

L. Kiørnegård.

Kierkegaard



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Kierkegaard I

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Herman H. J. Lynge & Søn A/S

Silkegade 11

1113 Copenhagen K

Denmark

www.lynge.com

E-mail: herman@lynge.com

Tel: (+45) 3315 5335



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Introduction

SØREN AABYE KIERKEGAARD is one of the most important philosophers of all time. He is the father of existentialism, one of the main influences upon postmodernism and existential psychology, is responsible for many of the key concepts in philosophy today, and he just happens to be Danish.

As a centuries old antiquarian book shop based in Kierkegaard's hometown Copenhagen and specialized in Philosophy, it is not a coincidence that Kierkegaard has always been one of our main specialties. We have arguably the strongest tradition in the world in dealing with first editions, presentation copies, association copies, and books that have belonged to Kierkegaard. And this not only in recent times. In his lifetime, Kierkegaard was a customer of Herman H.J. Lynge & Søn, and it was our predecessor, the distinguished Herman H.J. Lynge, who made the auction catalogue of his book collection, when he died. Since the mid-19th century, Herman H.J. Lynge and Søn has had a special relation to Kierkegaard's books and has always dealt extensively in these.

This is the first time, however, that we have made a large catalogue presentation of the very best items available, not only in Denmark, not only now, but in the whole world, and arguably ever. We dare say that there has never been as many Kierkegaard rarities for sale at once.

We have been collecting these choice copies throughout some years, during which we have

been lucky to acquire some excellent collections and individual copies, making this unique presentation possible. And we have chosen to sell the books individually instead of as a collection.

In the present catalogue, we are thus paying tribute to the greatest thinker of our nation by presenting you with an array of the most interesting copies of books connected to Kierkegaard that one will possibly ever come by.

Here presented is not only all of his works in first editions, but also in some of the finest and most interesting copies that one can come by; we have arguably the largest collection of Kierkegaard presentation-copies ever presented at once, several of his own copies of his own books, and possibly the largest collection of books that have belonged to Kierkegaard himself, both books that he has "merely" owned, and books that are inscribed to him. We also have a letter written by Kierkegaard, which is of the utmost scarcity. And finally, we have two books related to Kierkegaard's fiancé, his muse Regine Olsen.

In working with these books, one comes across virtually all the most important thinkers of the Danish Golden Age, and one cannot really appreciate the importance of the presentations and associations without also knowing something about these thinkers and members of Kierkegaard's family. As most of these personalities play an important role in several of the copies, and we are conscious of not repeating ourselves too much, we

have chosen to make a personal index at the end, which will present you with information about each of these persons and his or her relation to Kierkegaard.

There is a wealth of knowledge to be gained from Kierkegaard's relationship with his contemporaries as well as the mere way that he writes his inscriptions, aspects that are truly essential to the understanding of him as both a person and a thinker.

Kierkegaard's oeuvre comprises 32 works, of which several count as main works in the history of philosophy. Some are lengthy, like *Either-Or*, and *Concluding Unscientific Postscript*, some are mere pamphlets like "*The Highpriest*", "*The Publican*" and "*The Woman, who was a Sinner*", but they all represent important aspects of Kierkegaard's philosophy. Added to that are his newspaper articles that, as we shall see, also play a significant role in his professional and personal life.

Section I of the catalogue consists of Kierkegaard's own publications, including his newspaper-articles, listed chronologically, and will comprise copies that are either his own, presentation-copies, or copies that otherwise stand out – it may also just be because they are in exceptionally fine condition, or they may have some other interesting feature or provenance.

Section II consists of books that Kierkegaard owned, excepting his own copies of his own books, which are in section I. The books here are books by other authors that Kierkegaard was either given or acquired himself.

At the end, you will find the two splendid books related to **Regine Olsen**.

As there are a multitude of bibliophile aspects to Kierkegaard that go beyond the knowledge one might have of him as a philosopher and an invaluable thinker of the 19th century, we have asked two eminent Kierkegaard experts to each write a preface for us, shedding light on some of the most important aspects of Kierkegaard bibliophily.

I need to thank Niels Jørgen Cappelørn, Flemming Christian Nielsen, Gert Posselt, and Peter Tudvad for the invaluable help they have given me in the making of this catalogue. They most generously put at my disposal the knowledge and expertise they have accumulated during years, nay decades, of working with Kierkegaard and his books. Without them, I could not have presented you with as complete and accurate a catalogue.

We hope you will enjoy this tribute to our great philosopher and will appreciate the fact that all items are for sale individually.

*Copenhagen, May 2025,
Maria Girsøl*

The posterity of Kierkegaard's inscription copies: general trends

By Gert Posselt

DANISH BIBLIOPHILES of the 19th century were generally not interested in books with handwritten dedications by the author, even where the author in question was famous and generally well regarded. This view was prevalent until the beginning of the 20th century. We see it reflected in the omission of information about inscriptions from the book descriptions in printed catalogues from auction houses and antiquarian booksellers, and in the rough equivalence between the price of these books and that of copies without a handwritten dedication. As always, there were exceptions, but a survey of the Danish antiquarian book trade confirms that the tendency to downgrade inscriptions by the author in literary works of importance persists into the 1930s.

Around the turn of the 20th century, several of the most important Danish collectors began to take an interest in the specially manufactured presentations copies that Søren Kierkegaard had made on black glitted paper. During the last decades of the 19th century, the collections of several original recipients of these presentation copies were offered to the public in Copenhagen, following the death of the collector. Given the trend that we have described, what, we might ask, caused the bibliophile community to take notice of these books? It would not have been Kierkegaard's habit of writing very formal and impersonal presentation inscriptions, nor could it have been his habit of never signing them with his own name. A better explanation is that it was the curious combination of the singular style that

he chose for the presentation copies and the high quality of the books, which would sometimes be printed on fine vellum paper and have gilt edges. No doubt the growing fame of this by now near-mythical denizen of Copenhagen will also have played its part.

In the history of Danish literature, Søren Kierkegaard is the first major writer with a strong appreciation of the artisanal aspects of book printing and binding. It would manifest itself in two ways: on the one hand in the demands he would make on the compositor of many of his works relating to their typographical layout, and on the other hand, in his patronage of a number of highly skilled Copenhagen book binders who provided him with the individualised bindings and decorations that feature so prominently in his private book collection, not to mention the dainty style that he chose to give presentation copies of his own works.

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In the preface to first of the volumes of *Af Søren Kierkegaards Efterladte Papirer* (1869), published a mere fourteen years after Kierkegaard's death, editor H.P. Barfod sent out a public call for presentation copies of his works with handwritten inscriptions. The aim was to get an idea of the number and the recipients of Kierkegaard's presentation copies. Barfod called on readers to lend him copies or send him transcripts of privately owned correspondence and paper, and then went on to say the following: "Having learnt that commerce has led to the dissemination

across the entire country of books, in which Søren Kierkegaard has set down in his own hand presentation inscriptions to the person, to whom he originally gave the book, and as such inscriptions might also be significant, I draw the reader's attention to these lines of text written by the author, however peripheral and succinct they may be, of which I ask that the reader provide me with a precise transcript, accompanied by the title of the book, in which the lines of text feature, the year, if there are several printings, the name of the recipient etc."

It is not known what sort of response Barfod's public call was met with, but the Royal Danish Library has in its collection a letter from a Mr. Rørdam to Barfod containing the transcript of the presentation inscription that Søren Kierkegaard had written to Bishop Mynster in a copy of *Training in Christianity* (1850), which was in his possession. The collection of the bishop was sold off after his passing in 1854.

After 1869, there would be a hiatus of more than eighty years before the first scholarly attempts were made to systematise this minor external aspect of Kierkegaard's work. The year was 1953 when Niels Thulstrup published the wording of 29 presentation copies and six gift copies that were accompanied by a presentation letter from Kierkegaard in *Breve og Aktstykker vedrørende Søren Kierkegaard*, followed by a volume of notes the following year. In the course of the first half of the twentieth century, several of the important book collectors of the day discovered this little ore in Danish Golden Age literature. But while they were in the market for one or perhaps a few of Kierkegaard's presentation copies, no-one had the idea of actually collecting these rare books. It was during this time that a handful of other Danish collectors began to specialise in books and gift copies by Hans Christian Andersen. Gregarious and well travelled, Andersen would in the course of his life come into contact with many people from different backgrounds and was always

happy to write inscriptions for people. In contrast, Kierkegaard was very specific in who he wrote presentation inscriptions for, and very formal in how he wrote them. But he did generously defray the cost of having bindings of the highest aesthetic and artisanal quality made for the books he gave to a group of carefully chosen people from Copenhagen. In the course of the 20th century, various books emerged from private collections, which show that until 1847 he would have even more exclusive gift bindings made for an extremely small and select group of people.

In 1891, art historian Karl Madsen pounced on an unexpected opportunity to buy several of the presentation copies that Kierkegaard had made for Johan Ludvig Heiberg. Ten of these show up in the auction catalogue that was made following Madsen's death in 1938, which makes him one of the earliest collectors to specifically look for these books, although what attracted his interest appears to have been that they were given to Heiberg, the arbiter of taste par excellence in the Danish Golden Age. The 1891 sale of Heiberg and his wife's large and important book collection seems to have been a somewhat chaotic affair, of which Madsen, by then an old man, would give a memorable account in *Aarbog for Bogvenner* in 1925. Prominent artisan and designer Thorvald Bindsbøll and painter Vilhelm Hammershøi were both part of the Copenhagen bibliophile milieu at the time of Karl Madsen, and just after 1900, three gift copies in all with presentation inscriptions by Kierkegaard featured in their immaculately curated book collections.

A slightly younger, less well-known but very discerning collector of European book art and Private Press-prints from the 19th and 20th century was librarian Johannes Bonnesen. He had in his collection twenty first editions of Kierkegaard, all in perfect condition, and all hailing from the collection of Kierkegaard's cousin H.P. Kierkegaard. Among the books were two with presentation inscriptions from Kierkegaard

to his cousin. The standout piece is *Works of Love* in a unique uncut copy on fine vellum paper (no. 55 in the present catalogue).

The enormous collection of journalist and editor Georg Nygaard, which was sold in 1943 following his death, contained first editions of most of Kierkegaard's writings, among them ten gift copies, of which five had presentation inscriptions. Gothenburg based Swedish apothecary Gustaf Bernström collected early Swedish and Danish literature in a systematic and large-scale way. Among the Kierkegaard gift copies in his possession were three that he had bought at the 1938 auction of Karl Madsen's collection. Of all these collectors, none could match High Court lawyer Mogens Müllertz, who collected early Danish literature, Kierkegaard being one of his authors of predilection. In addition to a complete set of first editions, he would in the course of his career as a collector acquire no less than 19 presentation copies.

By the end of WWII, Kierkegaard had become a name of considerable international renown, and his works were being translated into a growing number of languages. The period from the 1940s to the 1950s also saw a rise in Danish interest in his work and his person. During that time, parish vicar Børge Hjerl-Hansen resolved to unearth Kierkegaard relics of all types that had been in private ownership and so were unknown to the general public. Of special interest to him were (possible) contemporary portraits of Kierkegaard. In an attempt to build interest in the relics he recounted his amateur endeavors in a series of newspaper articles that provided context for the objects he had discovered – furniture, drawings etc. In 1956 he published these articles in the anthology *Kierkegaardske Kontrafej-fund og Klenodier. En Scrapbog*. Books and letters held no special interest for Hjerl-Hansen, but his treasure hunt for objects related to Kierkegaard was supported by several Kierkegaard scholars of the day, including philosopher Frithiof Brandt,

comparative literature scholar F.J. Billeskov Jansen and theologian Niels Thulstrup. In 1948 they were among the founding members of the Søren Kierkegaard Society in Copenhagen.

A small selection of presentation copies on loan from the collections of Mogens Müllertz and other private collectors were shown at the memorial exhibition that the Royal Danish Library arranged in the autumn of 1955 to mark the centenary of Kierkegaard's death. At no point before or after 1955 has the library shown much application in building up a collection of inscription copies by Søren Kierkegaard. Over the years, some have been given as private donations, but as of 2025, its stock only counts eight presentation copies.

The 1955 exhibition was inaugurated by Minister of Education Julius Bomholt who took the opportunity to champion the idea of having a museum, or at least a memorial room, in Copenhagen for the proud son of the city. At the end of several years of preparatory work, and thanks to donations of authentic objects from several of Søren Kierkegaard's relatives, a memorial room was inaugurated in 1960 in the Copenhagen City Museum. The permanent exhibition featured several pieces of furniture believed to have belonged to Søren Kierkegaard that were shown along with a series of first editions of his works, including three presentation copies. (The exhibited objects have since 2015 been held in storage in the depot of the museum, which is regrettably not accessible).

From the 1950s to his death in 1978, the Ukrainian born philosopher Gregor Malantschuk dedicated his life to researching and educating the Danish public about the philosophy and thought of Kierkegaard. He had been a resident of Denmark since 1930s, in which time he had mastered the language, and maintained an at times precarious affiliation to the University of Copenhagen. He would manage to build an extensive private research library with a small bibliophile section,

which contained first editions of Kierkegaard's works, including two presentation copies, and 83 books that had been acquired in an attempt to reconstruct Kierkegaard's book collection based on the 1856 auction catalogue. Of these 83 books, a handful had in fact belonged to Søren Kierkegaard.

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We can date the first attempt to undertake a systematic, sources based mapping of Søren Kierkegaard the bibliophile to the time around 1960 when librarian and man of letters H.P. Rohde published several articles and studies on the subject. In the course of the preceding decade, scholarly interest in the books and editions owned by Kierkegaard at the time of his death grew to a point where Niels Thulstrup in 1957 would publish a new annotated version of the 1856 auction catalogue. The shortcomings of this narrowly scaled version quickly became apparent, and in 1967 the Royal Danish Library published another version under the stewardship of Rohde. This version of the auction catalogue drew on a much wider range of sources and provided much more extensive annotations, including names of buyers and other such information. In the years that had passed, Rohde's archival research had identified several books that Kierkegaard had owned at earlier stages of his life, and which therefore did not feature in the 1856 auction. In the years from 1949-1960 Rohde worked as a librarian at the Royal Danish Library. His professional life ended, after his own wish, he continued to pursue his interests in literature, cultural history and art history. A bibliophile savant, he also collected books and was the owner of several presentation copies from Kierkegaard.

During the 1960s, the number of international Kierkegaard scholars grew steadily, especially in the United States of America and Japan. In increasing numbers they came to Copenhagen for research stays at the special collection of the Kierkegaard Archive at the Royal Danish Library, the epicentre of Kierkegaard research. One supposes that many of them would have

turned casual treasure hunters in Copenhagen's antiquarian and used bookshops, of which there were many at that time. In those days, one could still find books that had belonged to Kierkegaard, often at good price because the seller was unaware of the provenance, or gift bindings, either with or without presentation inscription. All such books were rarities, it must be said, but as late as the 1960s, Danish collectors had not yet driven up prices on Kierkegaard books. As for international collectors, they were, for the most part, yet to discover this field of interest.

Among those that had were American researchers Edna and Howard Hong. The couple founded and built the Hong Kierkegaard Library at St. Olaf College in Northfield, Minnesota, which continues to grow. The library has a handful of presentation copies and several books from Kierkegaard's own collection, of which some were bought at the 1980 auction of Gregor Malantschuk's collection. Another Kierkegaard library saw the light of day in Montreal, Canada, at McGill University. The McGill collection includes unique Kierkegaard copies purchased from Copenhagen antiquarian bookshops and auction houses. In this context, one would also have to mention Japan, which in that period became a third home for scholarly research on Kierkegaard.

Amongst private collectors, interest in Kierkegaard grew slowly in the period from the 1970s to the 1980s. In the mid 1990s, *Lame Duck*, a bibliophile antiquarian bookshop in Boston, Massachusetts, published a catalogue of sixty Kierkegaard first editions, of which thirteen were presentation copies. Most of the stock came from Mogens Müllertz's collection. The catalogue was groundbreaking as one of the earliest attempts to spur interest in unique Kierkegaardiana amongst international book collectors.

In the 1970s later art dealer Jens S. Bork started what would become a stellar collection of unique Kierkegaard books. The collection includes books

from Kierkegaard's own collection as well as inscribed presentation copies, of which Bork had around 30. In building the collection, Bork did not only rely on what was available on the antiquarian book market. Driven by a keen sense of book sleuthing, instinct, and on vast information about provenance, he would tirelessly canvass private Danish book collections that might contain important Kierkegaardiana. Often he would be successful in his quest. One such acquisition deserves special mention. In the beginning of the 1980s, an anonymous buyer bought the entire 108 volume strong Kierkegaard collection of Gustaf Bernström at a Gothenburg auction. Niels Thulstrup was the underbidder, on behalf of the University of Copenhagen.

Ten years later Jens Bork managed to find and buy most of the collection in the United States of America, which contained several presentation copies. The best copies he kept for himself, while others were sold or exchanged.

There are at present a few Danish bibliophiles who have in their collections a handful of presentation copies. But the time where one could build a private collection like the Bork collection is past. The catalogue you are holding in your hand is as close as you can get in the 21. century. Presentation

copies now sell at prices that reflect their significance and rarity. You can still hunt though for antiquarian books that can be traced back to Søren Kierkegaard's own collection, with more or less uncertainty.

A final development that merits a mention concerns the parallel post-war efforts of four prominent Danish Kierkegaard scholars who have all undertaken to reconstruct for scholarly purposes, and on a private basis, significant parts of Kierkegaard's book collection, as it was inventoried in the 1856 auction catalogue. We have already mentioned Gregor Malantschuk and Niels Thulstrup. Making up the quartet are Niels Jørgen Cappelørn and Peter Tudvad.

Gert Posselt (b. 1955), MA (History and Cultural Anthropology). Editor on *The Danish Encyclopedia*, and since the 2010'ies concentrated on scholarly textual editing (*The Society for Danish Language and Literature*, Copenhagen). Among his publications are "Troskab – og Tilgivelse. Et påskud for nogle rekapitulerende punktnedslag i Regine Olsens liv efter Kierkegaard" (in cooperation with Peter Parkov), 1992, and "Kierkegaard som boggiver" in: Cappelørn, Posselt, Rohde: "Tekstspejle", 2002. He contributed to the editorship of the part "Dedikationer" in: "SKS" 28 and K28, 2012.

Kierkegaardian book sleuths

By Flemming Christian Nielsen

SØREN KIERKEGAARD IS STILL among us. Today, 170 years after his death, philosophers, psychologists, and theologians continue to turn to his work, as does the general reading public who look to it for comfort, hope and illumination in a chaotic world. It is safe to say that Kierkegaard will never fall into oblivion.

Among Kierkegaardians, one group stands out. They do not only relate to the inner life of books, and are sometimes charged with superficiality because they will speak of the book's appearance. But that does not mean that they are not passionately engaged readers. What sets them apart from others is that they like nothing more than for the Kierkegaard book they are reading to look as if it has just come from the press. We are of course talking about bibliophiles, collectors that adore the original layout of a book, the paper it was first printed on, as well as the thoughts that find expression therein. What follows are some considerations on Kierkegaard's bibliophile sleuths, the Sherlock Holmes' and Dr. Watsons of the book world.

Overlooked first editions

Kierkegaard debuted as a writer in September of 1838, with *From the Papers of one Still Living*, published when he was 25 years old. Granted, he had already written four articles in *The Flying Post of Copenhagen* (no. 1 in this catalogue), but articles are

not books. Or are they? A closer look reveals that, in one respect, the article *For Mr. Orla Lehmann* (Kjøbenhavns flyvende Post, Interimsblad No. 87, April 10, 1836) differs from the three other articles. It takes up the entire issue, from the first page to the last, leaving no place even for an editorial comment. In other words, the four pages that were published on that day in April of 1836 constitute a first edition, albeit a highly compact one that only runs to four pages.

Are there other examples from world literature of a text that occupies the entire space of a newspaper, from the first to the last page? Indeed, there is, and here too Kierkegaard is involved. On June 12, 1842, he publishes *Public Confession* (no. 12 in this catalogue) in the daily newspaper *The Fatherland*, again taking up all the available space. Only this time there was enough space left over to print a small list of recent publications, but that is standard, even in "real" books. Enough about these overlooked first editions of Søren Kierkegaard, but let the hunting season begin.¹

The mystery of print numbers

Every once in a blue moon *Eighteen Upbuilding Discourses* (1845) by S. Kierkegaard turns up in an antiquarian bookshop or at an auction. The description will usually inform you that the book was printed in no more than 278 copies, of which there are two in this catalogue (No. 42 and 43).

¹ Another curious fact: on March 12 and 15, 1836, Kjøbenhavns flyvende Post published Kierkegaard's *Om Fædrelandets Polemik*, I-II. Of "the two volumes", only the one published on March 12, 1836, would qualify as a "first edition".

The books are composite volumes. In addition to the new title page and joint contents leaf they comprise *Two Upbuilding Discourses*, 1843, *Three Upbuilding Discourses*, 1843, *Four Upbuilding Discourses*, 1843, and *Two Upbuilding Discourses*, 1844, *Three Upbuilding Discourses*, 1844, and *Four Upbuilding Discourses*, 1844 – which add up to the Eighteen in the title.

If we look at the individual discourses, the number of left over copies were as follows at the time of publication of *Eighteen Upbuilding Discourses* in May of 1845:

Two Upbuilding Discourses, 1843: 278 copies
Three Upbuilding Discourses, 1843: 361 copies
Four Upbuilding Discourses, 1843: 370 copies
Two Upbuilding Discourses, 1844: 380 copies
Three Upbuilding Discourses, 1844: 408 copies
Four Upbuilding Discourses, 1844: 406 copies²

This is why it is commonly assumed that no more than 278 copies of *Eighteen Upbuilding Discourses* were published, equaling the remaining number for *Two Upbuilding Discourses*, 1843. Once again, a closer look reveals another story as old newspapers can contain overlooked snippets of information. This one from *Adresseavisen* (the official title of which was *Kjøbenhavns kongelige alene privilegerede Adressecomptoirs Efterretninger*), in whose pages an advertisement for the newly published *Eighteen Upbuilding Discourses* appeared on May 28, 1845, informing the readership that the individual volumes could still be purchased separately. On May 31, the same advertisement appears in *Berlingske* (the official title of which was *Berlingske politiske- og Avertissements-Tidende*).

This means that the actual print number will have been less than 278 copies, possibly somewhere between 200 and 250, thus with anywhere from 28 to 78 copies of *Two Upbuilding Discourses*, 1843 being offered for sale.

But computing the numbers is actually more complicated still. What should we make the print numbers for *Sixteen Upbuilding Discourses* which appeared in 1852 and contains the individual volumes of the discourses with the exception of *Two Upbuilding Discourses*, 1843? The print number should be no more than $361 - 278 = \text{no more than } 83$ copies. But if only 250 copies of *Eighteen Upbuilding Discourses* were published, the maximum print number for *Sixteen Upbuilding Discourses* comes out as no more than $361 - 250 = 111$ copies.³

These computations are likely to cause headaches so we shall turn to other sleuthing matters. Before we do, we have to mention that on the inside of the wrapper of *Sickness Unto Death* (1849) we find a sales advert for *Two Upbuilding Discourses*, 1843, which only adds to the confusion. The volume, which should be sold out at this time, suddenly appears as a “still living” ghost. For the sake of clarity, let us conjure away this belated sales advert as a possible oversight by the publisher.

Book thieves or autograph collectors

Book thieves? Who are they? In one instance, news about the stolen goods – a front free end paper with a presentation inscription from Kierkegaard – has come down to us. But maybe they were not book thieves, simply eager autograph collectors with permission from the owner of the book. First, some facts about the “stolen goods”, still missing in 2025. In this catalogue you will find a gift copy of *The Lily of the Field and the Bird of the Air*, 1849 (No. 64), from which the front free end paper, likely to have featured a presentation inscription from Kierkegaard, has been torn out.

We know of other books by Kierkegaard that have suffered the same fate: two gift copies of *Either-Or*, *Second Edition*, 1849, a gift copy of *A Literary Review*, 1846, and a gift copy of *Training in Christianity*, 1850.

² Cf. Søren Kierkegaards Skrifter, K5, 1998, pp. 22-28.

³ For a more elaborate demonstration, see mardi.dk/wp-content/uploads/attensexten.pdf

But we also know of a happy reunion between a gift copy and a forcibly removed front free end paper. In 1965, a copy of *"The High Priest"* – *"The Publican"* – *"The Woman, who was a Sinner"*, 1849, was offered for sale at the Copenhagen auction of Oscar and Lia Ekman. The description noted the missing page, adding that it "may have contained a presentation inscription?".

The book was bought by a private collector. A few years later the missing front free end paper resurfaced like a bolt out of the blue, and did in fact carry a dedication "For / highly honourable / Mr. Superintendent Dr. Rudelbach / R af D. / with much friendship / from / the / auth."

An antiquarian bookdealer from Århus stated somewhat cryptically that he had bought it off a private collector who had purchased it in Paris at some point. And thus were book and front free end paper united, and were as perfect a fit as the edges of two once separated postage stamps.⁴

Similarly, in the Royal Danish Library, one can find a front free end paper with a dedication "For / highly honourable / Mr. Superintendent Dr. Rudelbach / R af D. / with friendship from the auth." But this has been pasted into an ordinary copy of *Christian Discourses*, 1848, and it is not known from which gift copy it would have come. Judged by colour and size of the paper, and excluding other known dedications to Dr. Rudelbach, we can surmise that it would have come from a missing gift copy of either *Upbuilding Discourses in Diverse Spirits*, 1847, or *Christian Discourses*, 1848. Be that as it may, if this had been a criminal investigation, we would have reached

the tentative conclusion that something about Andreas Gottlob Rudelbach attracted "book thieves". Or he was very generous with his front free end papers.

How many extant Kierkegaard presentation copies are there? Finding an answer is simple, and requires only that one does a count in *Søren Kierkegaards Skrifter*, 28, pp. 493-522 (with a few updates in mardi.dk/Kierkegaard/#D). The answer comes to 111 presentation copies. To this number, we have to add one, which by mistake ended up in the paper basket of a bookbinder (the presentation-copy of *From the Papers of One Still Living* for Frederik Olaus Lange, who had taught Kierkegaard Greek at Borgerdydsskolen), and five that are only known to us from second hand accounts. So very different from H.C. Andersen, Kierkegaard's compatriot, who would generously write presentation inscriptions in his books and never even considered making special gift copies for carefully chosen people.

Please immerse yourself in this monumental catalogue, a cornucopia on a scale we have not seen before, a genuine Kierkegaard detector that features no less than 30 of the 111 known presentation copies. Enjoy.

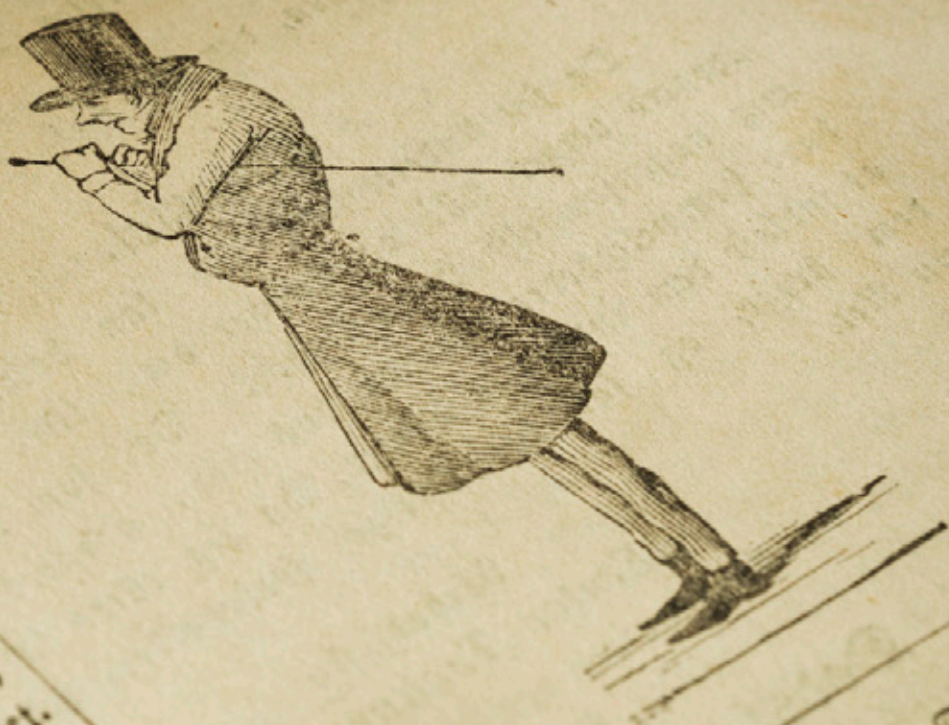
Flemming Chr. Nielsen (b. 1943) is the author of *"Ind i verdens vrimmel"* (1998, rev. ed. 2006) about Søren Kierkegaard's older brother Niels Andreas, who absconded to America, *"Alt blev godt betalt"* (2000) about the auction of Kierkegaard's furniture and household effects, and the fictitious *"Regine Olsens dagbog"* (*Regine Olsen's Diary*) (2001).
Website: mardi.dk.

⁴ Flemming Chr. Nielsen, Den forsvundne Kierkegaard-dedikation, *Almanak*, 3 årg., nr. 4, 1968, pp. 50-51.

The famous Kierkegaard caricature from Corsaren. See no. 45, p. 214.

Corfaren 277.
 luffen! De bliver personlig...
 Skal jeg ikke bide fra mig? De
 godt, at tale om Personligheder, — De,
 m Hr. Rierfegaards Beendflæder — De,
 yende Post" angreb Profefor Babens
 Ere Beendflæder helligere end Strømper?
 Mine Herrer! De glemme Planeten.
 Na, for mig kan Planeten gaar
 Det er et uaftronomift Duffe, ei
 Deres vife Mening?
 lad os høre.
 om det
 Berden er ond.
 Nathanson med
 Men-
 beroppe!
 en
 i
 er
 op
 Ba-
 unberli-
 b
 sig

Section I:
Kierkegaard's publications
chronologically listed



I

Ogsaa et Forsvar for Qvindens høie Anlæg /
Another Defense of Woman's Great Abilities

Kjøbenhavnspostens Morgenbetragtninger i Nr. 43 /
The Morning Observations in Kjøbenhavnsposten No. 43

Om Fædrelandets Polemik /
On the Polemic of Fædrelandet

Til Hr. Orla Lehman / *To Mr. Orla Lehmann*

Himmelstrup: 1, 2, 3 & 4.

