Kierkegaard and Philosophy is an indispensable resource for all students of Kierkegaard's work.

Philosopher of the Heart is the groundbreaking biography of renowned existentialist Søren Kierkegaard's life and creativity, and a searching exploration of how to be a human being in the world. Søren Kierkegaard is one of the most passionate and challenging of all modern philosophers, and is often regarded as the founder of existentialism. Over about a decade in the 1840s and 1850s, writings poured from his pen pursuing the question of existence—how to be a human being in the world?—while exploring the possibilities of Christianity and confronting the failures of its institutional manifestation around him. Much of his creativity sprang from his relationship with the young woman whom he promised to marry, then left to devote himself to writing, a relationship which remained decisive for the rest of his life. He deliberately lived in the swim of human life in Copenhagen, but alone, and died exhausted in 1855 at the age of 42, bequeathing his remarkable writings to his erstwhile fiancée. Clare Carlisle's innovative and moving biography writes Kierkegaard's life as far as possible from his own perspective, to convey what it was like actually being this Socrates of Christendom—as he put it, living life forwards yet only understanding it backwards.

Presents a translation of the Danish philosopher's 1844 treatise on anxiety, which he claimed could only be overcome through

embracing it.

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