KIERKEGAARD'S VERY EARLIEST publications are the papers that he publishes in *Kjøbenhavns Flyvende Post*, before he publishes his famous first book, which is a polemic attack on Hans Christian Andersen. The first and fourth of these earliest periodical publications are arguably the most important, being the very first thing Kierkegaard publishes and the very first publication in Kierkegaard's own name respectively; but all these four earliest papers (Himmelstrup 1, 2, 3, and 4) are significant, 2, 3, and 4 dealing with contemporary press issues, primarily freedom of press.

Danish politics in the 1830'es was dominated by the slow implementation of rules for election for and assembly of the Estates of the Realm. But as they were only advisory, the papers and periodicals were not allowed to publish their opinions. In response to this, a liberal opposition arose around the two polemic papers *Kjøbenhavnsposten* (*The Copenhagen Post*) and *Fædrelandet* (*The Fatherland*). The first point on the agenda for the Liberals was the fight for freedom of the press and the abolishment of censorship.

This fight for freedom of the press was something that found resonance with Copenhagen academics, and it stirred up a lively activity in Copenhagen. In 1835, active Liberals had encouraged King Frederik VI to support freedom of press but had received an answer stating that he alone was able to evaluate what was truly the best for the people and the state. After this answer from the king, the "Society for the Correct Use of the Freedom of press" was founded by moderate liberals and young liberals, and at the end of the year almost 2.300 members had joined.

It was in the midst of all this that the 21-year old Søren Kierkegaard, then a student of theology, had his debut, with political-literary articles in *Kjøbenhavns flyvende Post*, in *Interimsbladende*, which were published separately. But as opposed to the predominantly liberal views of almost all other contributors, Kierkegaard's articles expressed distinctly conservative views.

His first publication, *Også et Forsvar for Qvindens høie Anlæg* (*Also a Defense of the High Abilities*

of the Woman) constitutes an unpolished ironic apology for the liberation of women. This article is published in December 1834 and is signed "A.". As opposed to the following next three articles, this does not deal with freedom of press.

Kierkegaard's three following publications, however, all concern the question of freedom of press and constitute satirical polemics against the two liberal papers *Kjøbenhavnsposten* and *Fædrelandet*, against Orla Lehmann, the upcoming star of the liberal youth, and against all liberals in general. These three articles were published in February and April 1836. The two first are signed "B.", and the third, signed "S. Kierkegaard", constitutes the very first publication in his own name.

As is well known, the names under which Kierkegaard later publishes come to play a significant role in his authorship and represent an extremely thorough and well-thought-out construction. The foundation of this play with the reader is thus laid in the present publications, in which he begins to develop the style for which he later gained worldwide renown.

The "names" A and B, under which he here publishes, will most famously be used again in *Either-Or*, Part one of which consists in "A.'s Papers" and Part Two in "B.'s Papers, Letters to A."

Common for all four of his first publications is the attempt at polemic and satirical power, at literary elegance and at a masterful and ceremonious critique of the prose of the opponent – all dominant traits in his later writings.

Kjøbenhavns flyvende Post (*The Flying Post of Copenhagen*) was one of the most important and most widely read cultural and literary periodicals of the period. It was edited and run by Johan Ludvig Heiberg (1791-1860), arguably the most famous cultural person during the Danish Golden Age. He played a more significant role than any other author or thinker during this period and was the

leading character of literature and philosophy in the 19th century. He introduced many German thinkers to Denmark, most importantly Hegel – who Kierkegaard would later oppose –, and he was part of almost all intellectual discussions of the Danish Golden Age. He was also a patron for many leading figures of the era.

Interestingly, several people thought that the first of the articles on the freedom of the press was written by Heiberg. This was of dubious merit to Kierkegaard himself, as he was opposed to the circles around Heiberg and the Hegelian environment, but it was still this article – and this miscomprehension – that gave him a claim to fame. Another paper claimed that this "priceless" article had been written by Heiberg himself, who "had written many witty things, but never anything as witty as this." Also Kierkegaard's professor of philosophy, Poul Martin Møller, to whom Kierkegaard was very devoted and to whom he dedicated *Begrebet Angest* (the only person outside of his family that Kierkegaard ever wrote a printed dedication for), loved the article and assumed that Heiberg had written it.

"He (Kierkegaard) had a lifelong antipathy toward the press, though he himself published reviews in various papers. His mistrust of the press as a legitimate organ of communication was based on several observations, one of which was that the press was the voice of the masses, rather than that of the individual. He viewed that voice with great skepticism and sarcasm in later years, averring that the crowd... even if technically correct... is wrong by the very fact of being the crowd. The truth can only be stated and practiced as individuals, especially as individuals before God. Admittedly, Kierkegaard's view of the masses was not well developed at this juncture." (D. Antony Storm).

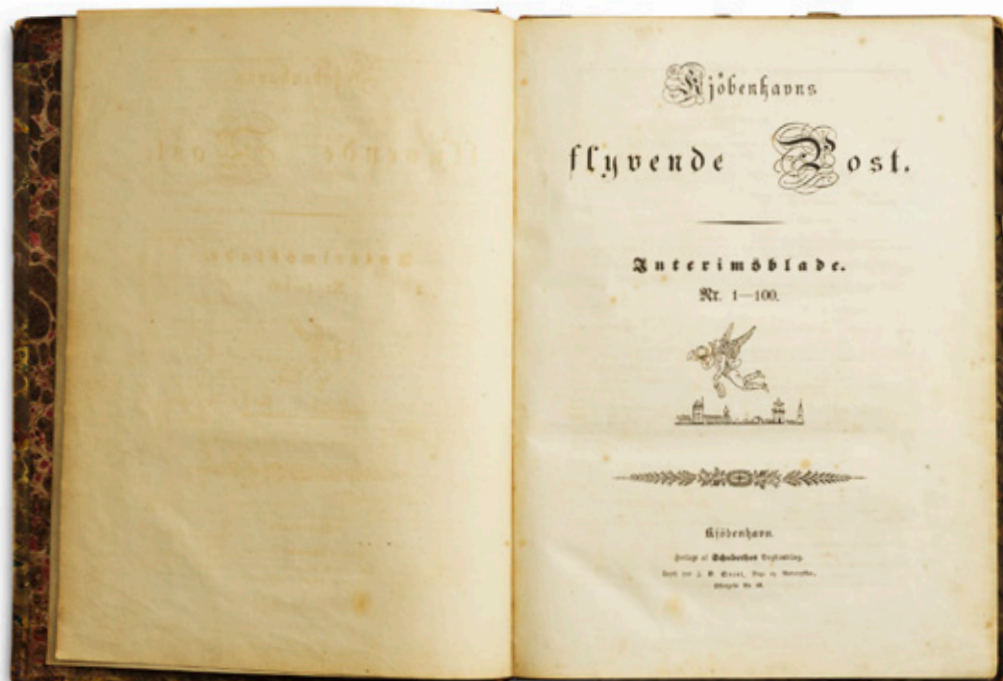
1

- I. A: Ogsaa et Forsvar for Qvindens höie Anlæg*
II. B: Kjøbenhavnspostens Morgenbetragtninger i Nr. 43
III. B: Om Fædrelandets Polemik
IV. S. KIERKEGAARD: Til Hr. Orla Lehman

[All printed in: Kjøbenhavns flyvende Post, Interimsblad Nr. 34, 76, 82/83 & 87, edt. J.L. Heiberg].
Kjøbenhavn, 1834-1836.

Large 4to. Interimsblade [i.e. Interim Papers] 1-100, with the joint title-page and the contents leaf, bound in a very nice contemporary brown half calf with gilt spine and marbled paper over boards. Spine with wear and hinges and corners bumped. Edges of boards with wear. Occasional brownspotting throughout, but all in all a fine and well preserved copy. Each "Interimsblad" takes up 4 pp. Kierkegaard's contributions: I: ab. 1 p.; II: 2 3/4 pp.; III: 4 pp.; IV: 4 pp.

Very rare first printings of Kierkegaard's first four publications, including the very first publication in Kierkegaard's own name, which constitutes a true milestone in the history of Kierkegaard's opus, as does, of course, his very first publication.





flyvende

Interi

Redigeret af J. L. M.

til Hr. O.

Sanse ret! vi
Sag har be

rimo

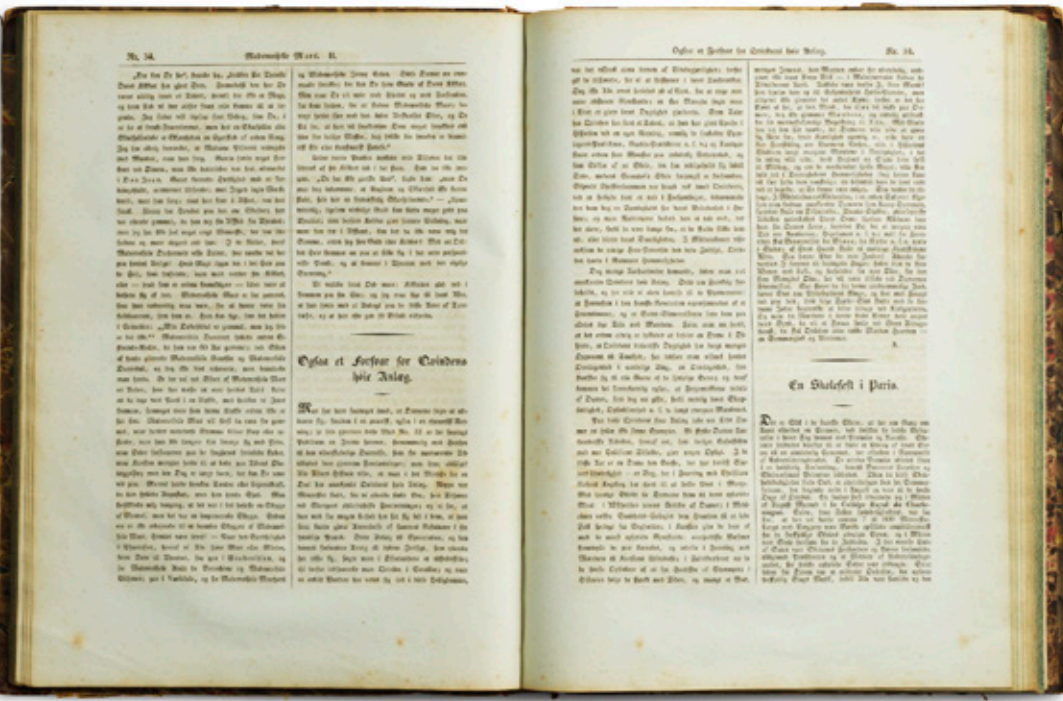
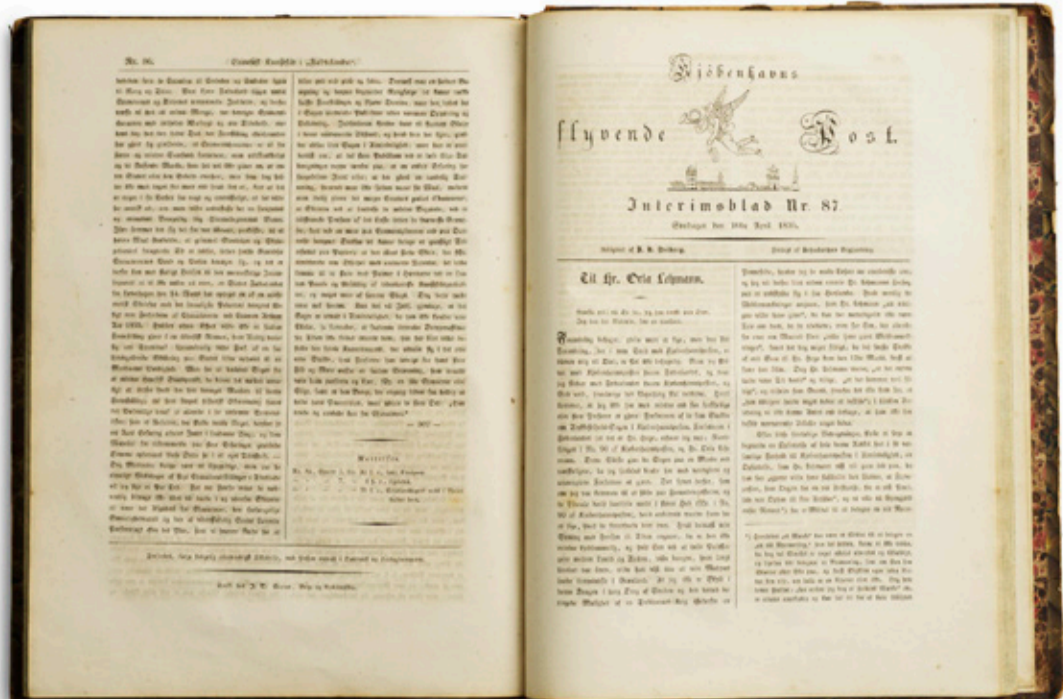
berg.

la Lehmann.

De see, jeg har tænkt paa Dem,
Medicin, som er excellent.

behager, pleier man at sige, men den Art
ber i min Strid med Sjøbenhavnsposten, er
Det, er det ikke behagelig. Naar jeg kri-
stensen forer Fædrelandet, og naar
Sjøbenhavnsposten, og naar
skal vedblive. Hertil
forskjellige
turde være
digt, o
for

Denne, hader jeg de nye Læger og
og jeg vil derfor have mine gamle
paa et angreb paa sig i de gamle
Medicinens angreb, som de
gode vilde have været, de har
Dale om dem, de de gamle,
for over en Maaned siden
ninger, som det har
af mit Evne til
saa den 31te.
turde være
digt, o
for



II

Af en endnu Levendes Papirer / *From the Papers of One still Living*

Himmelstrup 6

THIS IS KIERKEGAARD'S first work, which sews the seeds of his future career and initiates his philosophical production. It is in this famous review of Hans Christian Andersen as an author of novels, with a particular focus on his *Only a Fiddler* that Kierkegaard – the then 25 year-old theology student known only in a small academic circle, for his wit and sharp intelligence – puts forth his devastating criticism of Hans Christian Andersen – then 33 years old and already widely famous, Denmark's other national hero and world-famous fairy tale-author.

Even though the book is written as a polemic review, we already here witness Kierkegaard's introduction of his emphasis on authentic individual existence that will continue throughout his entire production; thus, *From the Papers of one Still Living* serves as a highly important introduction to Kierkegaard's philosophical-ethical production.

Kierkegaard points out that Hans Christian Andersen has not yet found himself and therefore cannot be a good author. This emphasis on

authenticity and on the necessary first stage of the epic becomes an introduction to Kierkegaard's famous theory of stages that he develops in his later works (most fully in *Stages on Life's Way* – see XIII below). He rejects the notion that environment is decisive in determining the fate of genius – the genius is a shaping subject, not a passive one formed by circumstances. Not one that needs to be nurtured and sheltered in order not to perish.

The work was originally meant to be published as an article in the literary periodical *Perseus*, of which Johan Ludvig Heiberg was the editor. But the article grew too extensive, and the intended columns in the periodical were given to H.L. Martensen instead. Martensen's article took up 70 pages and was about the idea of Faust, which vexed Kierkegaard, who had wanted to write about that subject himself.

Both Heiberg and Martensen play significant roles throughout Kierkegaard's life and you will find presentation-copies to and from them both throughout the catalogue.

2

Af en endnu Levendes Papirer. Udgivet mod hans Villie af S. Kierkegaard.

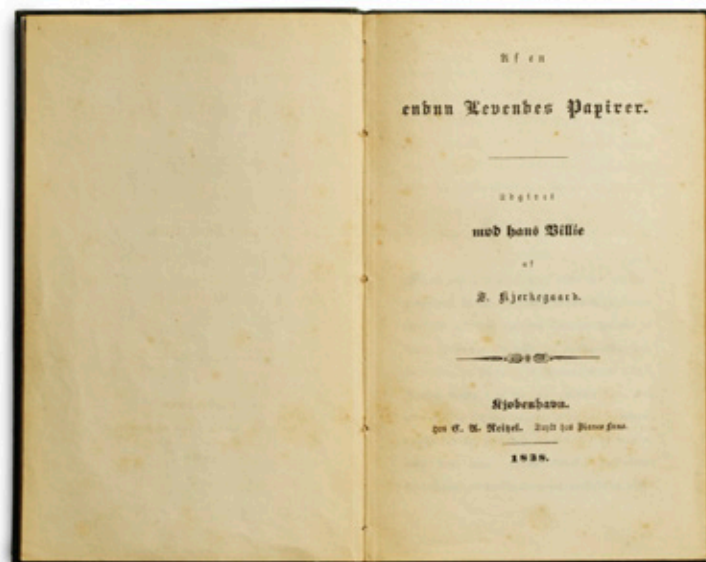
Kjøbenhavn, C. A. Reitzel, 1838.

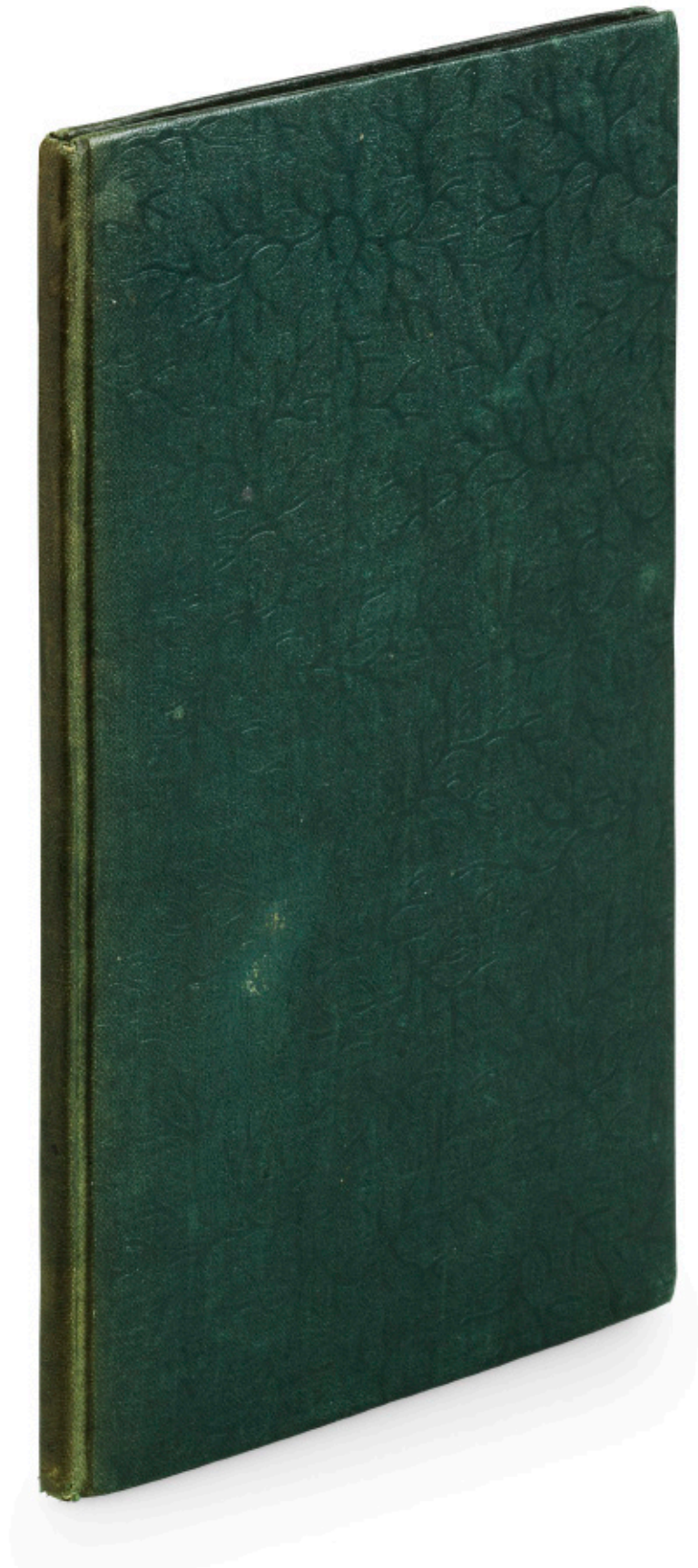
8vo. X, (2), 79 pp. A splendid copy in a gift binding of green blind-patterned cloth. All edges gilt. Light occasional brownspotting, but overall absolutely lovely and with minimal wear. Two ex libris to inside of front board (Eiler Høeg and Karl Madsen).

Presentation-copy from Kierkegaard to Heiberg.

Inscribed to verso of front free end-paper: "Til / Hr Professor Heiberg / taknemmeligst / fra / Forfatteren" (i.e. For / Mr Professor Heiberg / in gratitude / from / the author).

"The beautiful copy that Kierkegaard sent to Heiberg of his first book is today preserved in fine condition and in private ownership. It is printed on normal paper and bound in a green full cloth binding with blind pattern and with all edges gilt. ... The word "taknemmeligst" (in gratitude) is used on this specific occasion; in the following known presentation-copies for Heiberg, "ærbødigst" (most respectfully) is used. 12 years and ca 25 presentation-copies later, his last known inscription for Heiberg (in *En opbyggelig Tale*, 1850) has the following wording "Til høivelbaarne / Hr. Etatsraad J. L. Heiberg / med Ærbødighed / fra Forf." (For honourable / Mr. Etatsraad J. L. Heiberg / with respect / from / the Auth.). (Tekstspejle pp. 89-90, translation from Danish).

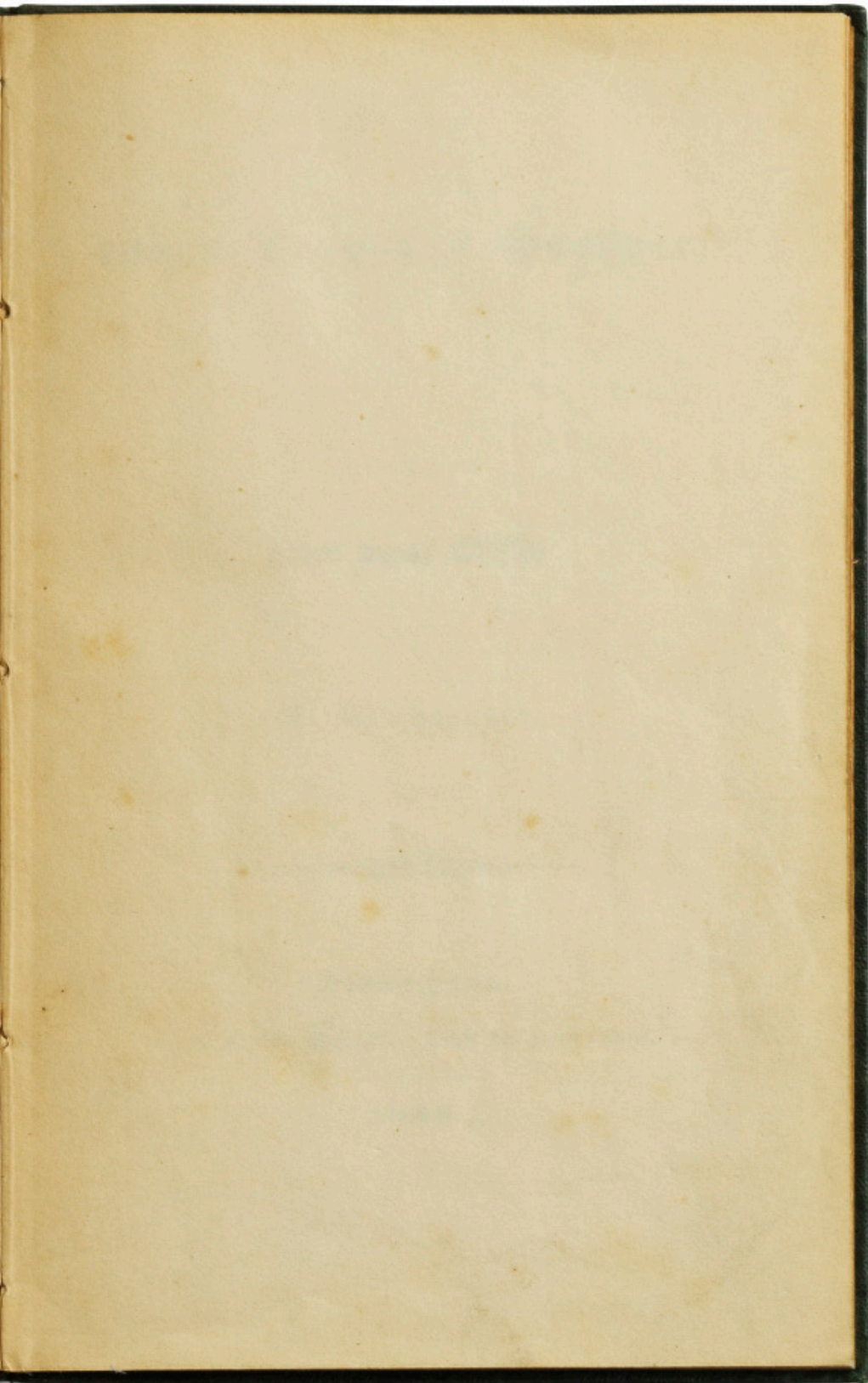




Fr.
Cae

Hr Professor Heiberg

taænning
for
Selskabet.



3

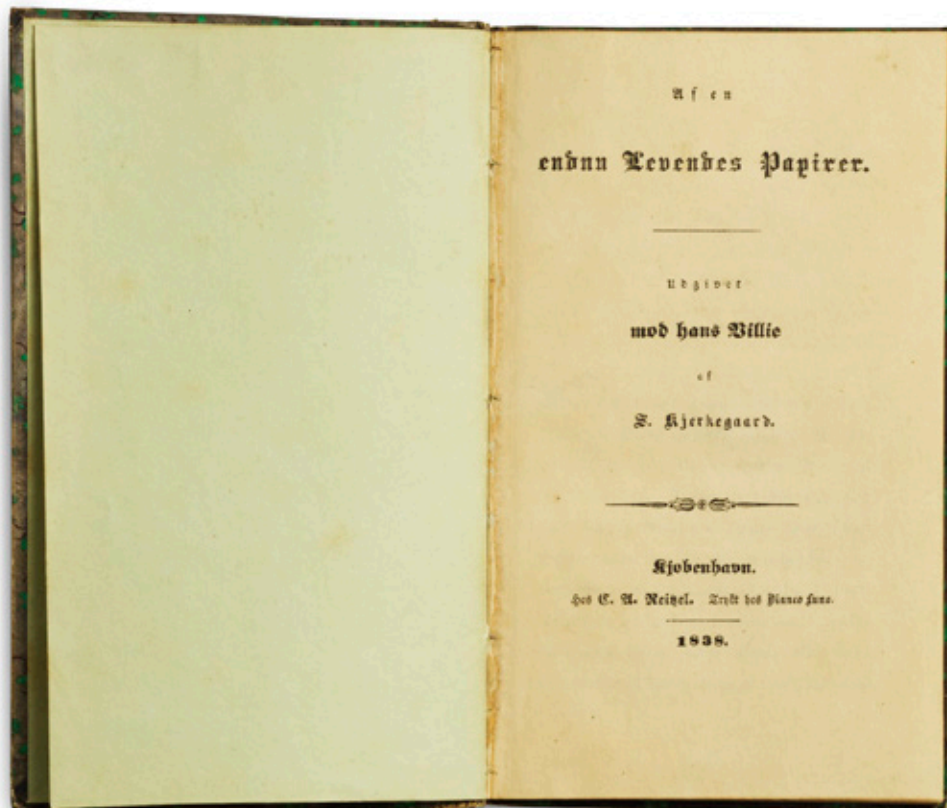
*Af en endnu Levendes Papirer.
Udgivet mod hans Villie af S. Kierkegaard.*

Kjøbenhavn, C. A. Reitzel, 1838.

8vo. X, (2), 79 pp. Magnificently bound for Kierkegaard himself in a patterned silver cloth binding with green leaves. All edges gilt. Printed on vellum-paper. The copy is noticeably larger than other copies of the book. Old owner's inscription to inside of front board and small ex libris (Theodor Find) to the green front free end-paper.

Kierkegaard's own copy, splendidly bound for himself.

A contemporary note to the front free end-paper states that the copy belonged to Kierkegaard himself and that it was bought at the auction of his books. The auction-protocol lists two copies of the work, both elaborately bound and with gilt edges (2957-2057a).





4

*Af en endnu Levendes Papirer.
Udgivet mod hans Villie af S. Kierkegaard.*

Kjøbenhavn, C. A. Reitzel, 1838.

8vo. X, (2), 79 pp. Lovely contemporary brown half calf with marbled paper over boards. Double gilt lines and gilt lettering to spine. Foot of spine with the gilt initials of H.P. Kierkegaard. A few brown spots to the margin of the first eight leaves, otherwise remarkably clean. An excellent, beautifully preserved copy.

With the ownership signature of H.P. Kierkegaard to front fly-leaf.

An exquisite copy of the first edition, which has belonged to Kierkegaard's disabled cousin, who was a great source of inspiration to him.

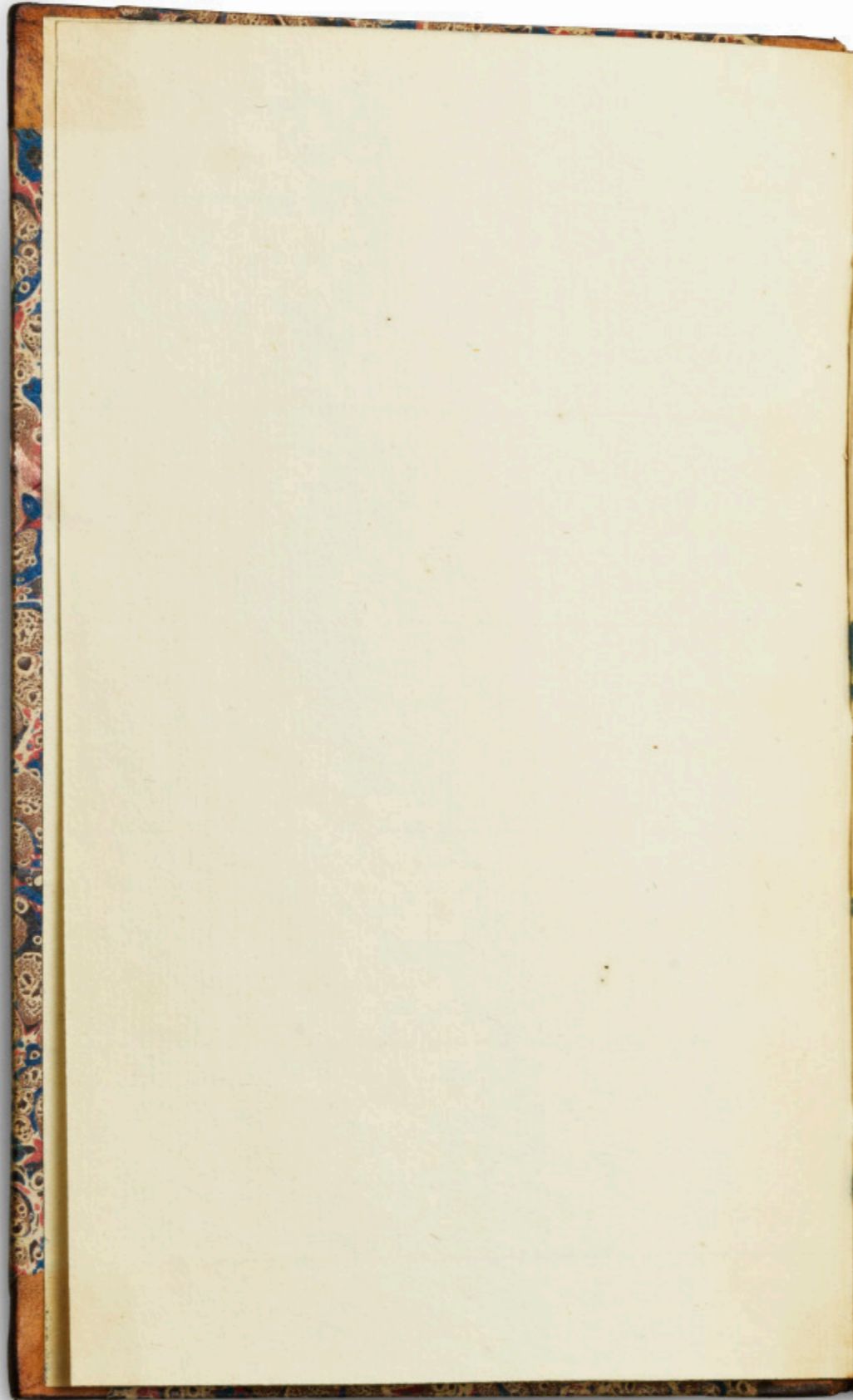
The relationship between the two cousins was very touching, and they both benefitted greatly from each other. Søren drew inspiration from his cousin, who was lame and unable to walk, and he cared a great deal for him. Hans Peter was one of the very few who had a standing invitation to visit Søren. He felt that his cousin might lead a truer and more meaningful life than most other people, who do not face the same hardships.

Hans Peter, on the other hand, was greatly comforted by his famous cousin and his edifying writings. Søren helped him feel that, in spite of his hardships, his life was not wasted – he helped him believe in God.

All copies of Kierkegaard's works belonging to his cousin denote a special significance, but it is especially lovely to find H.P. Kierkegaard's copy of his cousin's very first book.

For further reading on the touching relationship between the two cousins, please see the index of personal names.





A f e n
endnu Levendes Papirer.

u d g i v e t
mod hans Villie

a f
S. Kierkegaard.

Kjøbenhavn.

Hos C. A. Reitzel. Trykt hos Bianco Luno.

1838.

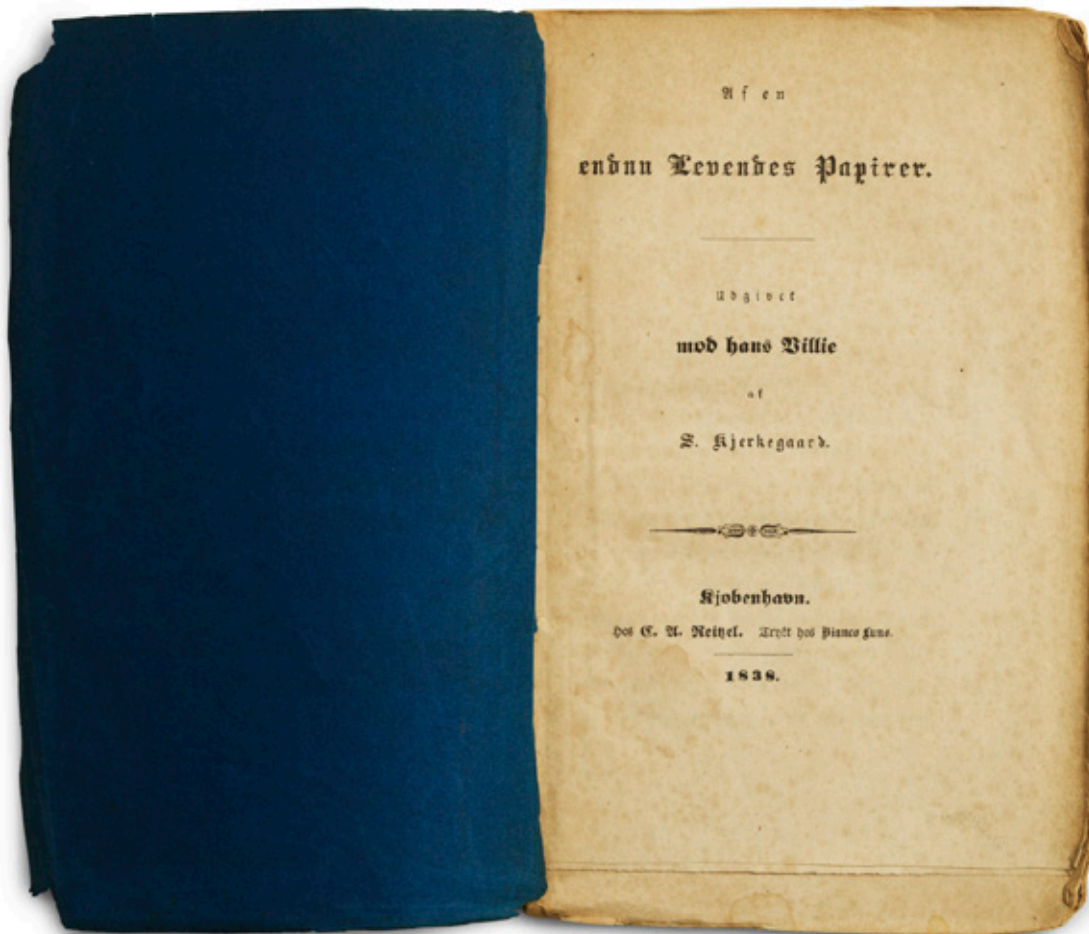
5

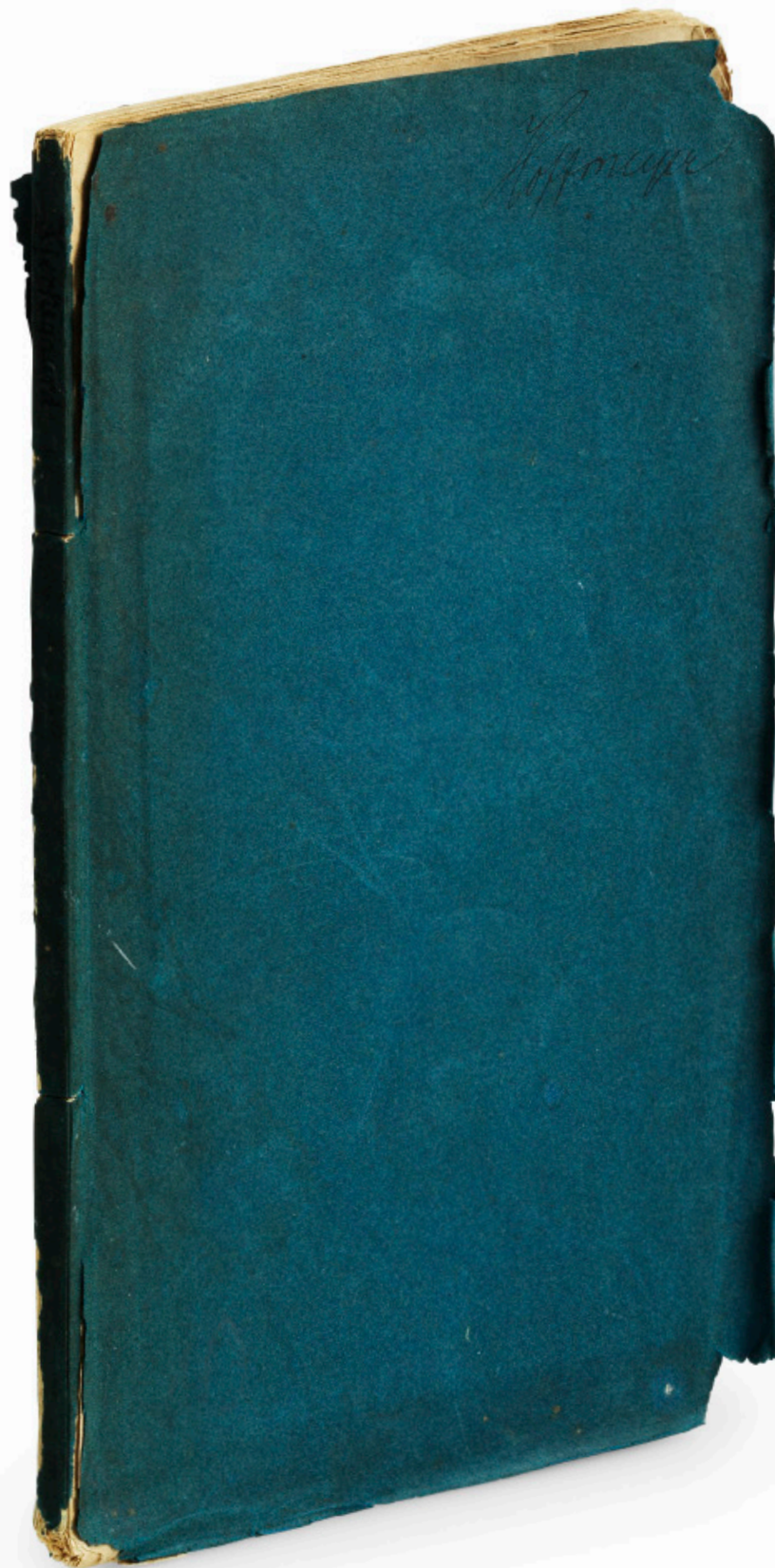
*Af en endnu Levendes Papirer.
Udgivet mod hans Villie af S. Kierkegaard.*

Kjøbenhavn, C. A. Reitzel, 1838.

8vo. X, (2), 79 pp. Completely uncut in the original blank blue wrappers. Old owner's name ("Hoffmeyer") to front wrapper and to p. (III). "Kierkegaard" neatly handwritten to spine. A bit of loss to edges of the fragile wrappers and tears to hinges. Brownspotting.

Kierkegaard's first book in the exceedingly scarce original wrappers. Here in completely original state with no restorations of any kind and completely uncut, making it ca 2,5 cm taller and 1,5 cm wider than regular copies.





III

Om Begrebet Ironi / *On the Concept of Irony*

Himmelstrup 8

THIS IS KIERKEGAARD'S dissertation, which constitutes the culmination of three years' intensive studies of Socrates and "the true point of departure for Kierkegaard's authorship" (Brandes).

The work is of the utmost importance in Kierkegaard's production, not only as his first academic treatise, but also because he here introduces several themes that will be addressed in his later works. Among these we find the question of defining the subject of cognition and self-knowledge of the subject. The maxim of "know thyself" will be a constant throughout his oeuvre, as is the theory of knowledge acquisition that he deals with here.

The dissertation is also noteworthy in referencing many of Hegel's theses in a not negative context, something that Kierkegaard himself would later note with disappointment and characterize as an early, uncritical use of Hegel.

Another noteworthy feature is the fact that the thesis is written in Danish, which was unheard of at the time. Kierkegaard felt that Danish was a more suitable language for the thesis and had to petition the King to be granted permission to submit it in Danish rather than Latin. This in itself poses as certain irony, as the young Kierkegaard was known to express himself poorly and very long-winded in written Danish.

One of Kierkegaard's only true friends, his school friend H.P. Holst recounts (in 1869) how the two had a special school friendship and working relationship, in which Kierkegaard wrote Latin

compositions for Holst, while Holst wrote Danish compositions for Kierkegaard, who "expressed himself in a hopelessly Latin Danish crawling with participial phrases and extraordinarily complicated sentences" (Garff, p. 139). When Kierkegaard, in 1838, was ready to publish his famous piece on Hans Christian Andersen (see II above), which was to appear in Heiberg's journal *Perseus*, Heiberg had agreed to publish the piece, although he had some severe critical comments about the way and the form in which it was written – if it were to appear in *Perseus*, Heiberg demanded, at the very least, the young Kierkegaard would have to submit it in a reasonably readable Danish. "Kierkegaard therefore turned to his old school-mate H. P. Holst and asked him to do something with the language..." (Garff, p. 139).

From their school days, Holst was well aware of the problem with Kierkegaard's Danish, and he recounts that over the summer, he actually "translated" Kierkegaard's article on Andersen into proper Danish.

The oral defense was conducted in Latin, however. The judges all agreed that the work submitted was both intelligent and noteworthy. But they were concerned about its style, which was found to be both tasteless, long-winded, and idiosyncratic. We already here witness Kierkegaard's idiosyncratic approach to content and style that is so characteristic for all of his greatest works.

Both stylistically and thematically, Kierkegaard's dissertation is a seedbed of his subsequent work

and especially a clear precursor for his magnum opus *Either-Or* that is to be his next publication.

The year 1841 is a momentous one in Kierkegaard's life. It is the year that he completes his dissertation and commences his sojourn in Berlin, but it is also the defining year in his personal life, namely the year that he breaks off his engagement with Regine Olsen. And finally, it is the year that he begins writing *Either-Or*.

In many ways, *Either-Or* is born directly out of *The Concept of Irony* and is the work that brings the theory of Irony to life.

Part One of the dissertation concentrates on Socrates as interpreted by Xenophon, Plato, and Aristophanes, with a word on Hegel and Hegelian categories. Part Two is a more synoptic discussion of the concept of irony in Kierkegaard's categories, with examples from other philosophers.

The work constitutes Kierkegaard's attempt at understanding the role of irony in disrupting society, and with Socrates understood through Kierkegaard, we witness a whole new way of interpreting the world before us. Wisdom is not necessarily fixed, and we ought to use Socratic ignorance to approach the world without the inherited bias of our cultures.

With irony, we will be able to embrace the not knowing. We need to question the world knowing we may not find an answer. The moment we stop questioning and just accept the easy answers, we succumb to ignorance. We must use irony to laugh at ourselves in order to improve ourselves and to laugh at society in order to improve the world.

The work was submitted to the Philosophical Faculty at the University of Copenhagen on June 3rd 1841. Kierkegaard had asked for his dissertation to be ready from the printer's in ample time for him to defend it before the new semester commenced. This presumably because he had

already planned his sojourn to Berlin to hear the master philosopher Schelling. On September 16th, the book was issued, and on September 29th, the defense would take place.

The entire defense, including a two hour long lunch break, took seven hours, during which "an unusually full auditorium" would listen to the official opponents F.C. Sibbern and P.O. Brøndsted as well as the seven "ex auditorio" opponents F.C. Petersen, J.L. Heiberg, P.C. Kierkegaard, Fr. Beck, F.P.J. Dahl, H.J. Thue og C.F. Christens, not to mention Kierkegaard himself.

Two weeks later, on October 12th, Kierkegaard broke off his engagement with Regine Olsen (for the implications of this event, see the section about Regine in vol. II, p. 102).

The work appeared in two states – one with the four pages of "Theses", for academics of the university, whereas the copies without the theses were intended for ordinary sale. These sales copies also do not have "Udgivet for Magistergraden" and "theologisk Candidat" on the title-page.

The first page of the theses always contains the day "XXIX" of September written in hand, and sometimes the time "hora X" is also written in hand, but not always. In all, 11 presentation-copies of the dissertation are known, and of these only one is signed (that for Holst), all the others merely state the title and name of the recipient.

As is evident from the auction catalogue of his collection, Kierkegaard had a number of copies of his dissertation in his possession when he died. Five of them were bound, and two of them were "nit. M. Guldsnit" (i.e. daintily bound and with gilt edges). These two copies were obviously meant as presentation-copies that he then never gave away. The gift copies of the dissertation were given two types of bindings, both brownish cloth, one type patterned, the other one plain, and some of them have gilt edges, but most of the plain ones do

not. There exist two copies on thick vellum paper – one being Kierkegaard's own copy, the other being the copy for H.C. Ørsted (no. 9), discoverer of electromagnetism and then principle of the University of Copenhagen.

"As already implied, two works of the authorship stand out in the sense that Kierkegaard sent his presentation-copies to a special circle of people: The dissertation from 1841..." (Posselt, *Textspejle*, p. 91, translated from Danish). Most of the copies were given to former teachers and especially to people who, due to leading positions, personified the university.

"For this circle of initiated we can now, due to registered copies, confirm that Kierkegaard gave copies with handwritten dedications to the headmaster of the University H.C. Ørsted (printed on thick paper), Kolderup-Rosenvinge and to J.L. Heiberg. It is granted that Sibbern, Madvig and F.C. Petersen were also given the dissertation as a gift,... but these copies are not known (yet)." (Posselt, *Textspejle*, pp. 93-94, translated from Danish). (N.b. We have since handled the copy given to Petersen and can thus confirm that it exists).

The presentation-inscriptions in the 11 registered copies of the *Irony* all follow a certain, strict pattern. "The wording could not be briefer. In the donation of his academic treatise, the otherwise prolific Kierkegaard sticks to name, titles, and the modes of address that goes with the titles." (*Tekstspejle* p. 96, translated from Danish).

When presenting his later books, he always signs himself "from the author", sometimes abbreviated (i.e. "Forf." In stead of "Forfatteren"), unless he is mentioned by name on the title-page as the publisher, not the author, as is the case with some of the pseudonymous works. In that case he signs his inscriptions "From the publisher", always accompanied by "in deep reverence", "with reverence", "with friendship" or the like, adapted to the rank of the recipient and his place on Kierkegaard's personal scale.

An academic treatise, however, published before the oral defense took place – in the mind of Kierkegaard – required certain demands in relation to the donation of it. Thus, the brevity and rigidity in the following inscriptions.

Om

Begrebet Ironi

med stadigt Hensyn til Socrates.

Udgivet for Magistergraden

af

S. A. Kierkegaard,
theologisk Candidat.





Sørensen

Gronie,

6

*Om Begrebet Ironi med stadig hensyn til Socrates.
Af S. A. Kierkegaard.*

Kjøbenhavn, P.G. Philipsens Forlag, 1841.

8vo. (4), 350 pp. Contemporary brown half calf with single gilt lines to spine as well as gilt lettering merely stating "Sørens Ironie" (i.e. The Irony of Søren). Spine slightly crooked and neatly restored at hinges. A bit of overall wear to boards. Internally a bit of browning, and numerous underlinings in old ink.

With an unidentified handwritten poem, three verses of four lines each, signed "MB", to front free end-paper, written on the occasion of the death of a king. Judging from the ink and the handwriting, the king is presumably either Christian IX or Frederik VIII, and the poem is thus presumably written in either 1906 or 1912.

Front free end-paper also with the handwritten owner's inscription of the philologist Johan Ludvig Heiberg, dated June 1876.

Peter Christian Kierkegaard's – being Kierkegaard's brother – copy.

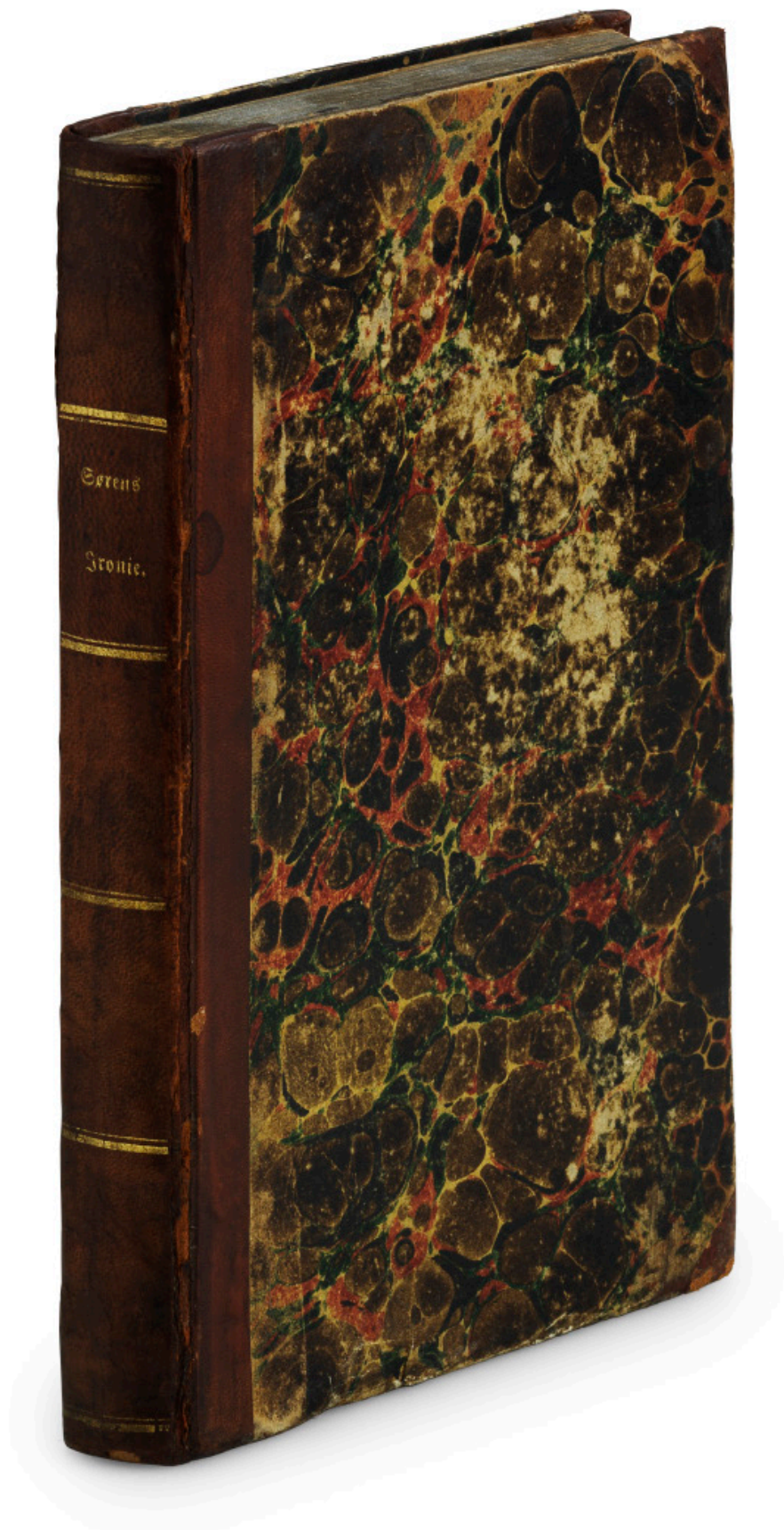
With P. Chr. Kierkegaard's presentation-inscription to inside of front board: "Til Spur fra Peter Christian Kierkegaard" and with his simple and familiar title to the spine merely stating "Sørens Ironie" (Søren's Irony), which speaks volumes in itself.

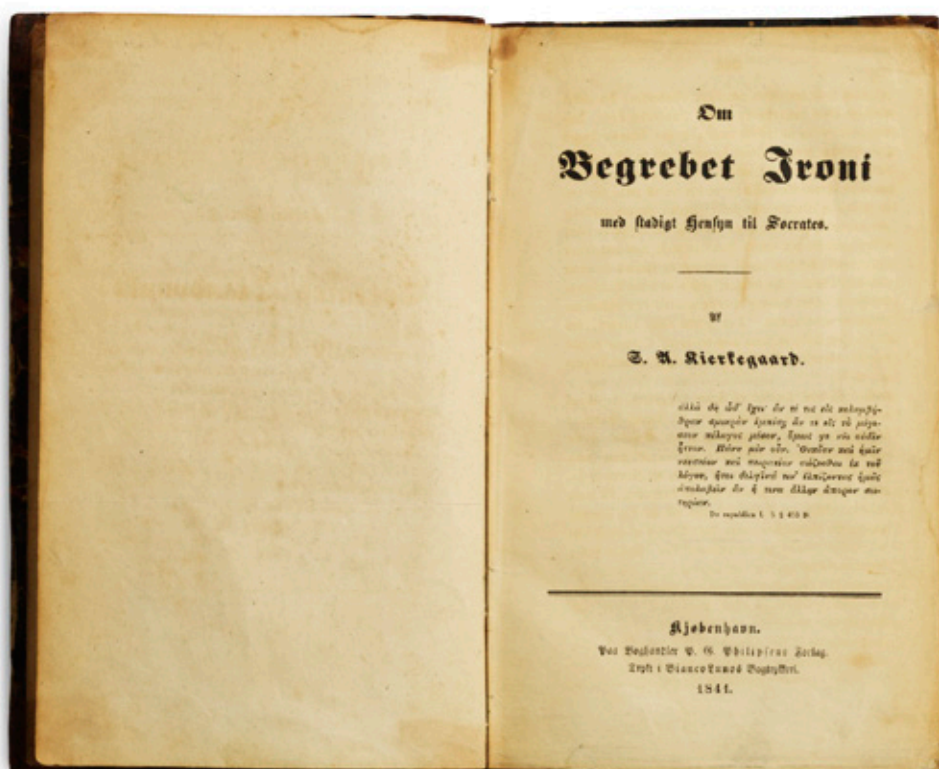
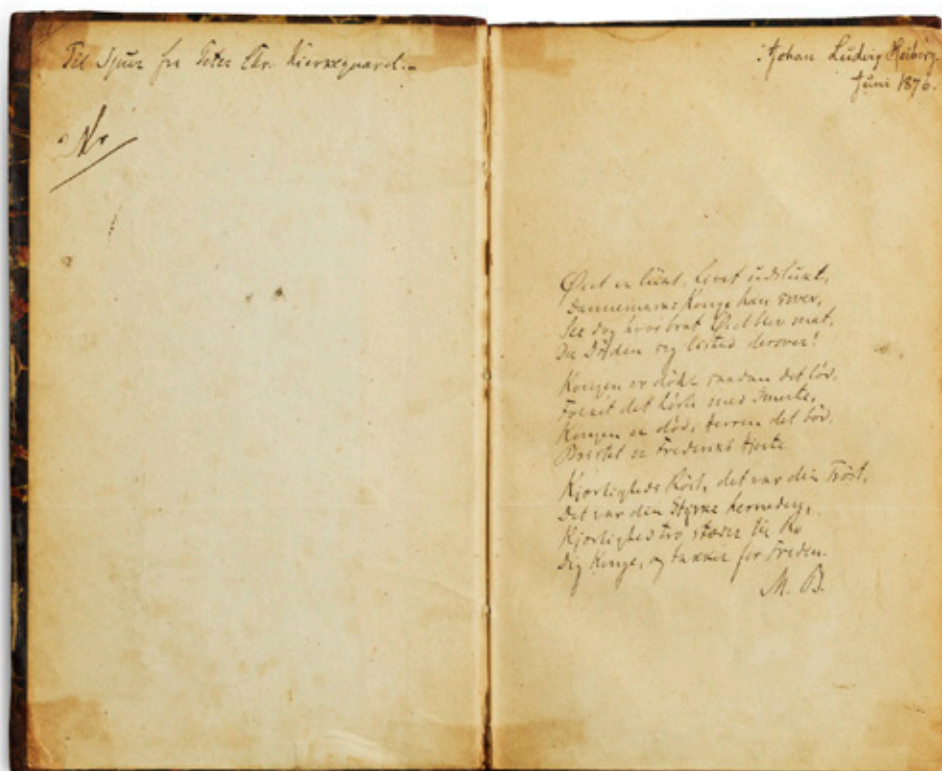
It is noteworthy that Kierkegaard's brother, who was also an intellectual, a theologian, author of several works, and later Bishop, owned a regular copy of his brother's dissertation, and not one with the Theses, i.e. meant for the defense and university intellectuals. Furthermore, Peter Christian Kierkegaard did not keep his copy of his brother's "Irony" but gave it away to Spur.

The Spur that he gave it to, and who has written his name (merely "Spur") on the half-title for part one, is presumably Johan Henrik Spur, who was a fellow priest.

The relationship between the two Kierkegaard brothers was very complicated, as is described under Peter Christian Kierkegaard in the personal index, and the present copy contributes intimately to witnessing the complicated nature of their relationship.

No presentation-copies from Søren to his brother are known to exist.





Til Spis fra Peter Chr. Kierkegaard.

2 Nr.

Qvist er liden
Dannemands
See dog hvor b
Da Døden sig
Kongen er d
Folket det h
Kongen er d
Dristet er fr
Kjortliges h
Det var din
Kjortliges t
Dij Konge, g

7

Om Begrebet Ironi med stadig hensyn til Socrates. Af S. A. Kierkegaard.

Kjøbenhavn, P.G. Philipsens Forlag, 1841.

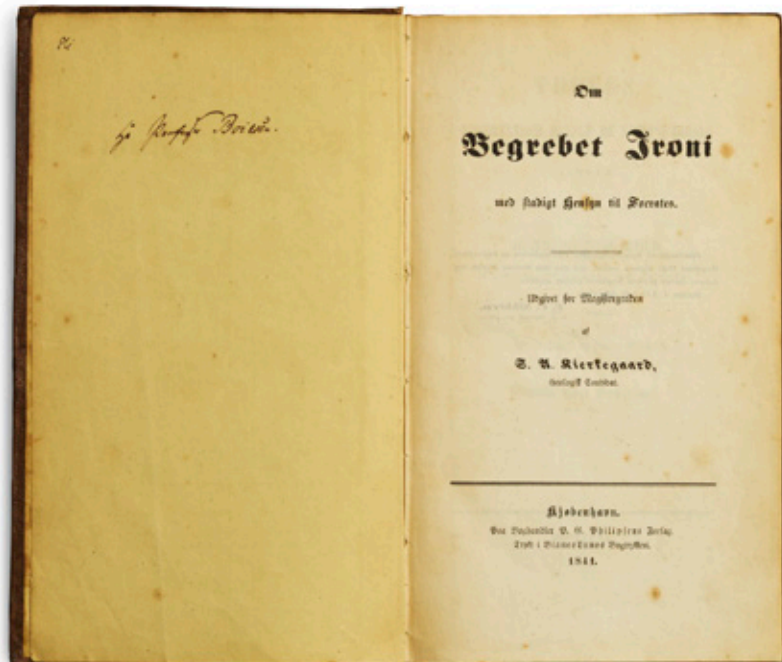
8vo. (8), 350 pp. Gift binding of plain brown full cloth with single gilt lines to spine. Printed on fine paper. Handwritten title to spine: "Kierkegaard / Om / Ironie". Very neat, barely noticeable small restorations to capitals and to corners. A bit of browning and brownspotting, mostly to the first leaves.

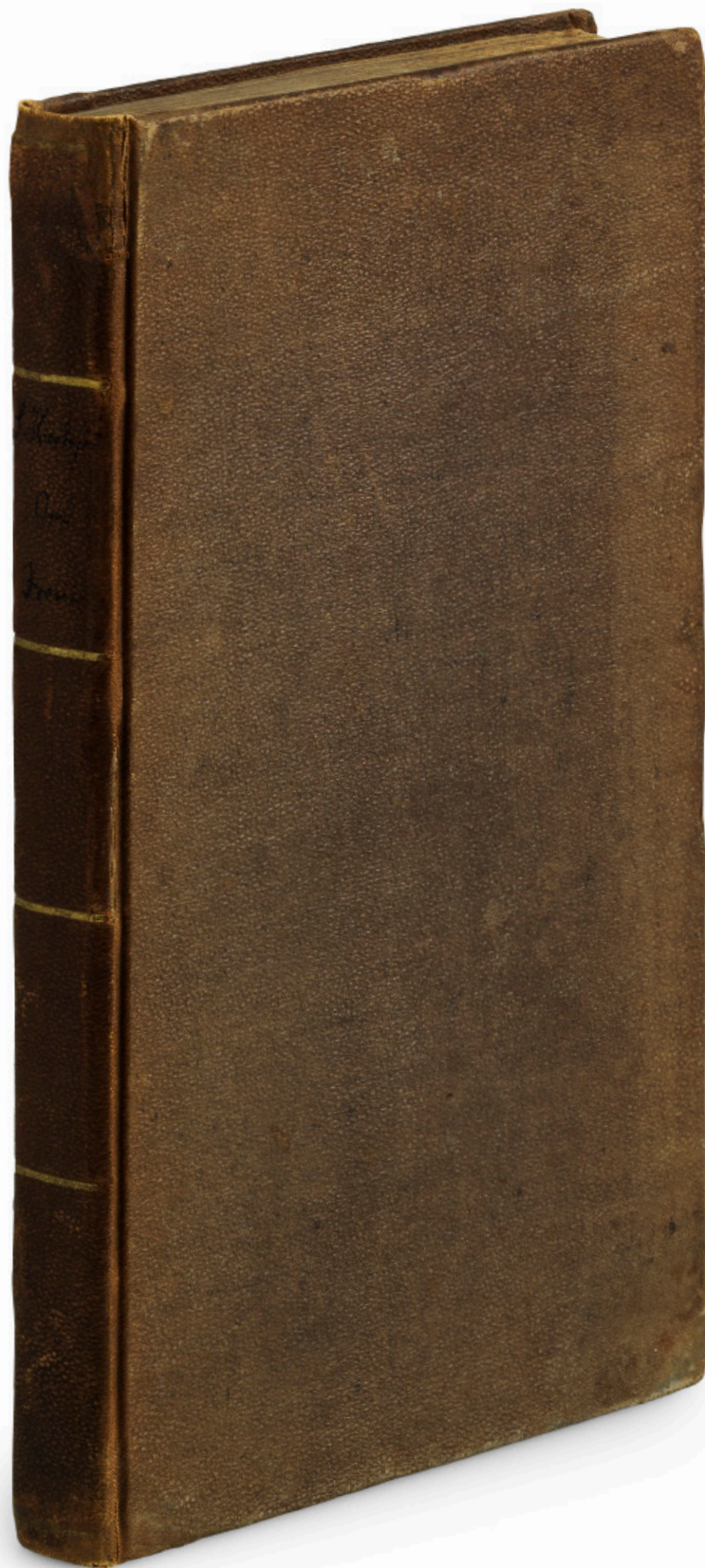
With the ex libris of Georg Nygaard to inside of front board and pencil annotation stating that the copy was bought at the auction of his collection in 1943, by bookseller Hagerup.

Presentation-copy from Kierkegaard, to his previous Greek teacher, Boiesen.

Inscribed to verso of front fly-leaf: "Til / Hr. Professor Boiesen" (i.e. For / Mr. Professor Boiesen).

The copy is with the Thesis, but neither the date nor the time has been filled in by hand as usual in the presentation-copies. This is presumably because he did not expect his previous teacher to show up to the defense.





8

Om Begrebet Ironi med stadigt hensyn til Socrates. Af S. A. Kierkegaard.

Kjøbenhavn, P.G. Philipsens Forlag, 1841.

8vo. (8), 350 pp. Gift binding of elaborately blindpatterned full cloth with single gilt lines to spine. All edges gilt and printed on fine paper. Capitals worn, mostly the upper one, but otherwise in very nice condition and completely unrestored. A very fine copy with minimal brownspotting.

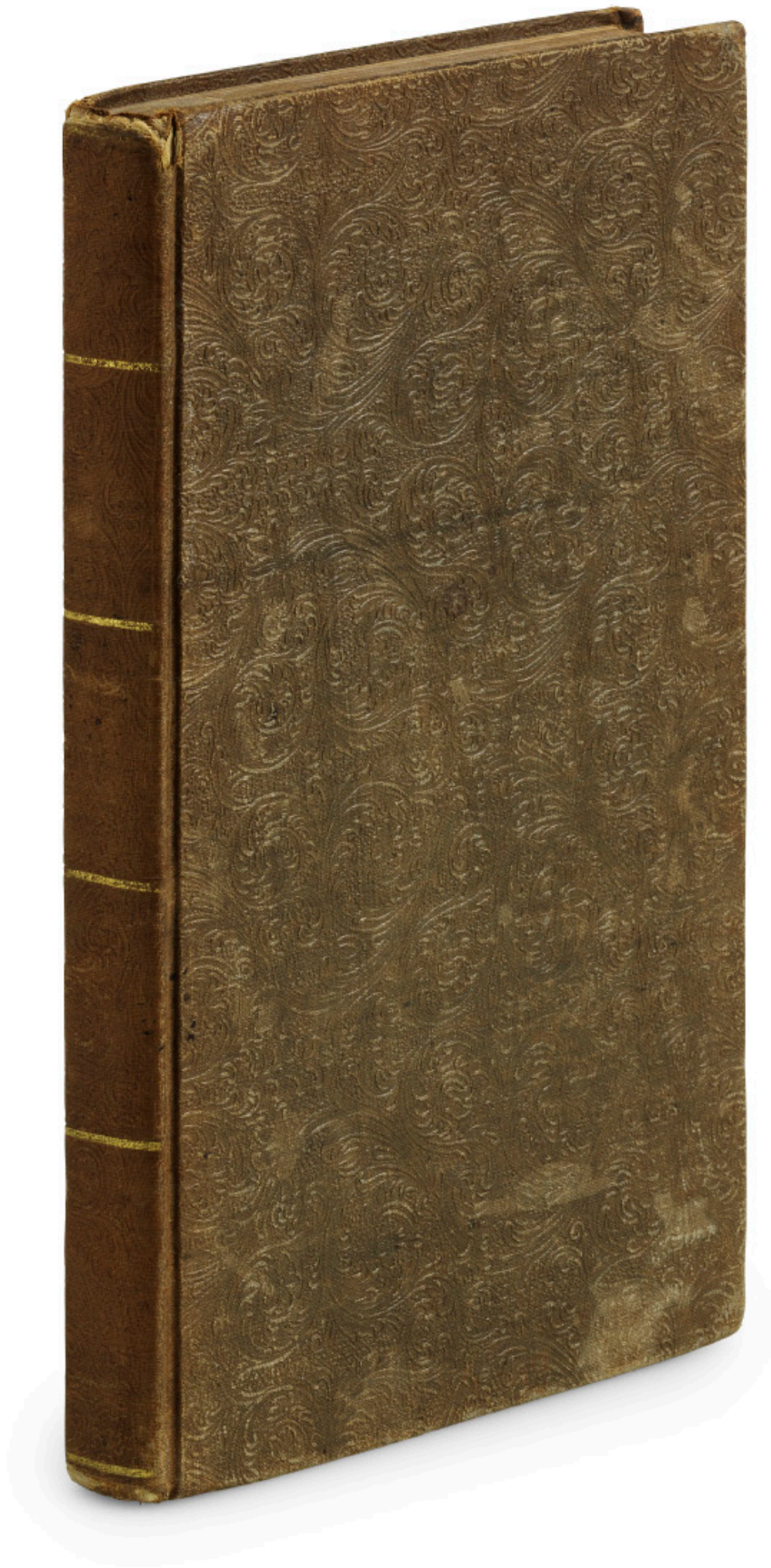
Small acquisition note to inside of front board and neat pencil annotation to the inside of back board, explaining where the book was bought in 1994 and that it had belonged to the Danish author Martin Andersen Nexø.

Presentation-copy from Kierkegaard to Kolderup-Rosenvinge.

Inscribed to verso of front fly-leaf: "Til / S.T. høivelbaarne Hr Etatsraad Kolderup Rosenvinge / R af D. og DM" (i.e. For S.T. (i.e. Salvo titulo (meaning with precaution for titles) honourable Mr. Councillor of State Kolderup Rosenvinge / R of D (i.e. Ridder (Knight) of Dannebrog) and DM (short for Dannebrogsmænd, another honourable title)).

A magnificent presentation-copy for the eminent Danish jurist, who in 1841 was part of the board of directors of Copenhagen University. "At the time, the already mentioned jurist J.L.A. Kolderup-Rosenvinge also occupied a seat on the board of the Pastoral Seminary; perhaps it was also with the thought of attending the classes here that Kierkegaard sent him the book?" (Tekstspejle p. 94, translated from Danish).

The copy is with the Thesis, and both the day and the time has been filled in by hand.



6ii

S.T. Jørgensen for Anders Koldrup Rosenslyng
København, 2. M.

Om

Begrebet Ironi

med stadigt Hensyn til Socrates.

Udgivet for Magistergraden

af

S. A. Kierkegaard,
theologisk Candidat.

Kjøbenhavn.

Paa Boghandler P. G. Philipsens Forlag.
Trykt i Bianco Lunos Bogtrykkeri.

1841.

9

*Om Begrebet Ironi med stadig hensyn til Socrates.
Af S. A. Kierkegaard.*

Kjøbenhavn, P.G. Philipsens Forlag, 1841.

8vo. (8), 350 pp. Gift binding of elaborately blindpatterned full cloth with single gilt lines to spine. All edges gilt and **printed on thick vellum paper**. A splendid copy in completely unrestored state with minimal edge wear. Slight sunning to upper 1 cm of front board and slight bumping to corners and capitals. Leaves completely fresh and clean.

Pencil-annotation from the Kierkegaard archive of the Royal Library (no. 83) and discreet stamp from the Royal Library of Copenhagen to inside of front board (with a deaccession-inscription) and to verso of title-page. With ownership signatures of P.S. Lund and Troels Lund to title-page. Inside of back board with previous owner's pencil-annotations listing the entire provenance of the copy and explaining that this is one of two copies printed on thick vellum paper.

Laid in is the original agreement for the exchange of real property between the previous owner and the Royal Library of Denmark, from which is evident that in 2003, The Royal Library and the previous owner legally agreed to exchange their respective copies of *Om Begrebet Ironie* – the present one for Ørsted, being one of two copies on thick vellum paper, and the copy on normal paper for Heiberg, which is now in the holdings of the Royal Library of Denmark.

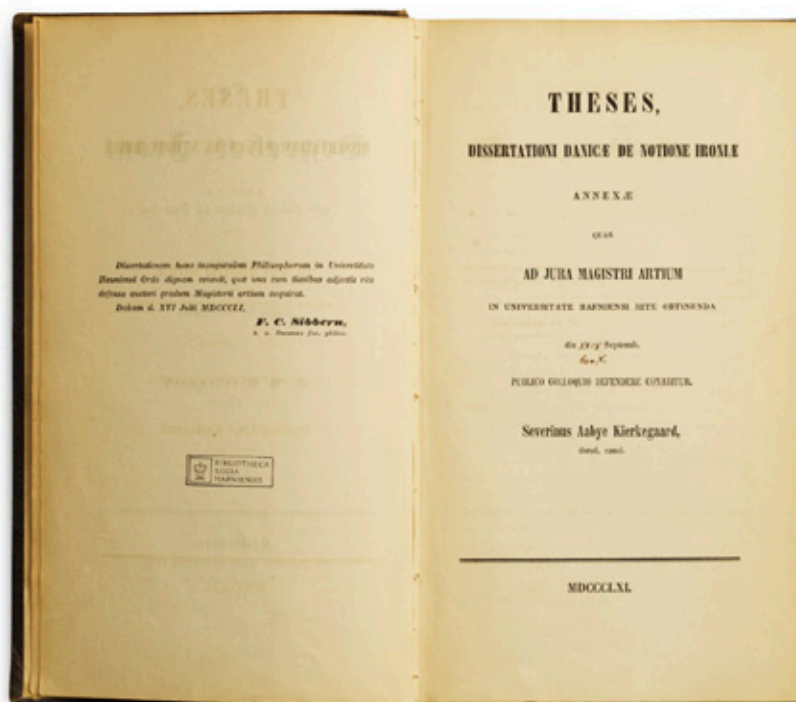
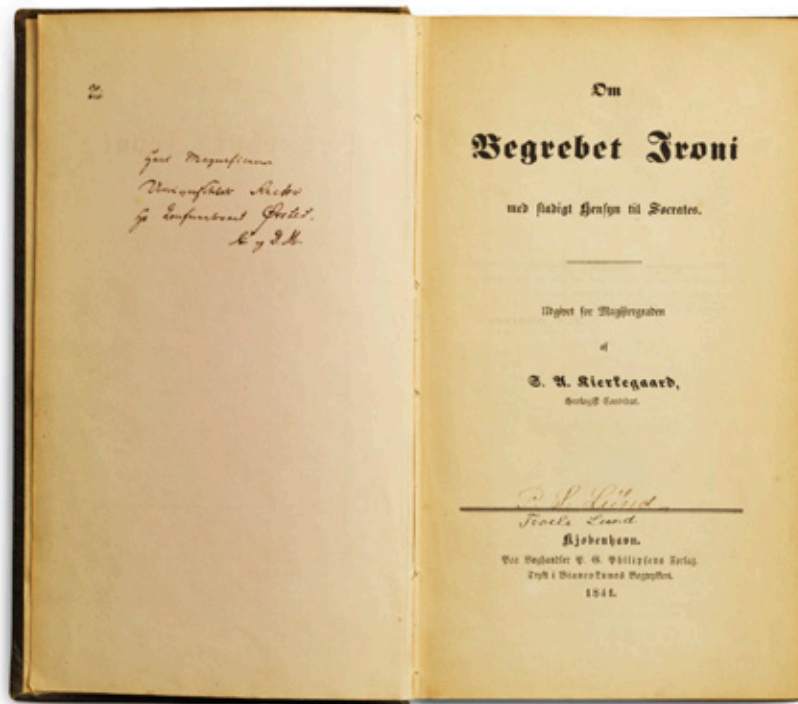
Arguably the best possible copy one can ever hope to acquire of Kierkegaard's dissertation – one of two copies on thick vellum paper, being a presentation-copy from Kierkegaard to the discoverer of electromagnetism H.C. Ørsted.

Inscribed to verso of front fly-leaf: "Til / Hans Magnificens / Universitetets Rector / Hr. Conferentsraad Ørsted. / C og D.M." (For / His Magnificence / Principle of the University / Mr. [a high Danish title, now obsolete] Ørsted. / C (ommandør) (i.e. Commander) and DM (short for Dannebrogsmænd, another honourable title)).

The copy is with the Thesis, and both the day and the time has been filled in by hand.

As mentioned in the introduction to the *Irony*, Kierkegaard had two copies made on thick vellum paper – one for himself (which is in the Royal Library of Denmark), and one for H.C. Ørsted, a towering figure of the Danish Golden Age, one of the most important scientists that Denmark has produced, then principle of the University of Copenhagen. This copy is unique among the 11 registered presentation-copies of Kierkegaard's dissertation and is without doubt the most desirable. It is approximately twice as thick as the other copies and stand out completely.

We must send a warm thought to the previous owner of this copy, who managed to get it out of the Royal Library, so that one of the two copies on thick paper can now be found privately instead of both copies being tied up in an institutional holding.





vi

*hans Magnificans
Unigustat Rector
for Consuevatus Forsted.
K. J. M.*

Om

Begrebet

med stadigt Hensyn

Udgivet for Ma

af

S. A. Kier

theologisk Ca

P. L. L.
Froels L.

Kjopenh

Paa Boghandler P. G. P.

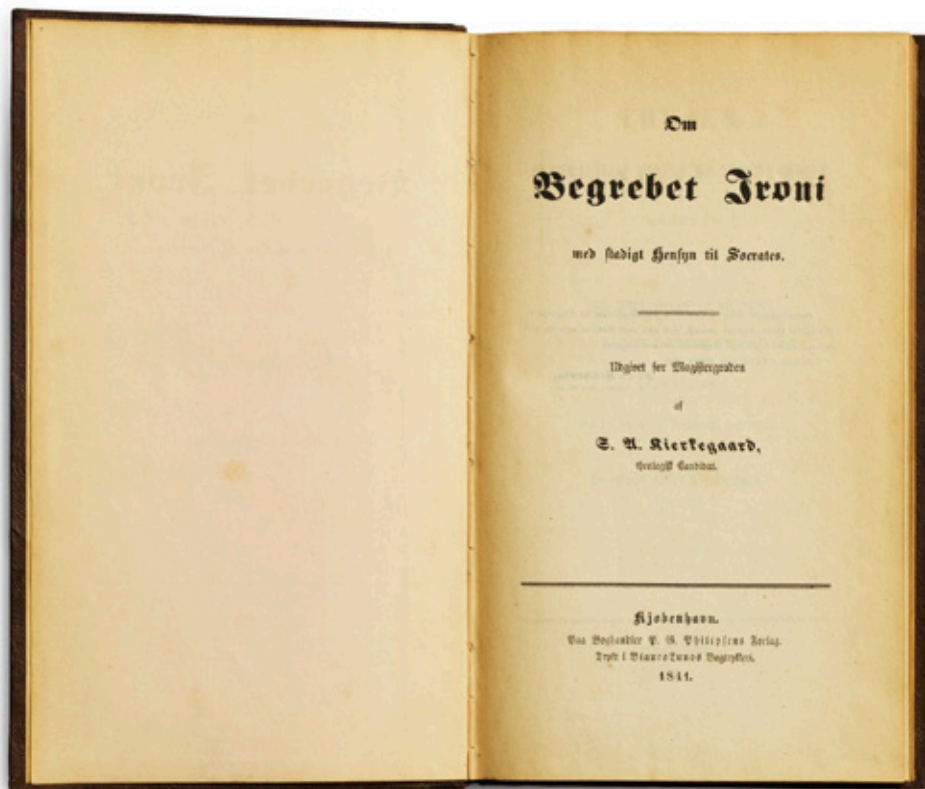
Trykt i Bianco Lun

1841

10

*Om Begrebet Ironi med stadigt hensyn til Socrates.
Af S. A. Kierkegaard.*

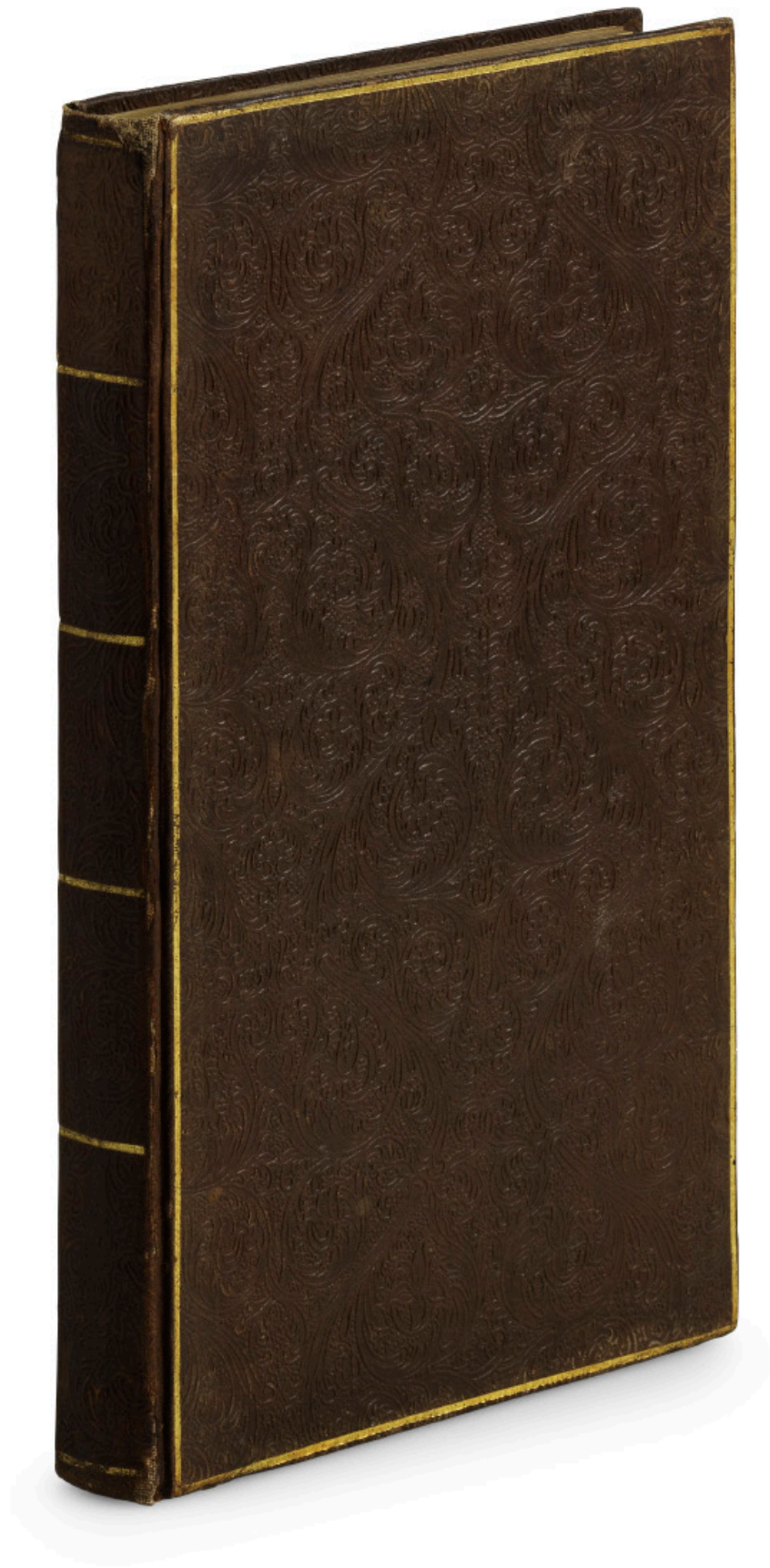
Kjøbenhavn, P.G. Philipsens Forlag, 1841.



8vo. (8), 350 pp. Gift binding of elaborately blindpatterned full cloth with single gilt line-border to boards and single gilt lines to spine. All edges gilt and printed on fine paper. The slightest touch of wear to corners and capitals, but apart from that a complete fresh, clean, bright and tight copy. It looks like it has hardly been opened and seems like it just came from the binder. No markings of any kind.

A truly splendid, completely fresh copy in the daintiest of the gift-bindings, presumably one of the two daintily bound copies that Kierkegaard had in his own collection (no. 2110-11 in the auction catalogue).

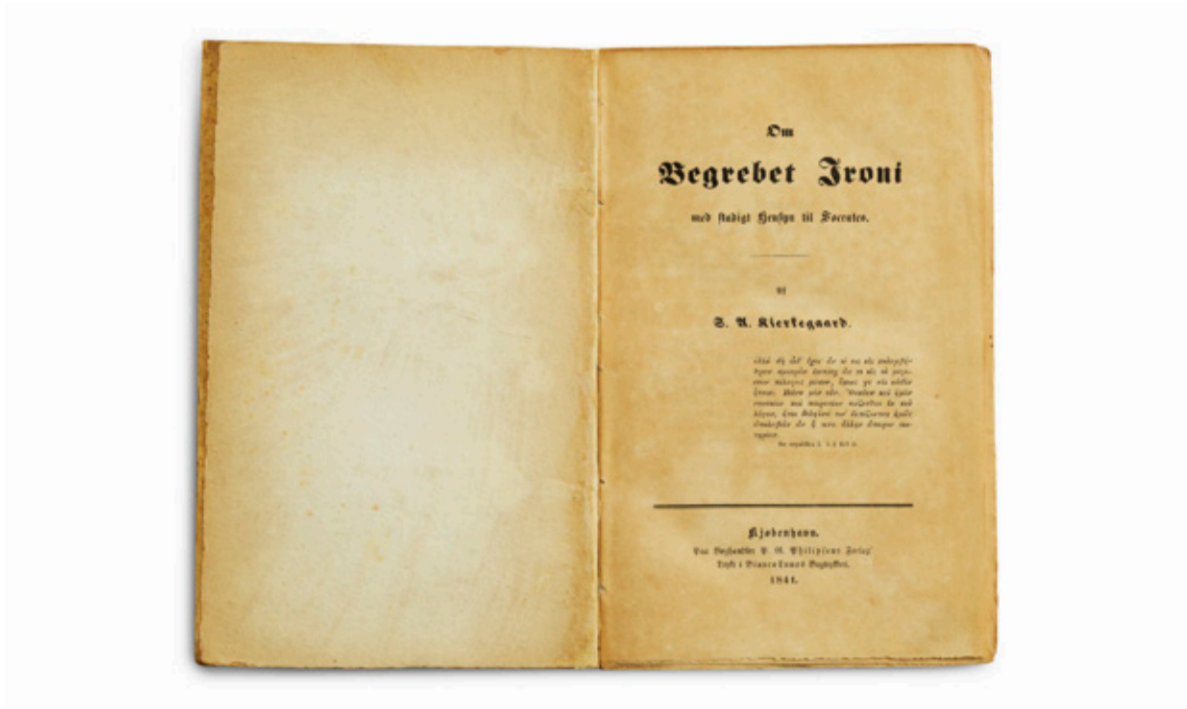
The copy is with the Thesis, and both the day and the time has been filled in by hand.



11

Om Begrebet Ironi med stadigt hensyn til Socrates. Af S. A. Kierkegaard.

Kjøbenhavn, P.G. Philipsens Forlag, 1841.

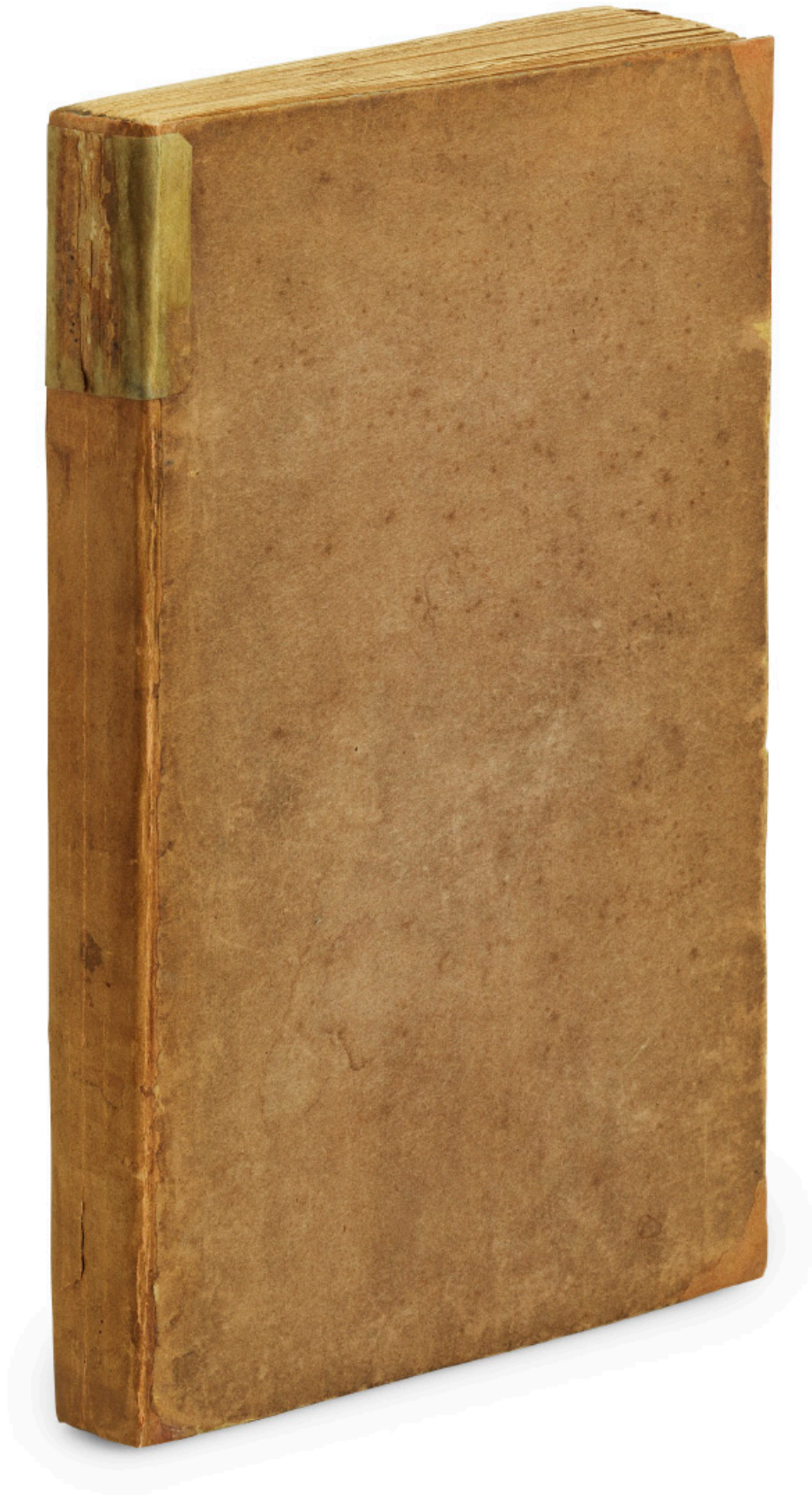


8vo. (4), 350 pp., 1 f. (blank), 2 pp. (advertisements). Completely uncut and partly unopened in the original brown cardboard binding. Rebacked with paper perfectly matching that of the boards. Corners restored. Title-page evenly browned and a few leaves with a bit of brownspotting, but overall in unusually nice condition, clean, fresh, and bright. Completely unmarked.

Kierkegaard's dissertation in the original binding, which is of the utmost scarcity. We have only seen it in this state once before. And of all the copies we have handled of the *Irony* over the last decades, we have only once before come across a copy with the advertisement-leaf in the back. This is virtually never present.

This completely uncut copy is approximately 1 cm taller and wider than regular copies.

The spines of the original Kierkegaard cardboard bindings are always just thin paper directly glued on the block, making them extremely fragile, especially on the thicker volumes. If one finds these original bindings, the spines are almost always more or less disintegrated.



IV

Aabenbart Skriftemaal / *Public Confession*

Himmelstrup: 15

AABENBART SKRIFTEMAAL is Kierkegaard's first article in the paper *Fædrelandet* (*The Fatherland*), a paper that will later become of seminal importance to him and to Danish polemics in general. It also constitutes his fifth newspaper article, the first to appear after his earliest publications in *Kjøbenhavns Flyvende Post* (see introduction to I above), which were published before any of his books, and the first article pertaining to his pseudonymity.

Kierkegaard kept returning to *Public Confession*, eg. in an unpublished article that he wrote in 1843, *Opfordring*, and also several years later, in his *Journal* (NB6:16), where he denotes *Public Confession* as a "signal shot" – a signal shot for the forthcoming period of his authorship, the pseudonymous period, that begins with *Either-Or*.

Though the present paper is among Kierkegaard's earliest writings, we already witness the distinct attitude to his authorship that would become so defining for his career. His earliest articles, although pseudonymously published, had been attributed to Kierkegaard, and he uses the present paper to refuse taking ownership of papers he had not published in his own name.

"Thus "Public Confession" is noteworthy because it indicates just how early Kierkegaard shaped his authorial purpose." (D. Anthony).

"...I beg the good people who show an interest in me never to regard me as the author of any-

thing that does not bear my name" (from *Public Confession*).

Fædrelandet – literally translated as "The Fatherland" – was a Danish newspaper that was founded in 1834 and existed until 1882. In the beginning it appeared weekly, but in 1839, it began appearing daily. With its cultural and political contents, it soon became the leading paper of the national liberal opposition. The paper was the most important paper in Kierkegaard's time and the one that more than any other influenced public opinion.

During the first years of its existence, the paper had numerous different publishers and editors. It also ended up in numerous controversies with the censorship authorities, resulting in many trials and fines.

From May 1841, the editors of the paper were Carl Ploug and J. F. Giødwad. The latter would come to play an enormous role in Kierkegaard's authorship, as would *The Fatherland* itself.

Giødwad was one of the very few people that Kierkegaard has ever characterized as a "personal friend" (SKS 21 214,10). It is very likely that this friendship was initiated in 1842, when Kierkegaard published his first paper in *The Fatherland*, *Public Confession*. We know that from Christmas of 1842, Giødwad helps with the proof reading of *Either-Or* and is thus clearly one of the most trusted people in his life. As we shall see later, it was also Giødwad,

who represented Kierkegaard in dealings with publishers and printers, when it had to do with the pseudonymous writings, thus protecting Kierkegaard's pseudonymity and shielding him from the public.

Giødwad himself said that Kierkegaard initially got a favourable impression of him when at some point he had dismissed a reader, who wished to know who was behind an anonymous paper published in *The Fatherland* (see A.D. Jørgensen's statement from 1885 in Kirmmsee, Søren Kierkegaard truffet, p. 88).

Kierkegaard trusted Giødwad completely, and thereby also *The Fatherland*. Apart from his four earliest papers in *Kjøbenhavnsposten* (see no. 1 above), *The Fatherland* was the only paper Kierkegaard would publish in.

During its entire existence, *The Fatherland* would be published in ca 2.000 copies, making it of the utmost scarcity today. Almost all copies of it have been destroyed, thrown out, worn, etc., and it is extremely rare on the market. The issues we have in the present catalogue are the only ones from this period that we have ever seen for sale.

12

S. Kierkegaard.
Aabenbart Skriftemaal

[Printed in: *Fædrelandet* 3die Aarg. Nr. 904. Søndagen den 12. Juni 1842, edt. Giødwad].
(København), 1842.

Large 4to (32 x 24, 8 cm). 2 columns to a page. Columns (7545)-7252, all containing Kierkegaard's article. 2 ff.

The exceedingly scarce original printing of the leaves of *The Fatherland* that contain Kierkegaard's first publication in the paper, in which he would print all of his other newspaper-articles.



Frakke

bonnementapris i Sjobernboen 15 & 16. Oktober, 1891.
Hver Aften udgaar et Nummer. Medlemskaber

3die Aarg.

Udenbort

Ufortjent at blive nedsat, for
blif det stolte Sind atter re
forbi det var usant
mar, man

V

Enten-Eller / *Either-Or*

Himmelstrup 20 & 21

IT COULD BE ARGUED that *Either-Or* – Kierkegaard's magnum opus, the foundational work of Existentialism and an inevitable classic in the history of philosophy – needs no further introduction. Who does not know this epochal work that founded Existentialism and introduced, among many other theories, Kierkegaard's stage theory?

It seems, however, a little off not to mention a few points about this groundbreaking work that has so profoundly influenced the way we view the world.

Either-Or is the earliest of Kierkegaard's major works and the work with which he begins his pseudonymous authorship.

Kierkegaard's pseudonymity is an entire subject unto its own. The various cover names he uses play a significant role in his way of communicating and are essential to the understanding of his philosophical and religious messages (for those who wish to investigate further, please see the Pseudonym-index at the end of the catalogue, vol. II). And it all properly begins here, with his groundbreaking magnum opus.

Conjuring up two distinctive figures with diverging beliefs and modes of life – the aesthetic "A" of Part One, and the ethical B (note that this is the first "pseudonym" that Kierkegaard uses, in his earliest articles – no. I above)/Judge Vilhelm of Part Two, Kierkegaard presents us with the most basic reflections on the search for a meaningful existence, seen from two completely different

philosophical views. This masterpiece of duality explores the foundational conflict between the ethical and the aesthetical, providing us along the way with the now so famous contemplations on music (Mozart), drama, boredom, pleasures, virtues, and, probably most famously, seduction (and rejection – *The Seducer's Diary*).

It is primarily Judge Vilhelm from Part Two of *Either-Or* that has bestowed upon Kierkegaard the reputation as the Father of Existentialism. His emphasis on taking ownership of oneself and the importance of making choices has made him the (first) personification of Existentialism and the idea that one does not passively develop into the self that he or she should be or ought to become.

Kierkegaard went to great lengths to ensure that the public would not know the identity of the author was of *Either-Or*. He even had the draft of the work done by several hands, so that employees at the printer's would also be deceived. Despite his efforts, however, it did not take long for the public to guess that Kierkegaard had written this astounding work. But Kierkegaard himself kept up the façade and did not accept authorship until several years later.

Nothing Kierkegaard did was left to chance, which his carefully chosen pseudonyms also reflect. This also spills over in his presentation-inscriptions, which follow as strict a pattern as the pseudonyms themselves – he never signed himself the author, if

his Christian name was not listed as the author on the title-page. And seeing that he had not accepted authorship of *Either-Or* and is not mentioned by name anywhere on the title-page (also not as the editor nor publisher as with the other pseudonymous works), he was not able to give away copies of his magnum opus, which is why no presentation-copy of the first edition exists.

The appearance of the second edition of this monumental work was, naturally, carefully planned. *Either-Or* first appeared in 1843, and due to the great demand for the work, which had originally only been printed in ca 525 copies, it had quickly been sold out; but Kierkegaard refused to have it reprinted. In 1849, finally, he decided to let it appear again, in a textually unchanged version.

When the second edition appeared (recte second issue), Kierkegaard had meanwhile owned up to the authorship of *Either-Or*. He had done so in 1846, in his *Concluding Unscientific Postscript to The Philosophical Fragments* (own translation): "For the sake of manners and etiquette I hereby acknowledge, what can hardly in reality be of interest to anybody to know, that I am, as one says, the author of *Either-Or* (Victor Eremita), Copenhagen in February 1843..."

Now, finally, Kierkegaard could give away his magnum opus! In his *Papers* from 1849, Kierkegaard states (own translation): "The poets here at home each received a copy of *Either-Or*. I thought it my duty; and now I was able to do it; because now one cannot reasonably claim that a conspiracy is made concerning the book. -because the book is now old and its crisis over. Of course they were given the copy from Victor Eremita..." (Pap., X1A 402). Naturally, because "as little as I in *Either-Or* is the Seducer or the Assessor, as little am I the publisher Victor Eremita, exactly as little; he is a poetically-real subjective thinker, as he is also found in "in vino veritas." " (the postscript to the *Postscript*, 1846).

But he only sent few copies to very choice people, fewer than he did most of his other works, and only three copies have been identified (to Henrik Hertz, Christian Winther, and Hans Christian Andersen). Two further copies (plus another one in the present catalogue – no. 14) in gift-bindings corresponding to these have been identified, but in both of these copies, the leaf with the presentation-inscription has also been torn out. He must have given away yet another copy – one presumably not being on vellum-paper, as, according to his own notes, he had asked the printers for six copies on vellum paper (see Pap., Vol. X, part five, p. (203).) -, making the total known (albeit not all identified) number of copies seven.

"Two copies in a binding corresponding to Hertz's copy have been traced, but in both, the front free end-paper has been torn out. It leads one to think that the completely unusual presentation-inscription (signed by Victor Eremita!), for the immediate posterity has been of such a curious nature that it has tempted autograph hunters on several occasions." (Tekstspejle, p. 97, translated from Danish).

"The other book, of which the recipients stand out is the second edition of *Either-Or*, which appeared in May 1849. The first edition from 1843 had been sold out for several years, but Kierkegaard had refused to have it reprinted. In our context we must remember that in 1843, he was unable to send gift copies of the first edition... When, in 1843, he lets *Either-Or* be reprinted in textually unaltered form, he has meanwhile (1846) admitted to authorship of the work. But the wording on the title-pages of the two leaves does not allow him to sign the dedication "from the Author" or "from the publisher" or the like." (Tekstspejle p. 96, translated from Danish).

Either-Or is now not only the title of Kierkegaard's most famous and widely read work, it is also a phrase that summarizes much of the thinking for

which he is best known and a cornerstone of what we now characterize as Existentialism.

The first edition caused a sensation. The second issue (termed "edition", although it is textually unaltered) is not only the first edition of the work to appear after Kierkegaard had acknowledged authorship of it and thus also confirmed being one and the same with his most famous pseudonym,

it is also the first of Kierkegaard's works to appear in a second edition or issue. The second edition of the work is thus also of the utmost importance and is one of the only important second editions of any of Kierkegaard's works.

Either-Or is furthermore the work by Kierkegaard that is listed in PMM.

Guten — Eller.

Et Livs-Fragment

udgivet

af

Victor Cremita.

Første Deel

indeholdende A.'s Papirer.

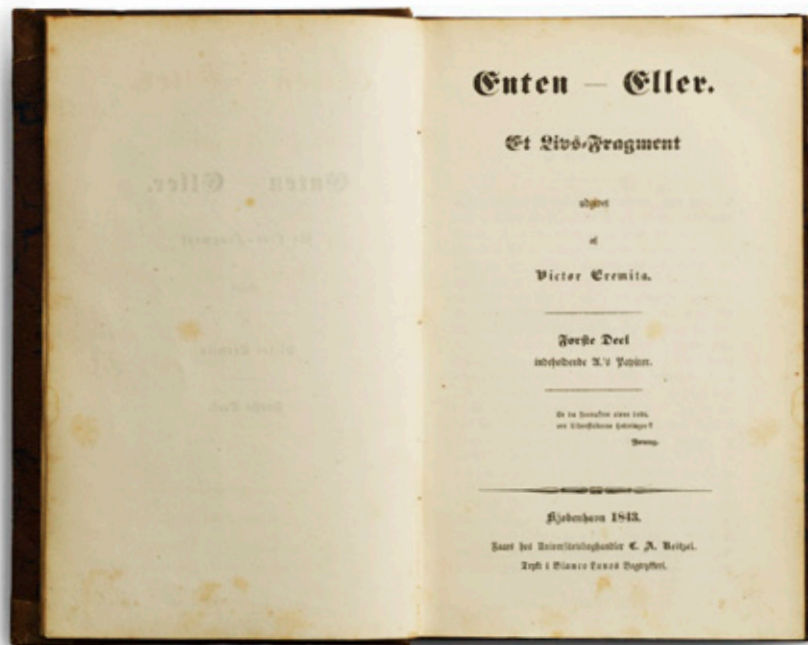
Er da Fornuften alene dødt,
ere Lidenstaberne Hedninger?

Young.

13

*Enten – Eller. Et Livs=Fragment udgivet af Victor Eremita.
Første Deel indeholdende A.'s Papirer + Anden Deel,
indeholdende B.'s Papirer, Breve til A.*

Kjøbenhavn, Reitzel, 1843.



8vo. XX, (2), 470 pp. + (8), 368 pp. Bound in two beautiful, uniform, contemporary brown half calf bindings with four raised bands to spines. Raised bands with gilt lines and compartments alternating between black gilt title- and tome-labels and blindstamped dark brown geometrical ornamentations. Bound by A.C. Falck, Royal book binder, with his book binder's stamp to inside of back board. Single gilt lines to capitals. The slightest of wear to capitals and corners with a minute, barely visible, restoration to upper corners and possibly corner of upper capital of volume one. A truly splendid, pretty, and remarkably clean, fresh, and tight copy. The first leaves of both volumes with the usual brownspotting, but otherwise just minimal brownspotting throughout.

One of the finest and freshest copies of the first edition we have ever seen. With the ownership initials of Ole Wivel ("O.W.") to inside of front board, along with neat pencil annotation explaining the provenance of the copy. Front free end-paper with a gently inserted machine-written note, signed by the previous owner, with two handwritten notes on it from the 19th century, explaining the Kierkegaard-inscription that is pasted on to the verso of the front-free end-paper.

A splendid copy of the first edition, fully complete with the often-lacking half-titles, and with a cut-out presentation-inscription in Kierkegaard's hand, to his cousin and confidante Julie Thomsen, pasted on to verso of front free end-paper: "Til / Fru Julie Thomsen".

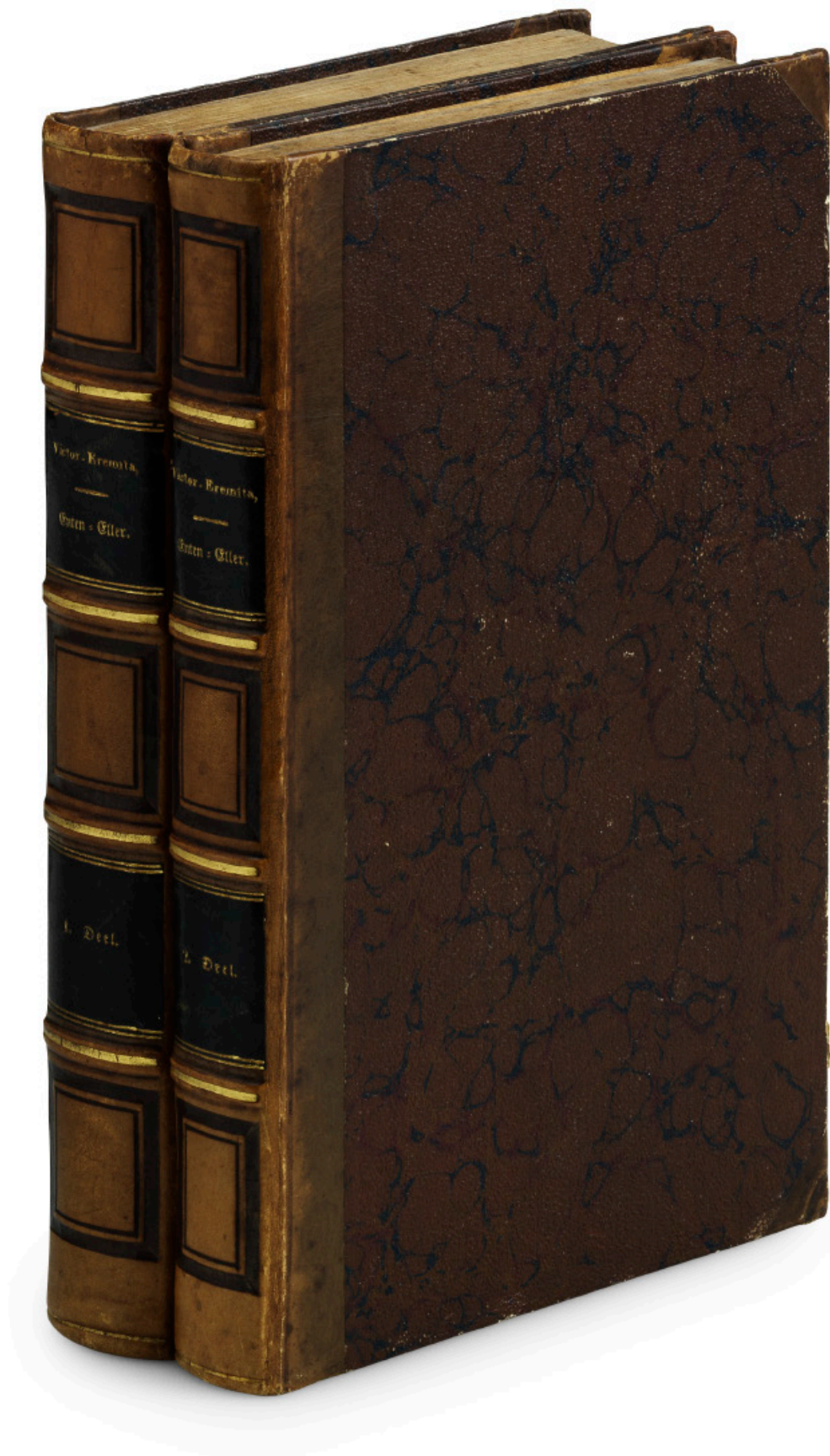
The carefully pasted-in machine-written notes contain two handwritten notes that together explain the provenance of the inscription. The first piece states "Søren Kierkegaard / dette / Papir har ligget om Manuscriptet / Enten-eller – jeg har faat det / af Broderen P. Chr. Kierkegaard" (i.e. "Søren Kierkegaard (this / piece of paper was wrapped around the manuscript / Either-or – I got it / from the brother P. Chr. Kierkegaard"), written in the hand of the great 19th century autograph collector Christian Frederik Bayer. The note underneath is in the hand of the priest Andreas Fibiger, who was given the autograph by Bayer. He writes "Af et Omslag til "enten-eller." – / Søren Kierkegaard. / Gave fra Fuldm. Bayer / A. Fibiger. Jul 1895." (i.e. "From a wrapping around "enten-eller." – / Søren Kierkegaard. / Gift from head-clerk Bayer / A. Fibiger. Christmas. 1895.").

Though there is no biography stating that Fibiger was an autograph collector, we have come across other clippings like this that Fibiger was given by Bayer (who was a famous autograph collector). Presumably, Fibiger was indeed a collector of autographs – not entire letters, but merely the signatures at the end of the letters, i.e. the signatures of famous people. As barbaric as it may seem today, this was not an uncommon practice in the 19th / early 20th century, to cut off the very ending of the letters, keep that piece, and throw away the rest.

This is clearly what has happened here. As the inserted note explains, it is evident from the handwritten pieces here that Kierkegaard had meant for Julie Thomsen – to whom he was very close – to receive *Either-Or*. Along with Kierkegaard's other papers after his death, the original manuscript for his magnum opus went to his brother P. Chr. Kierkegaard (now in the autograph collection of the Danish Royal Library), and, evidently, his wish for Julie Thomsen to get it was not honoured. Instead, it seems, Kierkegaard's brother kept the manuscript, but gave to the autograph collector Bayer the piece of paper around it, which stated "For Julie Thomsen" (the piece pasted on to the verso of the fly-leaf in the present copy). As the previous owner states "This original autographic presentation-inscription has been pasted in by me to at least place it a fairly reasonable place – now that it has already gone astray due to the passion of autograph collectors. Had Kierkegaard given Julie Thomsen a copy of *Either-Or*, SK would have written the presentation exactly like this."

The presentation-inscription in itself is lovely, as it is in Kierkegaard's hand and for someone who was very close to him. But together with the two other 19th century notes that are preserved, it becomes of the greatest significance, as it bears witness to the fact that Kierkegaard had presumably wished for Julie Thomsen to receive the original manuscript of *Either-Or* – something we would otherwise not have known.

We do not know whether Kierkegaard had intended for Julie Thomsen to receive it before his death or after, and his wish was never honoured, but having now discovered his true intention with it, we can conclude even more about his relationship with Julie Thomsen and also about his thoughts on who were to be (and who were not to be) the recipients of his magnum opus. To our knowledge, this piece is the only evidence anywhere that Kierkegaard has intended for Julie Thomsen to get his *Either-Or* in manuscript. It is worth in this context noting, that of all the identified presentation-inscriptions by Kierkegaard, only four are to women.



64

Am. Phil. Thompson.

Ente

Et

v

14

*Enten – Eller. Et Livs=Fragment udgivet af Victor Eremita.
Anden Udgave. Første Deel, indeholdende A.'s Papirer
+ Anden Deel, indeholdende B.'s Papirer, Breve til A.*

Kjøbenhavn, Reitzel, 1849.

8vo. XIV, (2), 320; (4), 250 pp. Bound in one original green full cloth with blindstamped decorative borders to boards and blindstamped lines and gilt title to spine. Rebacked preserving most of the original spine. White moiré end-papers and all edges gilt. Corners bumped. First title-page browned and brownspotting throughout.

Previous owner's neat pencil annotations about the history of the copy to back free end-paper and annotations/corrections in Kierkegaard's hand to pp. 208 and 275 of vol. 1.

Kierkegaard's own personal copy of the second issue of *Either-Or*, with his own corrections – one of them correcting a "not" to an "either"!

This copy is with all likelihood no. 2116 of the auction catalogue of Kierkegaard's book collection – there merely described as "dainty binding with gilt edges". The title-gilding on the spine, including the types, the fond, and the size, is identical to that of the five presentation-bindings of the second edition of *Either-Or* that have been preserved and identified (the ones for Hertz, Andersen, and Winther being the only ones with the presentation-inscription preserved). The spine- and the border-decoration, however, differs, as there is no decorative border on the other copies, which all have gilt volume-identification on them. This is clearly one of the dainty copies Kierkegaard had made, but differing somewhat from the copies he gave away. The style of the handwritten corrections is identical to those in Kierkegaard's copy of *Stadier paa Livets Vei* (*Stages on Life's Way*) (ex the collection of Müllertz – see no. 31).

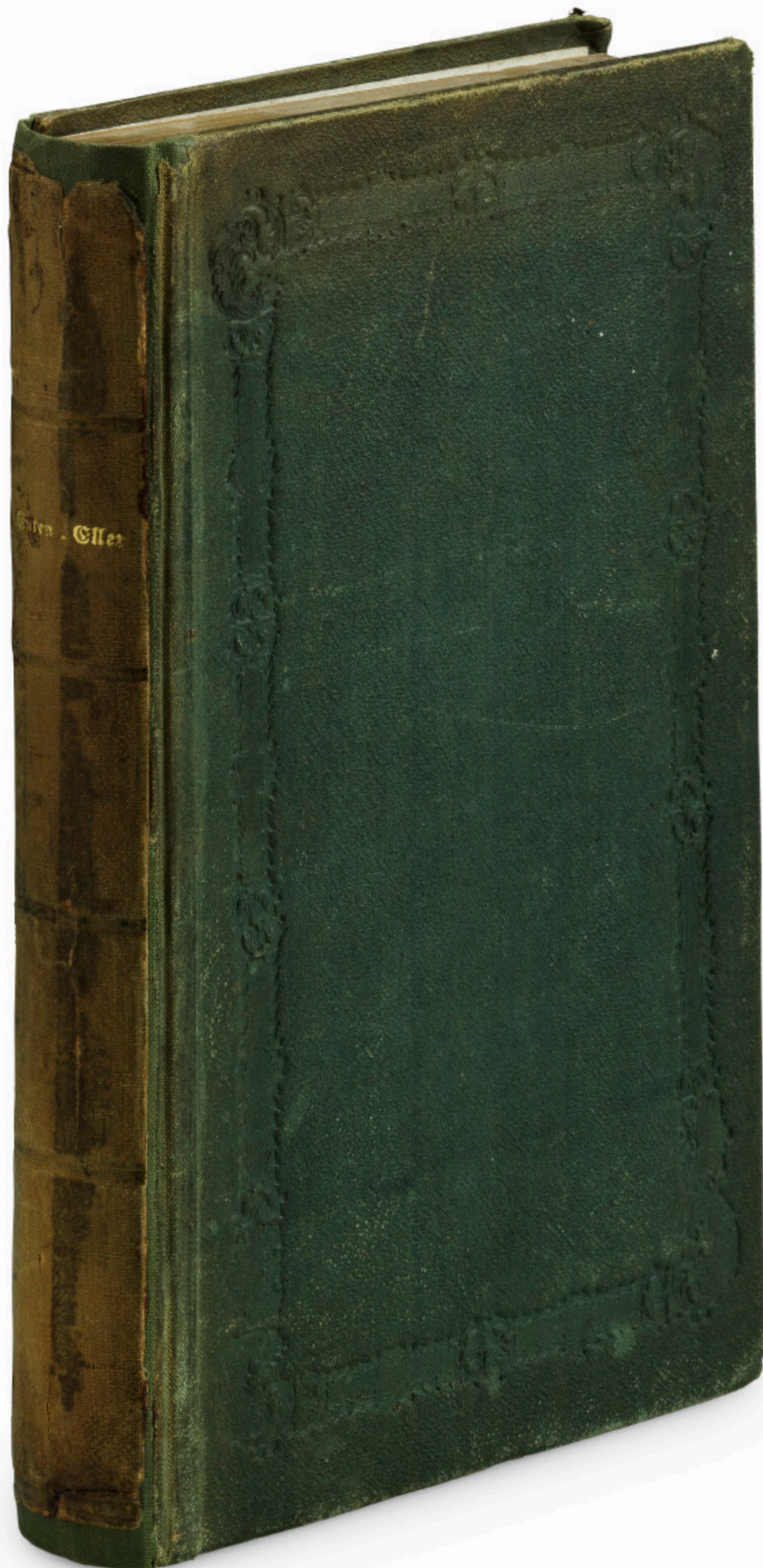
The two corrections are:

Vol. 1 p. 208: correcting "ret" to "vel", i.e. meaning to change the sentence "One rightfully feels" to "One presumably feels"

Vol. 1 p. 275: correcting "ikke" to "enten", i.e. meaning to change the sentence "I could not use the conversation..." to "I could either use the conversation..."

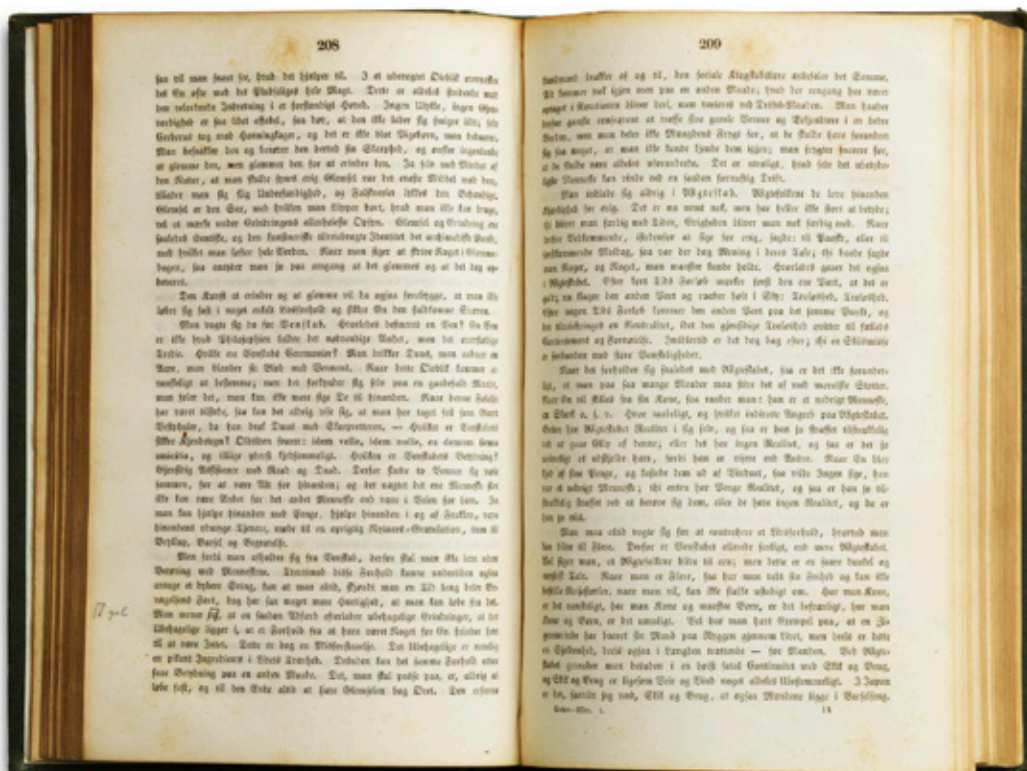
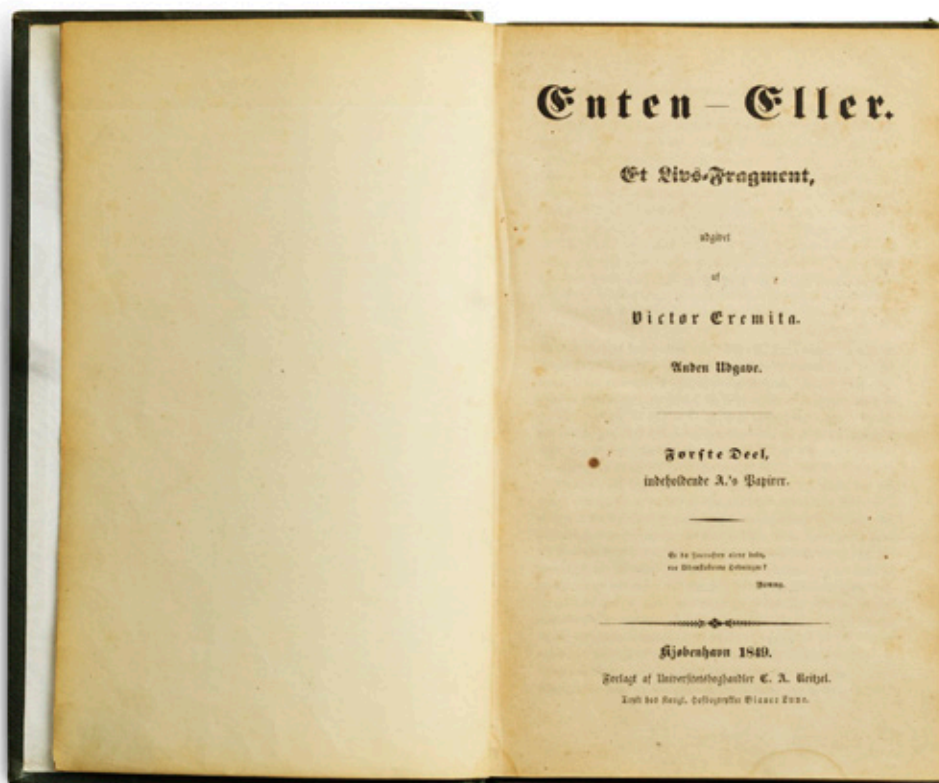
The two errors were first publicly identified with the publication of Kierkegaard's collected works half a century later.

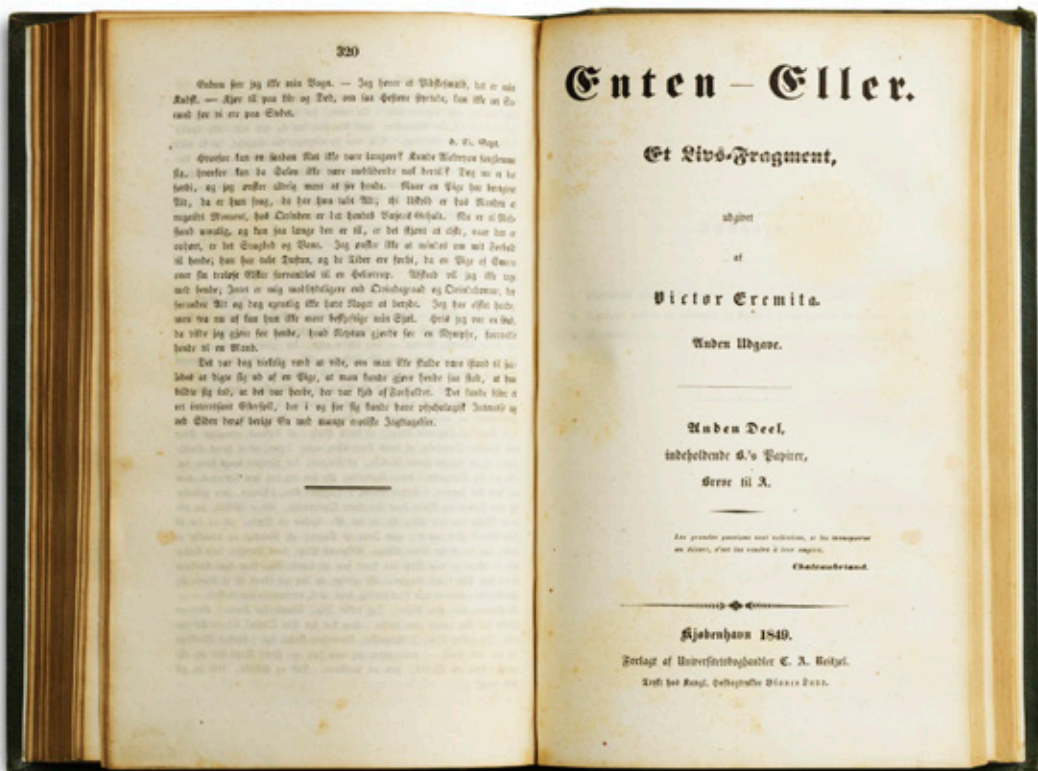
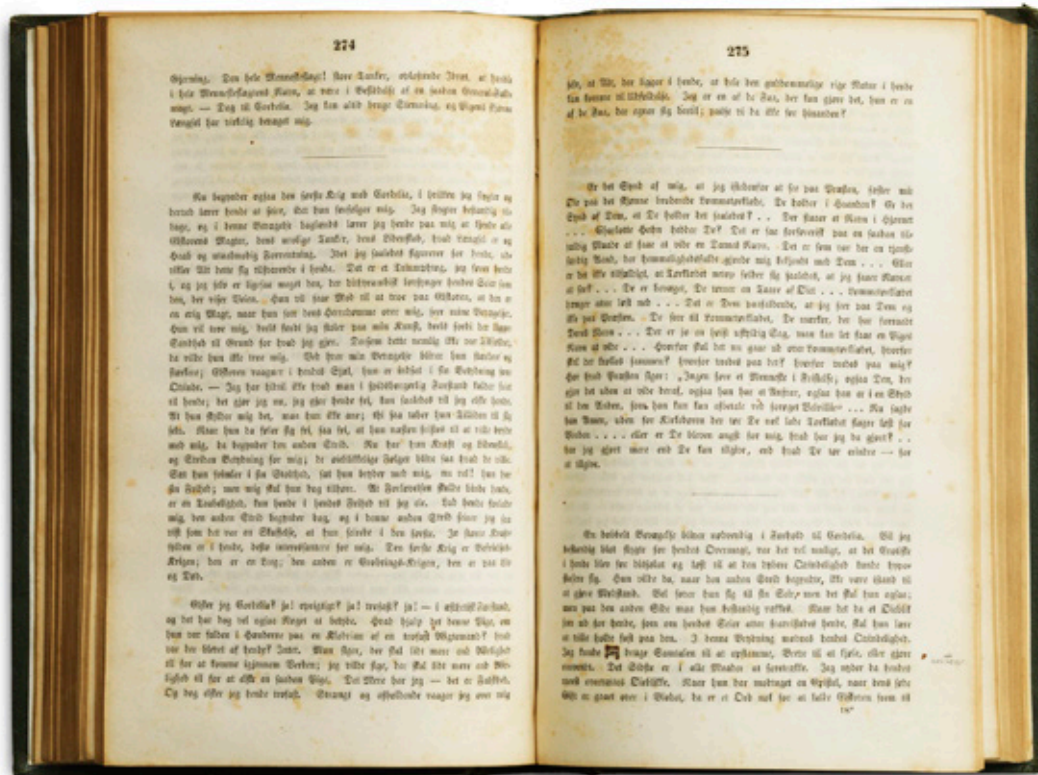
It is absolutely magnificent to have here what is with all likelihood Kierkegaard's own personal copy of his magnum opus, with his own handwritten corrections in it. In the light of the history of the work, it makes perfect sense for Kierkegaard to have used and read the second edition of the work.



en dobbelt Bevægelse bliver nødvendig i Verden at bevare
indig blot flygte for hendes Overmagt, der har det muligt, at de
hende blev for dissolut og løst til at den tykke Samfundet
stasere sig. Hun vilde da, naar hun sig til sin Eder, men det
at gjøre Modstand. Det sover hun sig bestandig tættet. Naar
men paa den anden Side maa hun bruge Seier eller fraviktes
seer ud for hende, som om hendes Samtalen til at opflamme, Brev
at ville holde fast paa den. I denne Brydning modsiges
Seg kunde ~~ikke~~ bruge Samtalen er i alle Maader at foretræffe
omvendt. Det Sidste er i alle Maader at foretræffe
meest overvættes Dieblitte. Naar hun har modtaget
Gift er gaaet over i Blodet, da er et Ord nok

for at falke Giffersa from all
18^e





15

*Enten – Eller. Et Livs=Fragment udgivet af Victor Eremita.
Anden Udgave. Første Deel, indeholdende A.'s Papirer
+ Anden Deel, indeholdende B.'s Papirer, Breve til A.*

Kjøbenhavn, Reitzel, 1849.

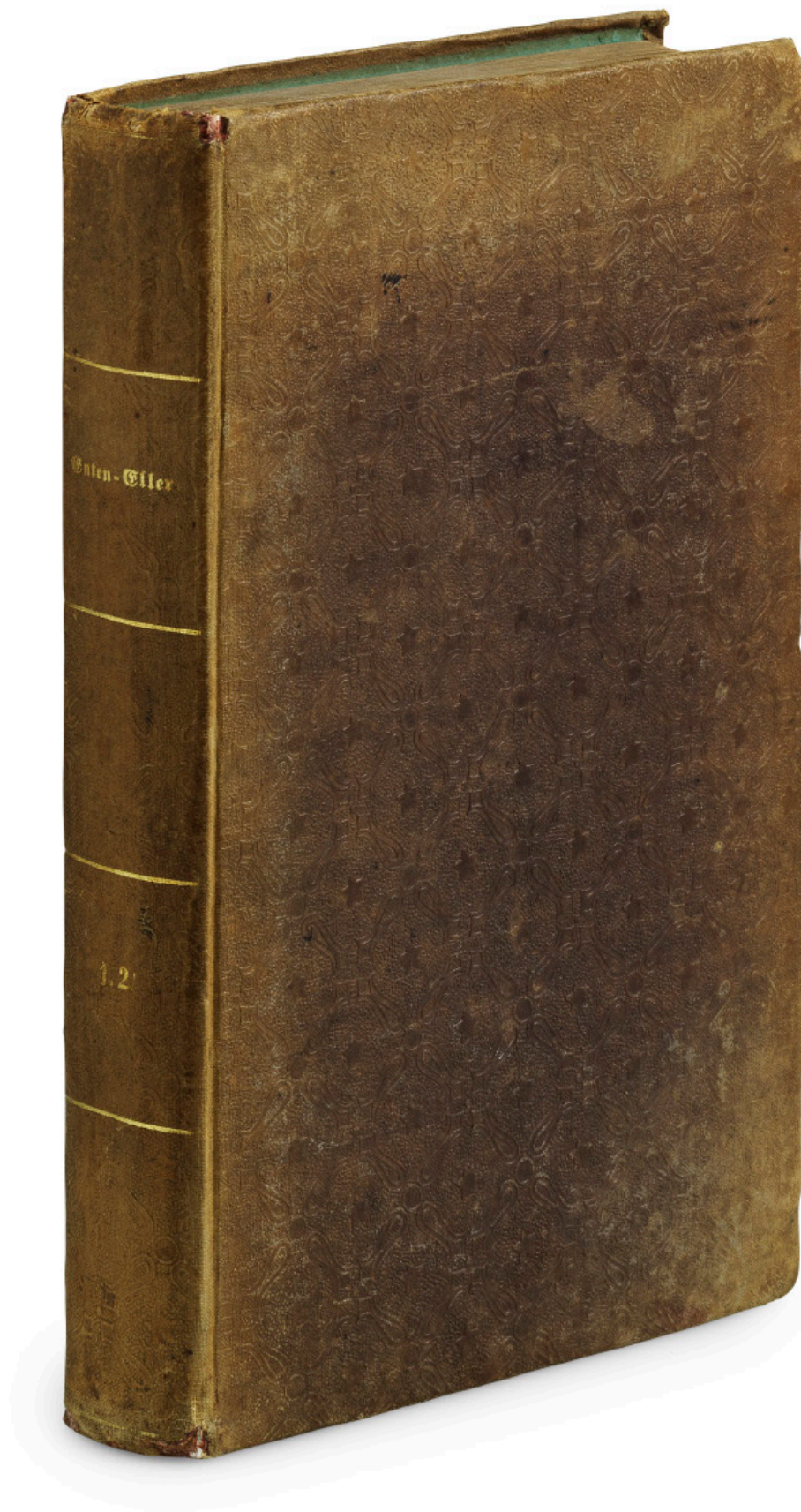
8vo. XIV, (2), 320; (4), 250 pp. Bound in one original full patterned cloth binding with gilt lines to spine as well as title in Gothic gilt lettering and gilt volume-numbering ("1.2."). Printed on thin vellum-paper.

Capitals and corners with a bit of wear. Spine and edges of boards a bit faded. But overall very nice. Blue pasted-down end-papers. Internally very nice and clean.

Old owner's signature to inside of front board (J.P. Melbye) and previous owner's neat pencil annotations explaining that the front free end-paper has been removed, that it may well have carried an inscription from Kierkegaard, and that the binding corresponds to the bindings of the copies that we know he gave away.

The important second edition in Kierkegaard's own characteristic presentation-binding, one of the six copies on thin vellum-paper (please see the introduction above – although we can find mention of seven presentation-copies having been given away, Kierkegaard notes himself that he had six copies printed on special paper).

There is no doubt that the present copy is in Kierkegaard's gift- (or presentation-) binding, which he had made in the same style for the copies that he gave away. He always wrote the presentation-inscription on the front free end-paper, which is unfortunately lacking here, so that we cannot determine, to whom he gave the present copy. The binding corresponds to the one that gave to e.g. Henrik Hertz (which still has the presentation-inscription).



J. M. Melbye

5/24.

Flyveblad fjernet — kan have haft dedik. fra Sk
da denne indbinding nøje svarer til det
dedikationsexempl., som Sk sendte til digterkolleger
af denne udgave. J. Borch

I øvrigt: H. Andersen fik også denne udgave,
men den fandtes ikke i hans auktionskatalog.

Enten — Eller.

Et Livs-Fragment,

udgivet

af

Victor Eremita.

Anden Udgave.

Første Deel,
indeholdende A.'s Papirer.

Er da Fornuften alene dødt,
ere Lidenstaberne Hedninger?

Young.

Kjøbenhavn 1849.

Forlagt af Universitetsboghandler C. A. Reitzel.

Trykt hos Kongl. Hofbogtrykker Bianco Luno.

16

*Enten – Eller. Et Livs=Fragment udgivet af Victor Eremita.
Anden Udgave. Første Deel, indeholdende A.'s Papirer
+ Anden Deel, indeholdende B.'s Papirer, Breve til A.*

Kjøbenhavn, Reitzel, 1849.

8vo. XIV, (2), 320; (4), 250 pp + final blank. Both volumes in one – the original blue cardboard binding (“hollanderet bind”) with the original printed paper title-label (preserved in its entirety) to the spine. Slight loss to the paper to upper capital and to lower front hinge, but amazingly well preserved, fresh, and crisp. Completely uncut (23,5 x 14,5 cm., making it ab. 1,5 + 1 cm larger than other well margined copies). Some brownspotting (as always), mostly quite light. Old owner’s name to inside of front board.

Housed in a beautiful marbled paper box with a richly gilt red morocco spine. The gilding is in the style of Kierkegaard’s most lavishly decorated full calf bindings and with the title in gilt Gothic lettering. The box is signed “Anker Kysters Efterf. And the gilding by Hagel Olsen. Front board with the gilt super ex libris of the previous owner.

A truly magnificent copy of the second issue of *Either-Or* truly splendidly preserved in completely original condition.

The spines of the original Kierkegaard cardboard bindings are always just thin paper directly glued on the block, making them extremely fragile, especially on the thicker volumes (as *Either-Or* and *Concluding Unscientific Postscript*). If one finds these original bindings, the spines are almost always more or less disintegrated, and the original paper-labels are hardly ever preserved.

Here, we not only have an extremely well-preserved copy with very little of the paper missing of an original binding on the bulkiest Kierkegaard-title there is, with the original printed paper title-label preserved in its entirety, we have the second issue of *Either-Or* in its completely original condition, bound in one volume, as evidently it came from the publishers.

This is an extreme rarity! Over the decades, we have been able to locate two copies of the first edition of *Either-Or* in the original bindings, but we have never come across a copy of the seminally important second issue in the original binding. This is possibly a unique preservation.



Enten — Eller.

Et Livs-Fragment,

udgivet

af

Victor Eremita.

Anden Udgave.

Første Deel,
indeholdende A.'s Papirer.

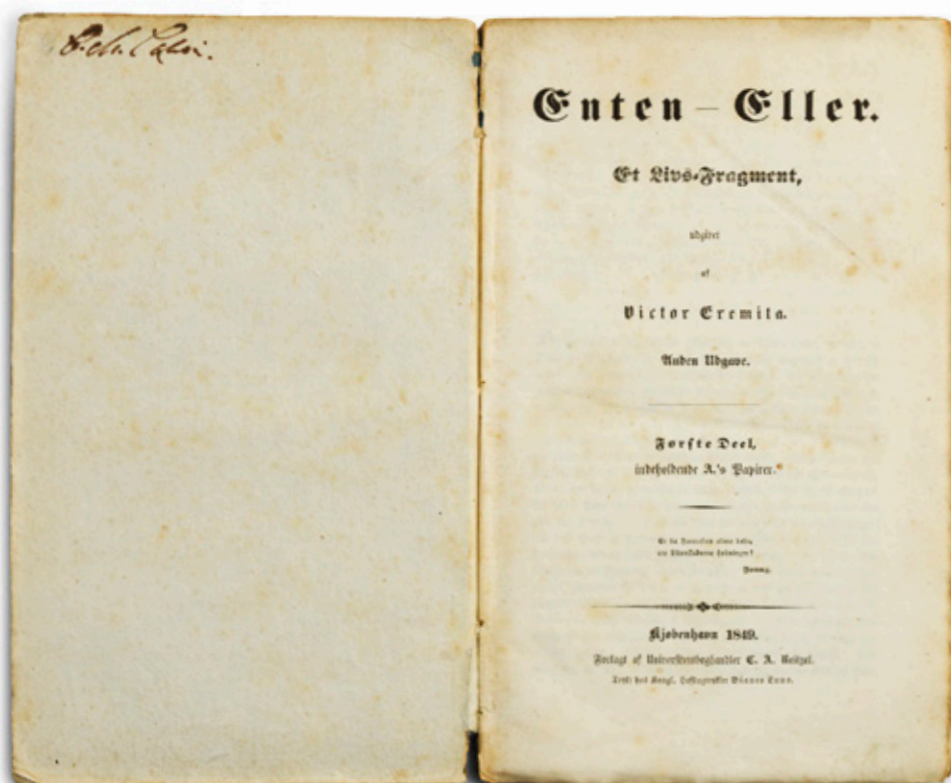
Er da Fornusten alene dødt,
ere Livensfæberne Fædninger?

Young.

Kjøbenhavn 1849.

Forlagt af Universitetsboghandler C. A. Reitzel.

Trykt hos Kongl. Hofbogtrykker Bianco Luno.



VI

Hvo er Forfatteren af Enten-Eller /
Who Is the Author Of Either-Or?

Taksigelse til Hr. Professor Heiberg /
A Word Of Thanks To Professor Heiberg

En lille Forklaring /
A Little Explanation

En Erklæring og Lidt til /
An Explanation And A Little More

Himmelstrup 43a, 44, 47, 83

AS WE HAVE NOW SEEN on more than one occasion already, Kierkegaard's play with the pseudonyms is a fundamental part of his authorship. *Either-Or* is a prime example of how these pseudonyms interact and how they represent different parts of Kierkegaard and his thought.

Merely a week after the publication of *Either-Or*, Kierkegaard publishes an article entitled *Who is the Author of Either-Or*. The background for the publication is, not surprisingly, the many immediate reactions that followed the publication of his magnum opus. The article was published in *The Fatherland* on February 27th, 1843 and is the second paper pertaining to Kierkegaard's pseudonymity and the first paper pertaining to the reception of *Either-Or*.

As we know, *Either-Or* initiated Kierkegaard's pseudonymous authorship, and the work caused quite a sensation, not only due to its massive length,

which was very unusual at the time, but also due to the interest in the authorship of the work.

The article *Who is the Author of Either-Or* makes use of this interest and is itself also published pseudonymously. At no point does it mention the name Kierkegaard. He states that there is no consensus as to the authorship of the work and even posits various theories on the authorship based on external and internal evidence, finally concluding that the identity of the true author is immaterial.

As Kierkegaard owned up to the authorship of *Either-Or* in *Unscientific Concluding Postscript*, so he did to that of the present article, admitting there that he is indeed also the A.F. that has authored *Who is the Author of Either-Or*.

When Nielsen collected and published Kierkegaard's newspaper articles posthumously, in 1857,

he apparently was not aware that Kierkegaard was also the author of *Who is the Author of Either-Or* and did not include it in his publication.

Following *Who is the Author of Either-Or* is another paper on the same subject, printed merely a week after the first, namely on March 5, 1843, also in *The Fatherland*. It is entitled *A Word of Thanks to Professor Heiberg* and is also written under a pseudonym. This time the pseudonym is Victor Eremita, who was the pseudonymous name for the editor of *Either-Or*.

This article is written as a reaction to Heiberg's review of *Either-Or* and constitutes the second of the four papers that Kierkegaard writes on the immediate reactions to and reception of his magnum opus.

Heiberg had written his review of *Either-Or*, without knowing the identity of the author, in *Litterær vintersæd*, which was published in *Intelligensblade* (of which Heiberg himself was the publisher). Some of Heiberg's criticism consisted in *Either-Or* being ridiculously long. But the review also clearly shows that Heiberg had not understood the work. Which is exactly what Kierkegaard points out in *A Word of Thanks to Professor Heiberg*. Hidden under a veil of irony, he nods to the importance of Heiberg's review, but at the same time pointing out that Heiberg has misunderstood the work and is not susceptible to finer dialectic.

A couple of months after the article on Heiberg's review, namely on May 16, 1843, Kierkegaard publishes his third article on his own authorship, also in *The Fatherland*. The article is called *A Little Explanation* and is published under Kierkegaard's own name. The article is a reaction to the reception of *Either-Or*, but more specifically a dismissal of the persistent rumors that connected Kierkegaard's name with it.

Although the paper was published on May 16, 1843, Kierkegaard must have finished it no later

than May 8, as he left for Berlin that day, only to return on May 30th.

In *Either-Or*, towards the end, there is a sermon, which, according to contemporary rumors in Copenhagen, was so similar to a trial sermon that Kierkegaard had held in the winter semester 1840-41 after having entered the Royal Pastoral Seminary, that people concluded that Kierkegaard must be the author of *Either-Or*. In the present paper, *A Little Explanation*, Kierkegaard, in his own name, attempts to explain that the sermon he held in the Winter 1841-42 (possibly misdated in order to confuse the readers further) bears no resemblance to the sermon in *Either-Or*, adding sarcastically how wonderous it is that someone in the audience has paid so well attention that he was able to recall the sermon more than a year later and adds ridiculous silly logic to the conclusion of the rumor mongers. Thus, by portraying the absurdity in comparing the two sermons, Kierkegaard "proves" how preposterous the notion that he should be the author of *Either-Or* is.

Two years later, on May 9, 1845, also in *The Fatherland*, Kierkegaard publishes his fourth and final article on his own authorship and pseudonymity. Also published in his own name, this article, entitled *An Explanation and a Little More*, is a response to a review of his work *Three Discourses on Imagined Occasions* (see introduction XI below) from 1844, in which the author attributed several of the pseudonymous works to Kierkegaard.

Kierkegaard distances himself sharply from the article, which was printed in *Berlingske Tidende*. In the beginning of this short article, he states the obvious point that "If I am not the author of these books, then the rumor is a falsehood. However, if I am the author, then I am the only one authorized to say that I am so" (column 15094), using sophistic logic to prove that the rumor can only be untrue.

Kierkegaard's pseudonyms not only play a pivotal part in his authorship and his thought in general,

they are also part of an endeavour to focus the readers' minds on the works themselves rather than on the author, freeing them from the person who wrote them. Also, his pseudonyms all have their own distinct personalities and all represent their own distinct views, be they authors of articles, parts of books, books themselves, or editors. They are not merely there for play or for hiding the identity of the author, they are also there to let us, the readers, understand the works in certain way.

Also in this regard Kierkegaard is a trailblazer. His authorial philosophy anticipated modern literary theory by a century.

For more on Kierkegaard's use of his pseudonyms, please see the Index of Pseudonyms at the end of the catalogue, vol. II.

For more information about the newspaper *The Fatherland*, please see IV above.

maa da være af En, som ikke selv staaer
of stundom godt for Upartisthedens Skyld,
nfor; men med Hensyn til en saadan smig-
g bedst, at Indbyderen stod indenfor, at
Indbyderen og den Indbudne blive uden-
Sidesstykke til den Transaction, da de to
rup kjober Maad og Domhu. — Som
at blive gjæstevenskabsligen modtaget, ja
en Imødelevende — ih, Gud bevares!
en Besuldmægtiget, at ikke den stakkels
i Procession kommer anstigende med hin
tant (af! hans Fremtids Haab og hans
n, med Bestemmelse skal opdrage, at det
med, at han har drukket Dus med Skarp-
s til at forjæge sig i andre Retninger —
maa den Opmuntrende være Overhoved i
med den vinkende Beiviser bliver borte som
st høre det forfereriske Ord, det kongelige
der en Forfatter at blive ved i fortjat
saa maa det være en Macenas, der taler,
var et balloterende Medlem af Literaturen.
hvad skal man i en Fart kalde En, der
en Beg) er Anonym, og saaledes berøvet
da han i selve Artiklen ikke just produ-
al, Stormester, Macenas, saa er det jo
Anonym i een Spalte gjør sig uædelig
Der var maastee den, hvem det saldt van-
Brede, end den Brede, han saa overbæ-
Forfattere.

saa: en ubesejlet Anerkjendelse et ligesaa
Angreb. Netop i vor Tid er det Første
a saa mange Maader søger at fravriste de
rt Fodland kan være stolt af, en ved sjæl-
n Mærke erhvervet Navnkundigheds Krav
egts Uerbødighed og Barmhjertighed til at
Literaturen, til at opmuntre dem ved et
naar det f. Ex. er den legitime Herster i
berg, der taler, naar det er en europæisk
Madvig, der taler, naar det er hint myn-
is., der taler, — ja, saa har et Bink sin
nuntrende Ord sin Gjældighed, saa har en

velvillig literair Hilsen sin Glæde. Eldre feler jeg mig i det
mindste ikke; og maastee tænke de pseudonyme Forfattere ligesom jeg,
at det er ved at være om en Anerkjendelses Pris, at man sikkre
sig selv mod at blive latterlig, og redeligt gjør Sit til, at den Eldres
lovlige Tilgodehavende ikke forvandles til en Narrestreg.

E. Kierkegaard.

Imorgen.

Løverbagen den 10de Mai.

Udstilling ved det kgl. Academi for de Skønne Kunster. Kl. 9—7.
Fremvisning af physiske og kemiske Forsøg paa den polytechniske Lærestift.
Kl. 12 og 5.
Musikforeningen. Quartet-Soiré: paa Nytorv Nr. 89.
Dampskibet „Jris“ til Aarhus. Kl. 6 Morges.
Dampskibet „Sjælland“ til Helsingør og Helsingborg. Kl. 7 Morges.
Dampskibet „Hamlet“ til Helsingør. Kl. 4½.
Dampskibet „Valmø“ til Valmø. Kl. 5.
Auction paa Teatret over 2 Udsættelse. Kl. 12. (Premierlieutenant og
Adjutant Neumann.)

Kjøbenhavns Børs den 9de Mai.

Hamburg 2 M. — vista 199½.

London 2 M.

Bant-Disconto 4.

— af Banco-Beirer 4.

Norske Speciescedler pr. Species	—	a	—	Rbdlr.
Svenske Cedler pr. Rdt. Rigsgjeld	48½		48½	Rbdlr.
4 pEt. kgl. Obligationer (uden Renter)	103½		104	Rbdlr.
3 pEt. dansk-engliske Obligationer	87½		—	£ 14 8cm.
4 pEt. uoplyselige Rigobant Obligationer	—		—	Rbdlr.
4 pEt. norsk Laan ved Hambro & Søn	—		—	Species.
—	—		—	Banco.
4 pEt. svenske Hypothek Casse Obligationer	—		—	—
Rationalbank-Aktier	151½		151½	Rbdlr.
Aktietegning i Kjøbenhavnske—roestidske Jernbane	—		—	Species.

D. P. Hansen jun.

Beiret (8—9).

Botanisk Have:	høiest	lavest	middele	Regnmængde.
Barometer	27-11,94	27-11,56	27-11,70	0,4944
Thermometer	+9,3	+3,2	+5,8	

Færdigt fra Trykkeriet Kl. 8.

ing kunde hverken taale hans Angreb eller hans
umere af „det unge Italien“ blev Mazzini
til Hus, for at undslippe det franske Polit. Bra-
bagværende Mygter, der vare i Omløb i Paris,
ste Anfald paa Rhodéz; i London selv præfede
adstak offentligt fra Præstskolen imod ham, for
fra hans Skole. For nylig har det engelske
de, for at angive for det østerrigsk-italienske Po-
as Benner, og Forfølgelseerne mod de Landsflyg-
og Frankrig. Efter saa mange Anstrængelser
Sammensvorne fra Genua, nu landsflygtig fra
være den for Færd mest udsatte Italiener; dersom
her havde udalt moderatere Joer, vilde han

rene italienske Sprog, at undertrykke Dialekterne, endelig om at aabne et Bog-
marked i Pisa, lig det i Leipzig. Kort sagt i Haabet om en meget fjern Op-
stand fatte man Mærken isærlig for Politiken.

Under en endnu mere haabløs Form har Grev Balbo fremskillet de italienske
Reformvænners Væster. Den udtales i sit Skift: Delle Speranze d'Italia.
Paris 1844, som det eneste Haab, der er efterladt Italien, en Krig med de
Bantvænde: naar det tyrkiske Rige falder, vil Østerrig bemægtige sig en Deel
af Tyrkiet, og heraf vil med Diplomaternes Tilværelse Italiens Uafhængighed
frengaa, som en naturlig Folge. Han vil have, at man skal uddanne sine
legemlige Kræfter ved de foreslaaede gymnastiske Øvelser, for at forberede sig
til Krig, og for engang at hjælpe Østerrig til Tyrkiets Erobring. Man skal
ikke forlange Constitutioner af Tyrkerne, derved opiriter man dem kun og for-
baler Tyrkiets Erobring. Tyrkerne ville nok af sig selv meddele Garantier, og
de ville viselig, naar kun Ingen forlanger dem, ilet med at give dem efter
Tyrkiets Erobring. Som en fjern Ende paa Betragtningerne i Italien seer Grev
Balbo Pavemagiens Supremati. For at bevare Italiens Uafhængighed, op-
offer han det Frihed, han vil, at hellene i Italien skulle slutte sig noie til
deres Tyrker, hvis Frihed Østerrigerne krænte. Men forglemmer da Grev
Balbo, at det var de italienske Tyrker, der indskalte Østerrigerne i 1799, 1814,

17

- 1) *A.F. Hvo er Forfatteren af Enten-Eller.*
- 2) *Taksigelse til Hr. Professor Heiberg*
- 3) *En lille Forklaring*
- 4) *En Erklæring og Lidt til*

[Printed in: Fædrelandet, edt. Giødwad and Ploug]

- 1) 4de Aarg. Nr. 1162. Mandagen den 27. februar 1843
- 2) 4de Aarg. Nr. 1168. Søndagen den 5. Marts 1843
- 3) 4de Aarg. Nr. 1236. Tirsdagen den 16. Mai 1843
- 4) 6te Aarg. Nr. 1883. Fredagen den 9. Mai 1845

(København), 1843-1845.

All 4 articles in large 4to (33 x 24,5 cm – 4) measuring 33 x 25). 2 columns to a page.

- 1) 2 pp. Columns 9325-9332. Kierkegaard's article: Columns 9330-9332
- 2) 2 pp. Columns 9373-9380. Kierkegaard's article: Columns 9373-9376
- 3) 2 pp. Columns 9917-9924. Kierkegaard's article: Columns 9921-9922
- 4) 2 pp. Columns 15089-15096. Kierkegaard's article: Columns 15093-15096. Marginal dampstaining

A magnificent set of all Kierkegaard's four articles on his own authorship and pseudonymity, all in the exceedingly scarce original printings of *The Fatherland*.

During its entire existence, *The Fatherland* would be published in ca 2.000 copies, making it of the utmost scarcity today. Almost all copies of it have been destroyed, thrown out, worn, etc., and it is extremely rare on the market. The issues we have in the present catalogue are the only ones from this period that we have ever seen for sale.

Fædrelandet.

Abonnementpris i Kjøbenhavn 15 $\frac{1}{2}$ pr. Quartal, 5 $\frac{1}{2}$ pr. Maaed, enkelte Nr. 6 $\frac{1}{2}$; udenfor Kjøbenhavn 3 Rbd. pr. Quartal frit i Huset.
Hver Aften udgaar et Nummer. Bladets Contoir, Klædeboerne Nr. 101, er aabent hver Søndags Formiddag Kl. 11—1.

4^{de} Aarg.

Søndagen den 5. Marts 1843.

Nr. 1168.

Takfælgelse til Hr. Professor Heiberg.

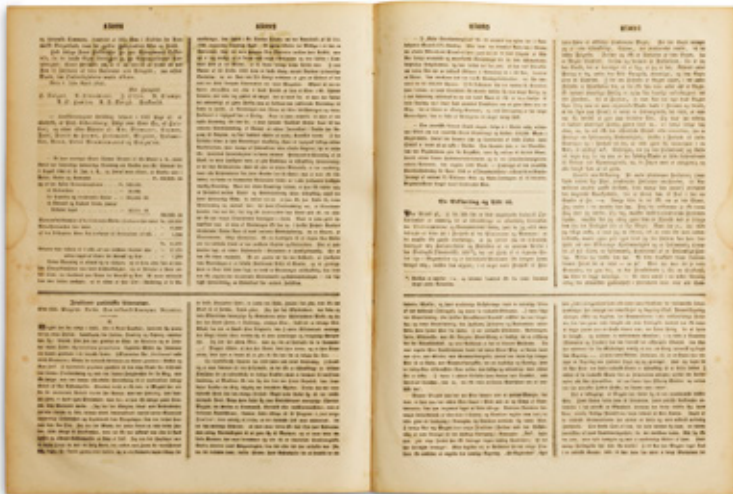
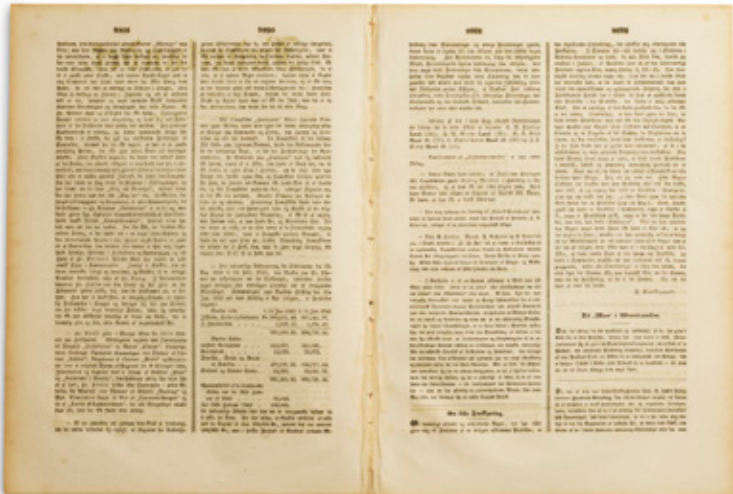
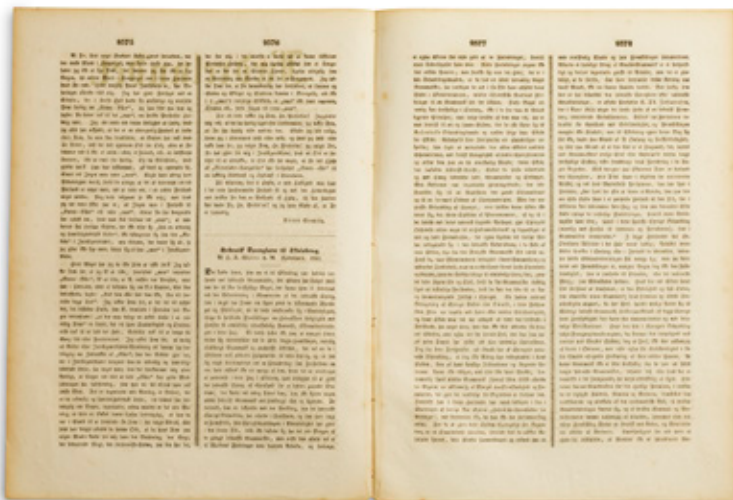
At virkelig et „man“, der er saa talrigt, at Modsetningen dertil kun er „Entelte“, kan høre sig saa uforsvarligt ad, som De beskriver det i Deres sidste Nummer af Intelligensbladene med Hensyn til Læsningen af „Enen—Eller“, det vilde jeg ikke have troet, hvis det ikke var Dem, Hr. Professor! der sagde det. Mod en Anden, mod enhver Anden vilde jeg have beraabt mig paa min egen Erfaring; jeg vilde have været en Strid med den, der saaledes angreb et Publikum, som vel med Forundring vilde have været Vidne til, at en Udgiver, der dog langt ude er beslagtet med en Forfatter, var den Nølsige, ikke den Tritterede. Dog det er Dem, der siger det; jeg troer Dem, jeg søger ingen Strid; skal der her være Tale om Strid, maa denne komme fra „man“ selv, et „man“, der jo efter Dets egen Angivelse har Mandshæder.

Men er det ogsaa virkelig sandt, at „man“ paa den Maade, uden at have andet end snøstet i første Del, dommer om et Bærl og dets enkelte Dele, dommer saa hølstrøst, som det gjenspejles i Intelligensbladet? Al ja, Gud bedre det, Tidene ere onde! Nu har De, Hr. Professor! i flere Aar arbejdet paa Publicums Opdragelse, og dog maa De erfare Eligt. Ved at læse derom blev mit Hjerte saa snerkønst, at det ikke vilde lade sig troste, uagtet det tilbødes; thi besværlig nok i et andet Quartier af Byen skal det ikke saaledes være Tilfældet. Naar man der ser saa stor en Bog udkomme, saa smiler man et Dieblis, i samme Dieblis betænker man, at det, man smiler ad, ikke er Bogen, men den Ringenes Orden, der gjør en stor Bog til et Ubyre. Naar man der ser, at en Udgiver vover, hvad maaske ingen Forlægger vilde vove, saa smiler man, i samme Nu tænker man: der er saa vist Noget, der søge at bringe Stillingen ud af hvad de strive, det er smukt af Udgifveren, at han ikke har villet høre; man udtænker ei heller stor en snurtig Maade, paa hvilken en Udgiver kan tjene Penge; thi man faaer ikke Tid dertil, fordi man er velvillig nok til med Glæde at vide, at Udgifveren allerede i de første Dage er mere end dækket paa en simpel og ukonstet Maade, derved nemlig, at man har kjøbt Bogen. Naar man der bliver overrasket af en saa stor Bogs pludselige Fremkomst, saa tænker man: „det er jo som et Lyn paa klar Himmel“; i samme Nu siger

9373

man: det er dog en Afværting, Subscriptionplaner og Løfter om store Bøger overraske ikke mere. Naar man der ser, at Helene ere „tatterpølse“, saa paaskønner man Udgifverens Høflighed og Nædelighed, der ikke formaster sig til at bruge Lapidarstil, eller nedværdiger sig til at trokke paa Kjøb. Naar man der, ligesom „man“ hos Dem, i en første Del af et Bærl finder „ualmindelig Mandrigdom, Lærdom og stilistisk Færdighed“, saa tænker man: det er dog immer Noget, især i vore magter Tider, immer nok til at gaar stadigere frem, og fornægte sin Lust til at gaar i Spring, sin Bane til at læse, som man læser en Avis. Naar man der finder en Fortale til et Bærl, saa læser man den, naar man i den læser: „H's Papirer indeholde en Mangfoldighed af Tilbød til en æstetisk Livsanskuelse“ (sef. Pag. XVIII.), saa bliver man ikke sig selv vigtig ved at opdage, at første Deels enkelte Dele ere fragmentariske; man aner heller ei ved at bladre i anden Del en organiserende Magt; thi man har ikke glemt, at Fortalen paa en bestemt, og sommelig og tilstrækkelig Maade har sagt det. Naar man der paa et første Bind ser et Motto, saa læser man det; naar man læser disse Ord: „Er da Hornuften alene dobt, ere Lidenstaberne Hedninger?“ saa har man ikke glemt det i det Dieblis, man ser en Lidenstabs stildret, der ikke skal fængsle, men indbydere og opføre; og uagtet man har uendelig meget bedre Tid end det hastende „man“ i Intelligensbladet, saa faaer man dog ikke Tid til at phantasere om Forfatterens Individualitet. Naar man der, ligesom „man“ i Intelligensbladet, „læder paa mange pilante Reflectioner og ikke vist veed, om nogle af dem maaske ere dybsindige“, saa suspenderer man sin Dom, thi det har jo ingen Gæst. Naar man ser, hvorledes den enkelte Lidenstabs i første Bind enkelte Dele bestandig føres hen til det Punct, at den ligesom staar paa Springet til at blive noget Andet, saa aner man Maskineriet. Kort, naar man der faaer en Bog, er man hurtig til at læse, langsom til at domme. — Og dog, hvad hjælper det, at det er saa, at det virkelig er saa? Jeg tør ikke troe det, mit Hjerte er snerkønst, min Sjæl tvivlsom; det er Dem, Hr. Professor Heiberg, der har sagt, at „man“ hører sig ganske anderledes ad, det er Dem, der har berøvet mig Troen, men det er ogsaa Dem, der belærer mig om Sinds, det er Professor Heiberg, der har paataget sig at vise „man“ til Rette.

9374



VII

Frygt og Bæven / *Fear and Trembling*

Himmelstrup 48

FEAR AND TREMBLING is one of Kierkegaard's most important works. And it is also one of his most difficult. It deals – in forceful brevity – with the relationship between reason and faith and provides us with Kierkegaard's most thorough exposition of the religious stage, which he considered the most meaningful form of existence.

Setting the scene in his Preface with the punchy opening lines: "Not merely in the realm of commerce but in the world of ideas as well our age is organizing a regular clearance sale. Everything is to be had at such a bargain that it is questionable whether in the end there is anybody who will want to bid." (Preface, Walter Lowrie's translation, 1941), Kierkegaard begins the work with a rendering of the biblical tale of Abraham and Isaac from the Old Testament, using it to illustrate how religious reasons can triumph over ethical.

It is here that Kierkegaard introduces the "tragic hero" and contrasts it to the "Knight of Faith", who both ignore their own wishes for a higher good. These two essential figures epitomize the ethical and the religious and pave the way for the understanding of these stages in Kierkegaard's philosophy.

It is arguably also here that the idea of the essential leap of faith is introduced for the first time. The Knight of Faith sacrifices his son at the command of God and thus sets aside an ethical demand in in order to attain a higher goal that exists beyond

the ethical. This teleological suspension of the ethical requires a leap of faith that is only possible through faith in virtue of the absurd.

In many ways, *Fear and Trembling* is the most forceful of Kierkegaard's works, as is also indicated by the title. Kierkegaard himself also considered it one of his most significant productions and wrote in his posthumously published Notebooks: "Oh, once I am dead, Fear and Trembling alone will be enough for an imperishable name as an author. Then it will be read, translated into foreign languages as well. The reader will almost shrink from the frightful pathos in the book." (NB 12:147, 1849).

This splendidly dense work which so magnificently weaves together existential concerns with biblical interpretation is responsible for the introduction of many of the concepts that are most fundamental to Kierkegaard's philosophy and is essential to the understanding of his thought.

Not a single presentation-copy of the work is known to exist and none has ever been registered nor identified. We know from the auction catalogue that Kierkegaard had two copies in his collection, one in "dainty binding", but neither copy has been located.

Frygt og Bæven.

Dialektisk Lyrik

af

Johannes de silentio.

18

Frygt og Bæven. Dialektisk Lyrik af Johannes de Silentio.

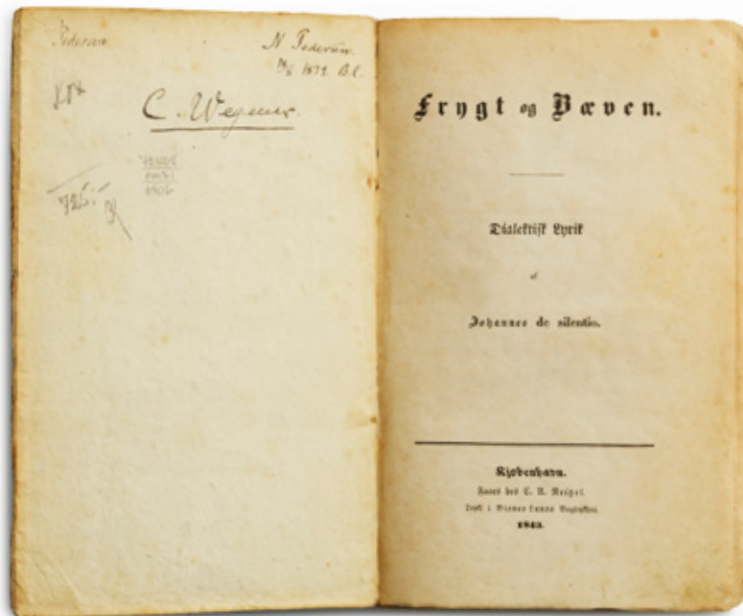
Kjøbenhavn, Reitzel, 1843.

8vo. VIII, 135 pp. Completely uncut in the original blue cardboard binding. Spine and front hinge neatly restored, preserving part of the original printed title-label. Brownspotting as usual. Overall a very nice copy indeed.

Old owners' names to inside of front board (N. Pedersen 18/8 1879 and C. Wegener).

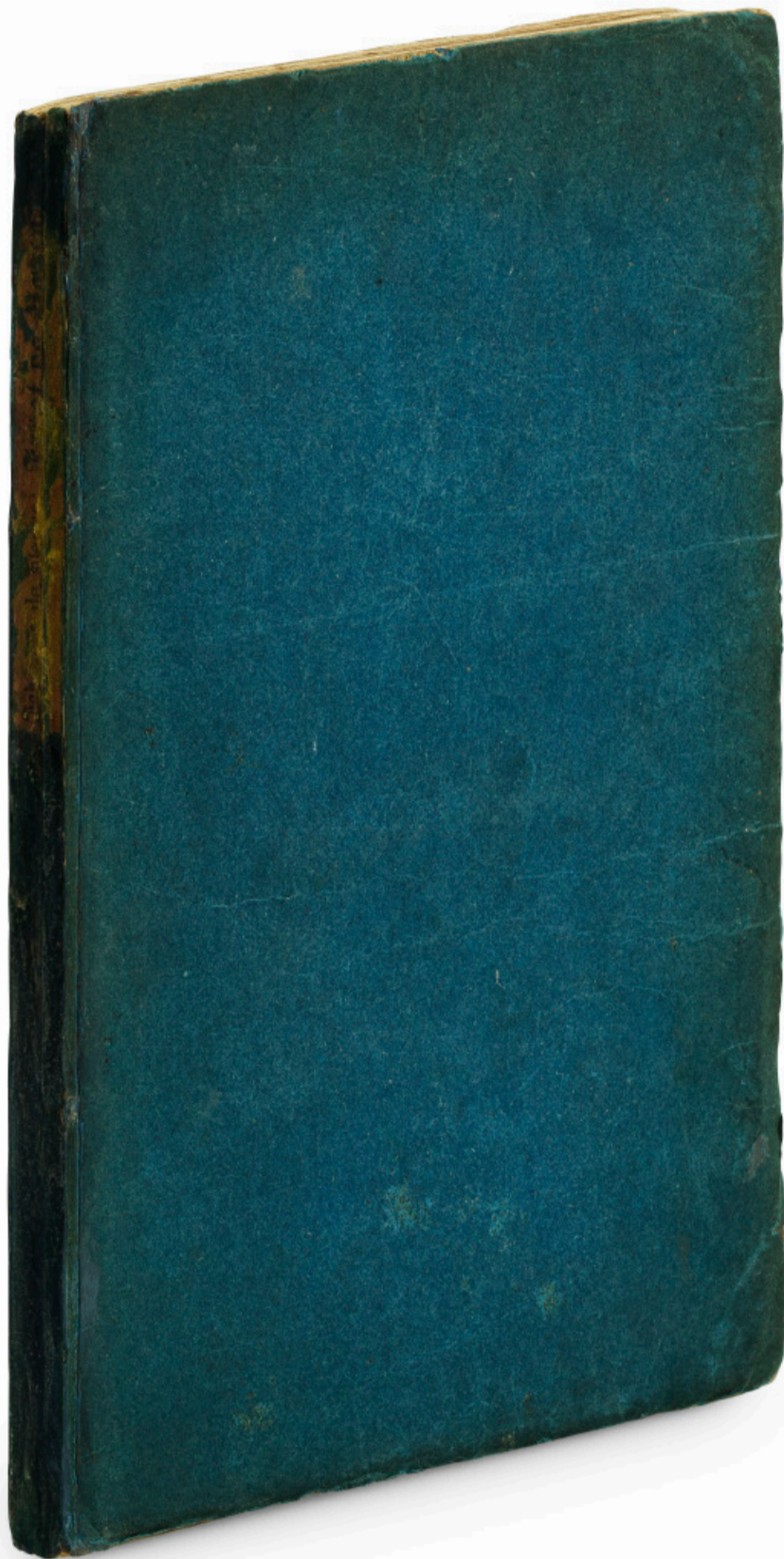
A splendid copy in the original binding, which is extremely rare.

The spines of the original Kierkegaard cardboard bindings are always just thin paper directly glued on the block, making them extremely fragile, and the original paper-labels are hardly every preserved.



Although *Fear and Trembling* is evidently printed in the same number of copies as almost all the other works by Kierkegaard (i.e. ca 525), this is one of the most difficult of his works to find in the first edition. Perhaps later research will show whether unsold copies were destroyed, which seems unlikely, however. We know that in July or August 1847, 321 copies of *Fear and Trembling* had been sold. What we also know is that it is highly sought-after by collectors and much less frequently on the market than most of Kierkegaard's other works.

It is very odd that not a single copy on special paper or in a gift-binding, presentation-copy or anything like that has been located or registered. For this title, a Kierkegaard-collector will have to make do with a "normal" copy. The present copy, in the original binding, and completely uncut, is the best copy we have come across over the last many decades.



VIII

Gjentagelsen / *Repetition*

Himmelstrup 53

REPETITION – not only the title of one of his most significant books, but also a key concept in the philosophy of Kierkegaard – was written during the same brief spell of feverish activity that also produced *Fear and Trembling*; the two books were even published on the same day.

“Say what you will, this question will play a very important role in modern philosophy, for repetition is a crucial expression for what “recollection” was to the Greeks. Just as they taught that all knowing is a recollecting, modern philosophy will teach that all life is a repetition.” (*Repetition*, p. 3 – translation by Hong), Kierkegaard states in the beginning of his treatise, anticipating the importance that his concept of Repetition is to have for modern philosophy.

Written in the narrative form of an experimental novel centered on two stories that are internally linked, Kierkegaard lets us understand what Repetition could be and what it is in his philosophy.

The first story portrays Repetition as something empty and trivial, whereas the second portrays it as an ethical category that is inextricably linked to religion. Repetition is that which makes it possible for man to become and to remain present in the present. Kierkegaard’s explanation of his key concept of Repetition is exhausted in the present work, but it also plays a significant role throughout his later works and is considered one of the key concepts in his philosophy.

The work is centered around the story of a young man, who has fallen in love with an innocent young girl to whom he has become engaged. But, finding himself unable to consummate the love because of poetic stirrings inside himself, he tries to understand what is going on inside him and whether or not he should break off the engagement. The elderly Constantin Constantius, one of Kierkegaard’s numerous pseudonyms, interferes with the emotions of our young man and begins to conduct speculative experiments with him that are meant to investigate whether a repetition (of the relationship with the girl, of the young man’s feelings, etc.) might be possible. At the end of the first part, the young man flees Copenhagen and leaves the girl, presumably at her wits’ end. Later, she marries someone else, and the young man transforms into the true poet that he could only be when unattached to the girl he loved.

It does not take much of an imagination to link this story to the Kierkegaard’s own wildly famous love story and failed engagement to Regine Olsen. It all begins in 1837, when Kierkegaard meets the lovely young girl Regine Olsen at a visit to the widowed Cathrine Rørdam. Three years later, in September 1840, after having corresponded frequently with her and visited her on numerous occasions, Kierkegaard decides to ask for her hand in marriage. She and her family accept, but the following day, Kierkegaard regrets his decision and ends up finally breaking off the engagement

in October 1841. Disregarding the scandal, the heartbreak (his own included), and the numerous pleas from family members and friends alike, Kierkegaard's tortured soul, still searching for God and for the meaning of faith, cannot continue living with the promise of marriage. Later the same month, he flees Copenhagen and the scandal surrounding the broken engagement. He leaves for Berlin, the first of his four stays there, clearly tortured by his decision, but also intent on not being able to go through with the engagement. As is evident from his posthumously published *Papers*, Kierkegaard's only way out of the relationship was to play a charming, but cold, villain, a charlatan, not betraying his inner thoughts and feelings.

Despite the brevity of the engagement, it has gone down in history as one of the most significant in the entire history of modern thought. It is a real-life Werther-story with the father of Existentialism as the main character, thus with the dumbfounding existentialist outcome that no-one could have foreseen. This exceedingly famous and difficult engagement became the introduction to one of the most influential authorships in the last two centuries.

"She was the reason for my authorship", Kierkegaard writes in his *Papers*, and there is no doubt that several of his most significant works are born out of the relationship with Regine – and its ending.

It is during his stay in Berlin, his first of four altogether, right after the rupture of the engagement, that he begins writing *Either-Or*, parts of which, like *Repetition*, can be read as an almost autobiographical rendering of his failed engagement. *Repetition*, more than any other work, lets us see how Kierkegaard came to be as an author through his tumultuous inner life during his engagement and the ending of it.

After a couple of years, Regine got engaged to someone else, whom she married in 1847. But

as is well known, Kierkegaard never married, and the impact of his engagement to Regine and what it made him understand – about himself, about religion, faith, the inner workings of the philosopher and the poet –, never lost its significance. It is evident from the many drafts of a letter that he sent to Regine, through her husband, in 1849 (which was returned to him, unopened) that he had never laid the matter to rest and that the relationship with Regine was still very much alive. He also states in his *Notebook 15* from 1849 "By the way, it is certainly the case that my relationship with her has been a very close, present study for me of what faith is. For I know better in this relationship how it is apparently the exact opposite of the foundational. That I have lasted in this relationship has been useful for me in relating to God as a believer."

In his *Notebook 15*, also known as *My Relationship with Her*, from 1849, Kierkegaard describes how, when he finally broke off the engagement and she tried to get him to stay, she had told him "that she would thank me her entire life for being allowed to stay with me, even if she were to live in a little cupboard" (SKS No. 16: 6). Thus, Kierkegaard had a little cupboard made, with no shelves in it. Here, he kept "everything that reminds me of her and will remind me of her. There is also a copy of the pseudonyms (i.e. the works that he wrote under a pseudonym); of these, there were always only two copies on vellum-paper, one for her and one for me." (SKS: Not. 15:6.).

Here we have it – the closest we get to this pivotal love affair from which grew one of the most important philosophical-religious authorships in the Western world.

In all, Kierkegaard wrote eight pseudonymous books, *Repetition* being one of them, all of which were printed in two copies each on vellum-paper and bound in special bindings, one for Regine, one for Kierkegaard himself. 24 years ago, three of these books surfaced, at an auction in 2002, namely

Either-Or, *Repetition*, and *Prefaces*, all being the copies Kierkegaard had bound for Regine. Before that, only one single copy of one of these eight titles for Kierkegaard himself or for Regine were known (namely Kierkegaard's own copy of *Either-Or*, which is in the Danish Royal Library). Seven of the books, Kierkegaard's own copies, were listed in the auction catalogue after his death, but apart from the mentioned copy of *Either-Or* in the Royal Library, the others had not been found.

The four known copies are all bound in very particular, beautiful, patterned bindings with flowers and gold, in either pink or white.

Like *Fear and Trembling*, there are no presentation-copies known to exist of *Repetition*.

For more on Regine, please see the section on her at the end of the catalogue (vol. II, p. 102).

Gjentagelsen.

Et Forsøg i den eksperimenterende Psychologi

af

Constantin Constantius.

Kjøbenhavn.

Taaes hos C. A. Reitzel.

Trykt i Bianco Lunos Bogtrykkeri.

1843.

19

*Gjentagelsen.
Et Forsøg i den eksperimenterende Psychologi
af Constantin Constantius.*

Kjøbenhavn, Reitzel, 1843.

Small 8vo. 157 pp. Splendidly bound in beautiful patterned pink moiré-paper covered with red and green floriated gilt branches. Rebacked in nearly matching paper. Blue silk end-papers. All edges gilt. Printed on thick vellum-paper. A splendid copy with light edgewear and absolutely minimal brownspotting.

Contemporary inscription to front fly-leaf stating that this is Kierkegaard's own copy and that it was bought at the auction after him, April 1856 (presumably in the hand of Herman H.J. Lynge).

Housed in a beautiful marbled paper box with red morocco spine. Spine with gilt lines and gilt gothic lettering stating title, the pseudonymous author name and that this is Kierkegaard's own copy printed on heavy vellum-paper.

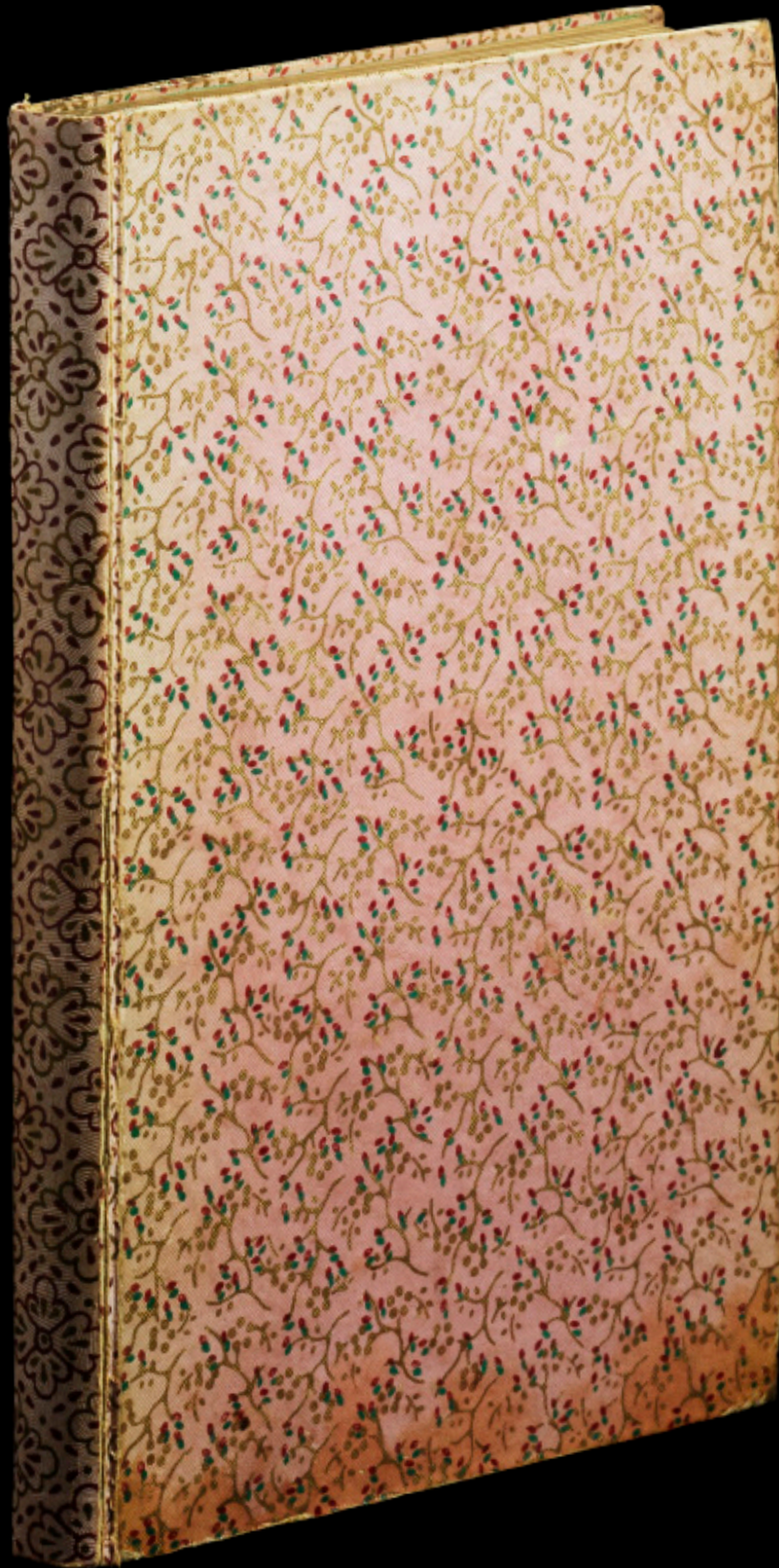
Kierkegaard's own copy, one of the two copies he had printed on special paper and specially bound, one for Regine, one for himself, with a correction in Kierkegaard's hand.

This is as close as one comes to the love story of Regine and Kierkegaard – this is Kierkegaard's own copy that he kept himself, from the love-set of the two copies of *Repetition* he had made, where the other was for Regine. One of the two copies of the book that he had made on special paper and bound in this particularly beautiful and romantic binding with gilding and flowers.

As mentioned in the introduction to *Repetition* above, Kierkegaard had his eight pseudonymous works made like this, one for Regine, one for himself. So far, only four of these have surfaced, Regine's copies of *Repetition*, *Prefaces*, and *Either-Or* (all three sold at auction in 2002), and Kierkegaard's own copy of *Either-Or* (which is in the Danish Royal Library). The other copies are unregistered, and the whereabouts unknown.

The present copy is presumably that described merely as "dainty w. gilt edges", no. 2125 from the auction catalogue, which Herman H.J. Lynge bought at the auction.

The correction is to be found on p. 80, where "legede" (played) has been changed to "levede" (lived). See Pap. IV B99.



Gjentagelsen.

Et Forsøg i den experimenterende Psychologi

af

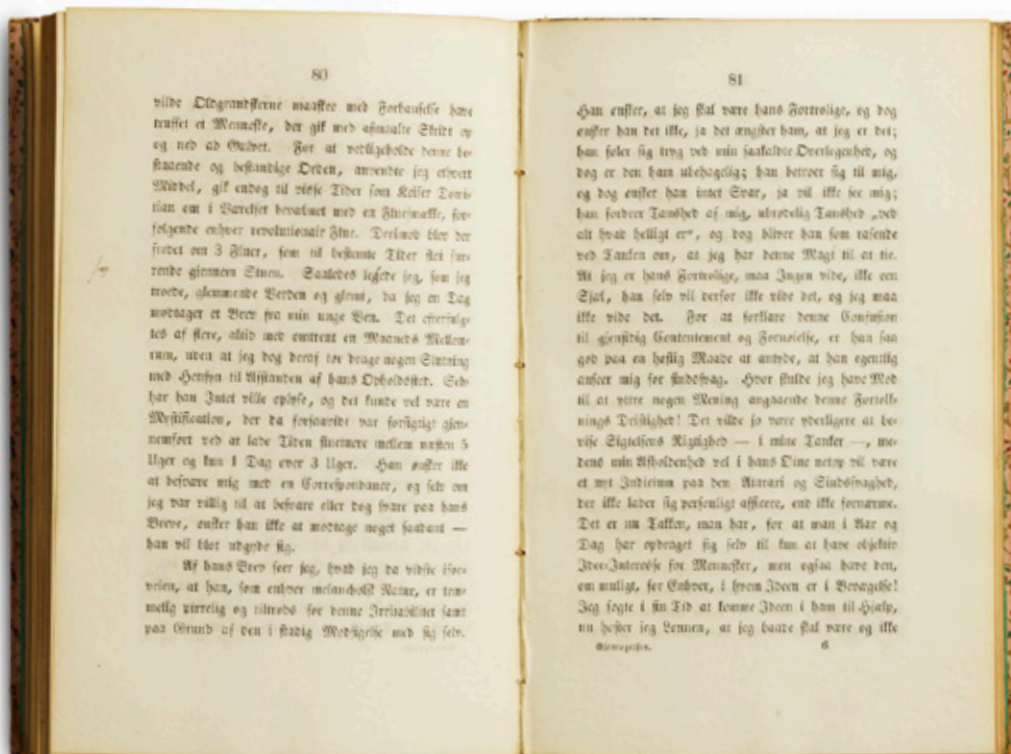
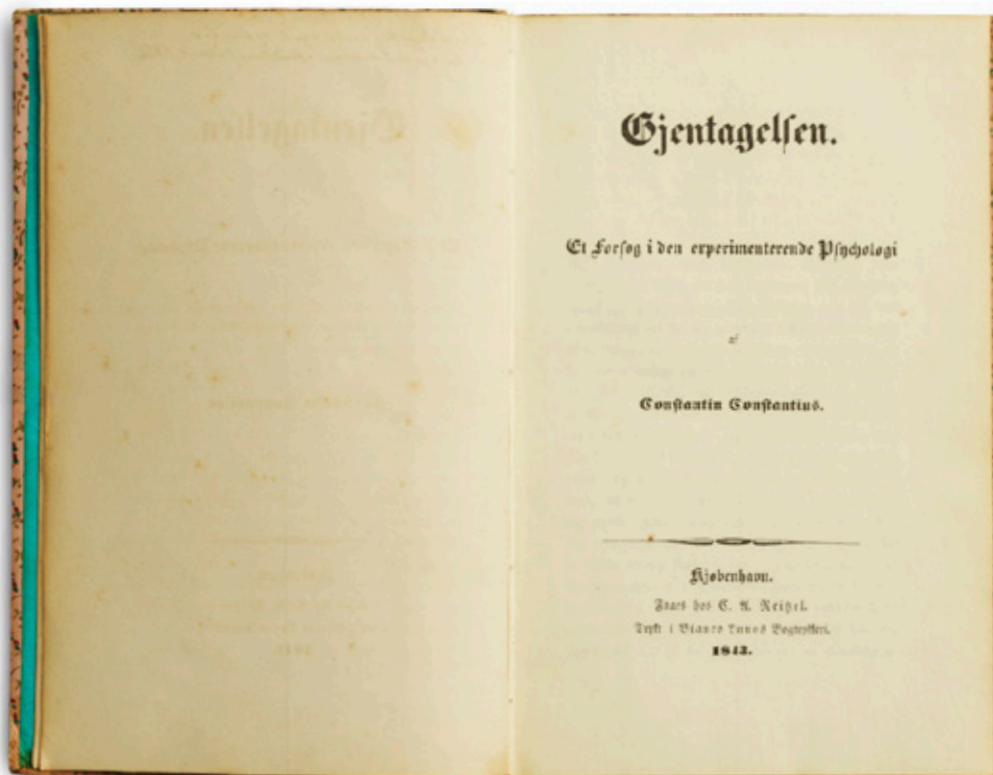
Constantin Constantius.

Kjøbenhavn.

Haars hos C. A. Reigel.

Drykt i Bianco Lunos Bogtrykkeri.

1843.



20

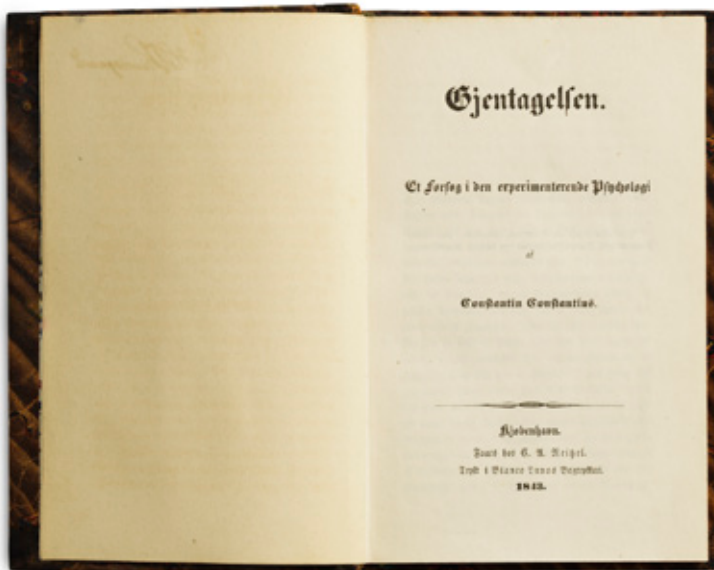
*Gjentagelsen.
Et Forsøg i den eksperimenterende Psychologi
af Constantin Constantius.*

Kjøbenhavn, Reitzel, 1843.

Small 8vo. 157 pp. Beautiful contemporary half calf with richly gilt spine. A splendid copy with almost no wear and virtually no brownspotting. A remarkably lovely, clean, and fresh copy.

With the ownership signature of H.P. Kierkegaard to front fly-leaf.

A splendid copy of the first edition, which has belonged to Kierkegaard's disabled cousin, who was a great source of inspiration to him.



The relationship between the two cousins was very touching, and they both benefited greatly from each other. Søren drew inspiration from his cousin, who was lame and unable to walk, and he cared a great deal for him. Hans Peter was one of the very few who had a standing invitation to visit Søren. He felt that his cousin might lead a truer and more meaningful life than most other people, who have not had to face the same hardships.

Hans Peter, on the other hand, was greatly comforted by his famous cousin and his edifying writings. Søren helped him feel that, despite his hardships, his life was not wasted – he helped him believe in God.

For further reading on the touching relationship between the two cousins, please see the Index of Personal Names, under Hans Peter Kierkegaard.



21

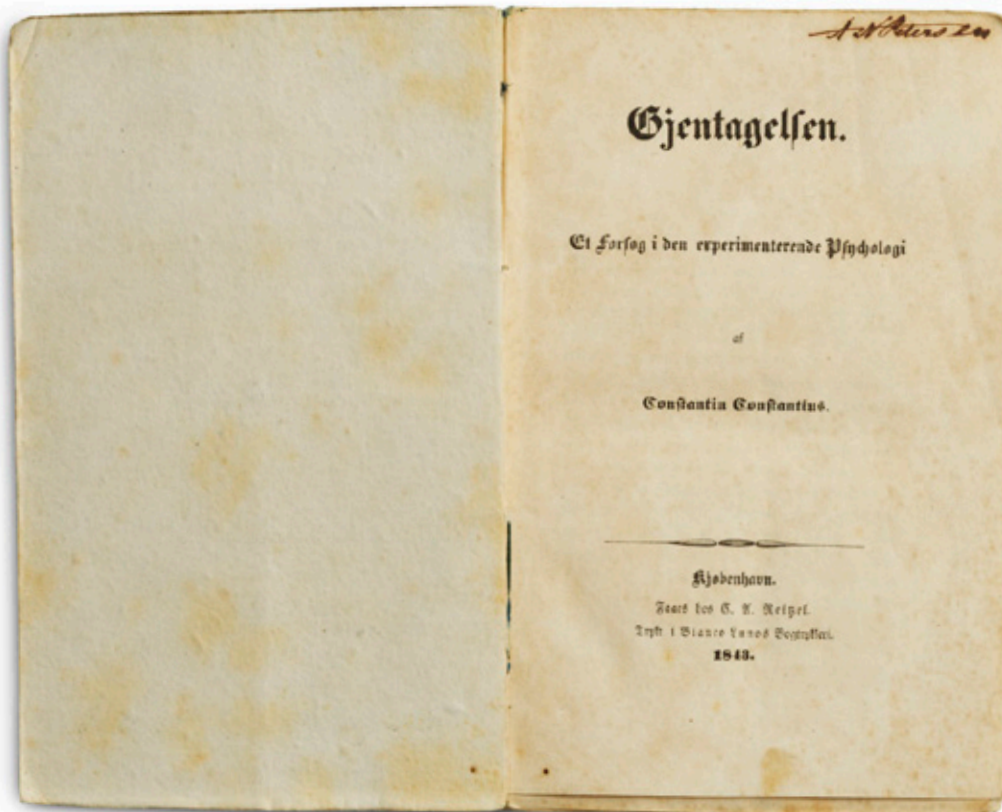
*Gjentagelsen.
Et Forsøg i den eksperimenterende Psychologi
af Constantin Constantius.*

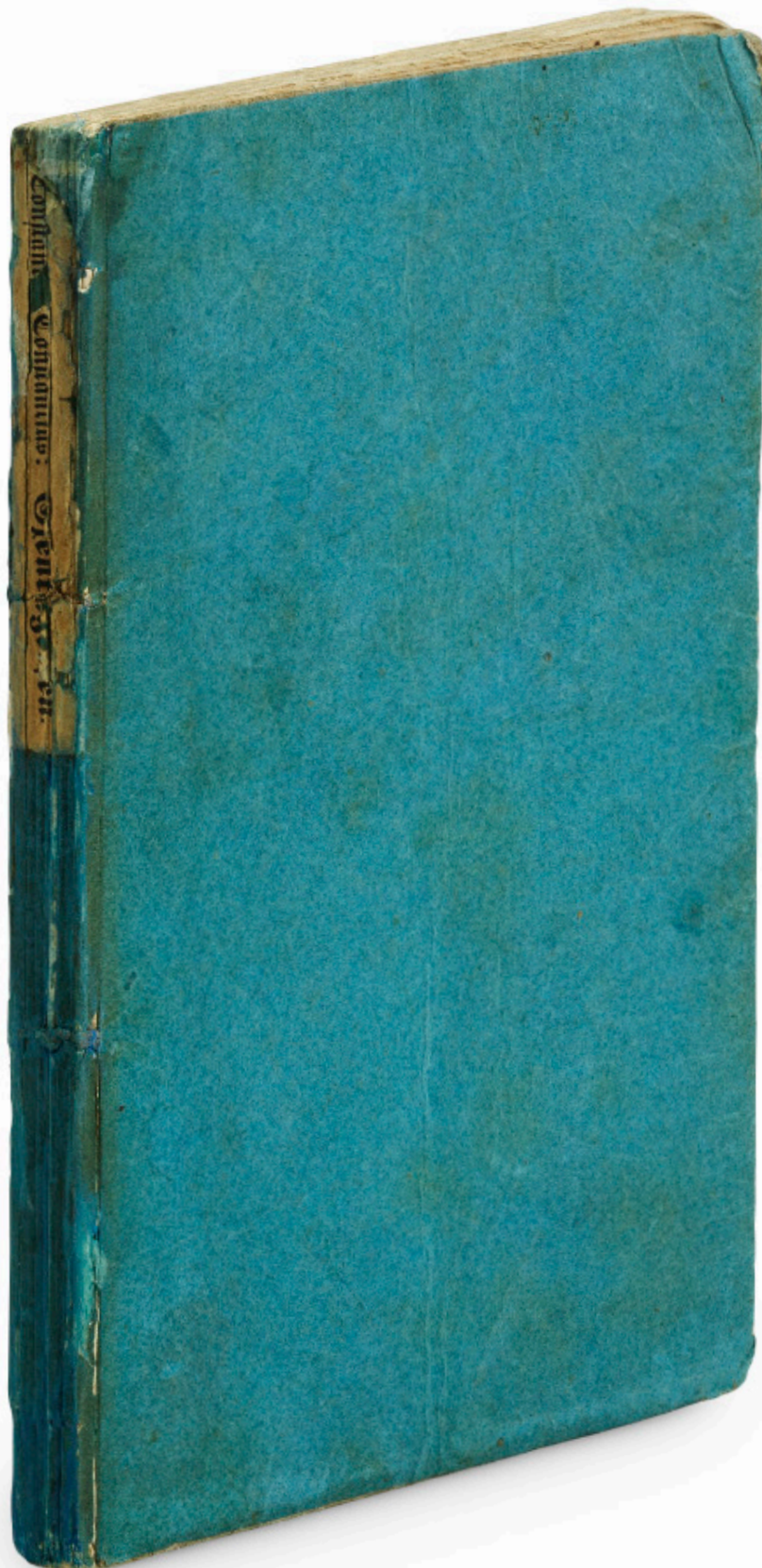
Kjøbenhavn, Reitzel, 1843.

Small 8vo. 157 pp. Original blue cardboard-binding. The spine has been restored, but it has the original printed paper title-label partly preserved. Hinges are a bit weak, and there is some edgewear. Browning and brownspotting, but not more than usual. Completely uncut.

Housed in a nice custom-made half lather box in pastiche style with richly gilt spine.

The first edition in the very rare original blue binding with most of the original printed title-label preserved.





IX

Philosophiske Smuler / *Philosophical Fragments*

Himmelstrup 62

FIRST EDITION of *Philosophical Fragments*, which by many is considered Kierkegaard's actual religious-philosophical main work. It is the first book written under the important pseudonym Johannes Climacus, and it is here that Kierkegaard unfolds the tension between philosophy and religion in an attempt to find a historical onset for eternal consciousness, opposing the ideological thought inherited by Plato, Aristotle and Hegel.

Through Climacus, Kierkegaard contrasts the paradoxes of Christianity with Greek and modern philosophical thinking. 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.

It is in *Philosophical Fragments* that Kierkegaard's polemic against the philosophy of Hegel becomes most obvious, portraying clearly for the first time how the salvation of man can only be found through the paradoxical inversion of the rational values of speculative philosophy and through the "leap of faith" in the crucified Christ. It is here that we have the very root of Existentialism.

In his preface, Kierkegaard hints at a possible "sequel [to *Philosophical Fragments*] in 17 pieces"; this sequel was published in 1846, namely as the 600 pages long *Concluding Unscientific Postscript to the Philosophical Fragments* (which is 83 pages long...).

Only one single presentation-copy of *Philosophical Fragments* is known to exist (see no. 22 below).

Philosophiske Smuler

eller

En Smule Philosophi.

Af

Johannes Climacus.

Udgivet

af

S. Kierkegaard.

Kan der gives et historisk Udgangspunkt for en evig Bevidsthed; hvorledes kan et saadant interessere mere end historisk; kan man bygge en evig Saelighed paa en historisk Viden?



22

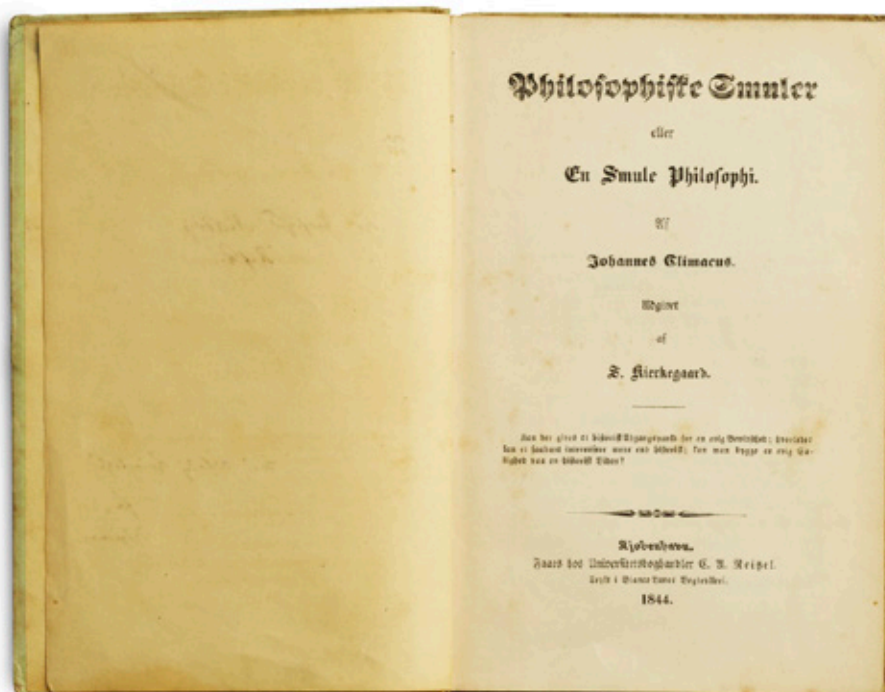
Philosophiske Smuler eller en Smule Philosophi. Af Johannes Climacus. Udgivet af S. Kierkegaard.

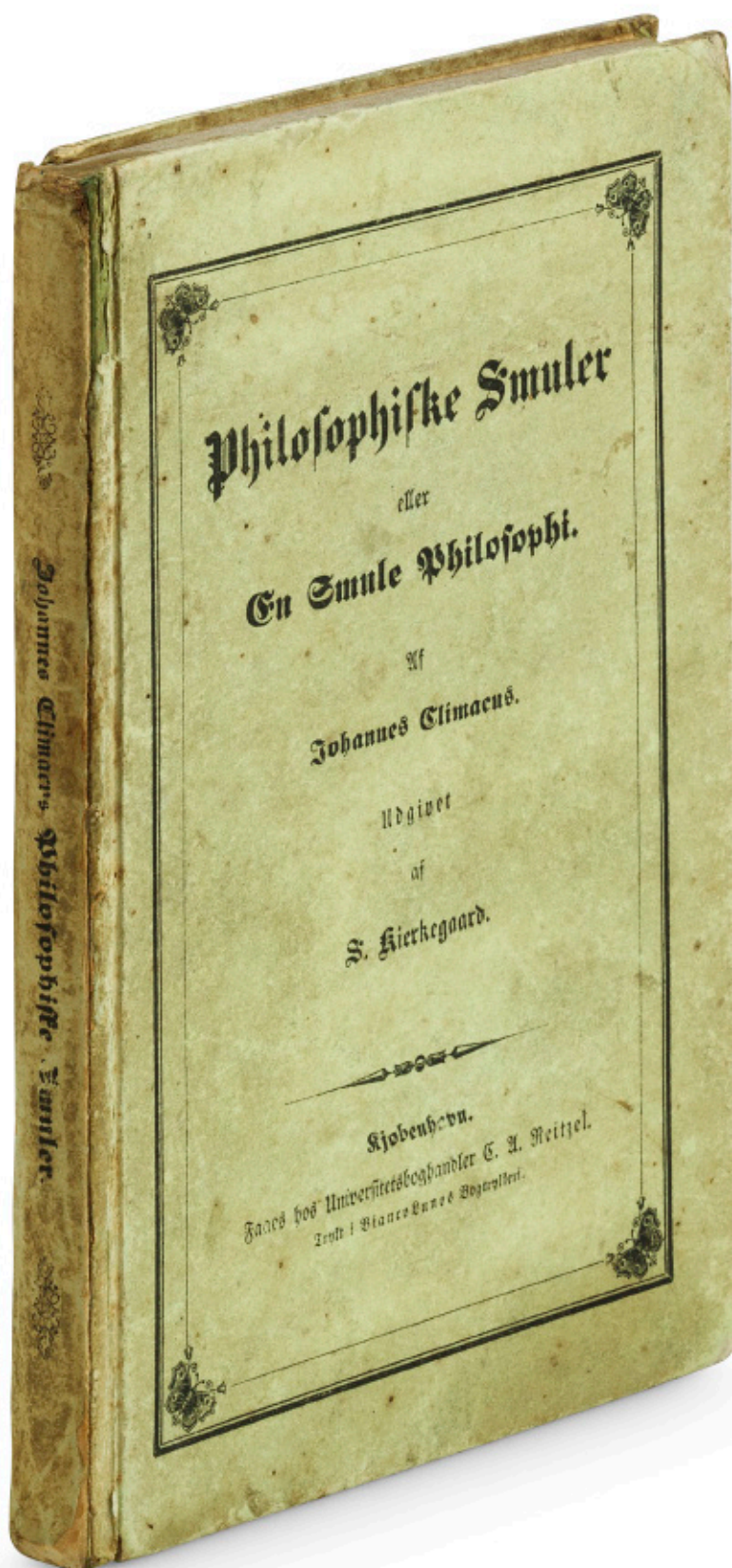
Kjøbenhavn, Reitzel, 1844.

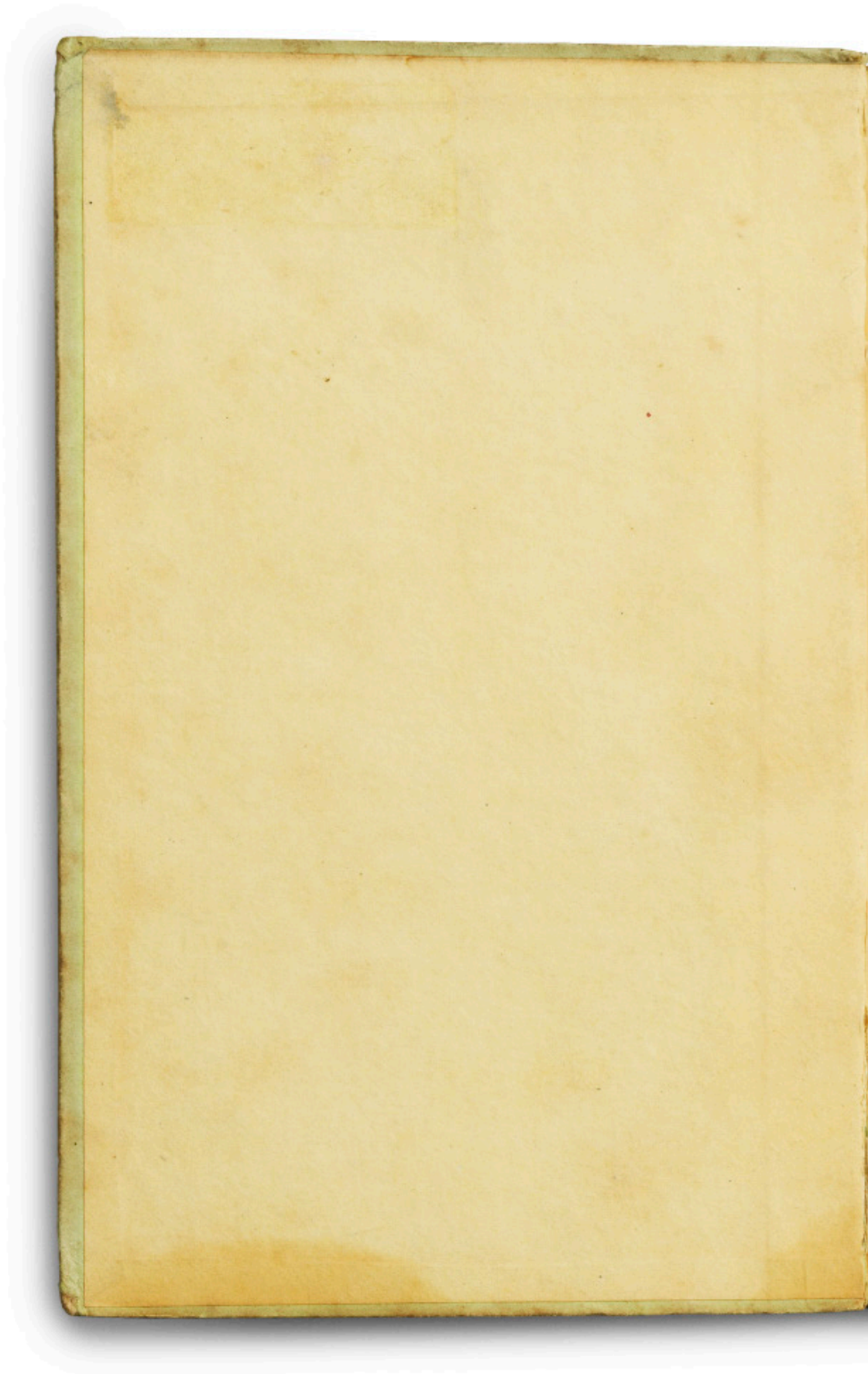
Small 8vo. 164 pp. In the original printed light greenish/yellowish cardboard-binding with the text of the title-page repeated inside a frame to front board, printed author and title to spine, and the printing year within the same repeated frame to the back board. Spine neatly restored, preserving all of the original printing. Front board a bit brownspotted and soiled, spine darkened, and back board lightly soiled. Corners a bit worn. Although not completely fresh, the original binding is still very well preserved, fine and tight. Internally very fine and clean. All edges gilt. Printed on fine, heavy paper.

The only known presentation-copy of *Philosophical Fragments*, being a presentation-copy from Kierkegaard to the famous Danish philologist and politician Johan Nicolai Madvig.

Inscribed to verso of front free end-paper: "Til / Hr Professor Madvig / R af D. / Med ærbødig Høiagtelse / fra / Udgiveren." (i.e. For / Mr. Professor Madvig / R af D (i.e. Ridder (Knight) of Dannebrog) / With respectful Reverence / from / the Publisher).







Ni

fr Professor Madvig
Raf. A.

med et stort Forsyge
fr
W. J. J. J.

23

Philosophiske Smuler eller en Smule Philosophi. Af Johannes Climacus. Udgivet af S. Kierkegaard.

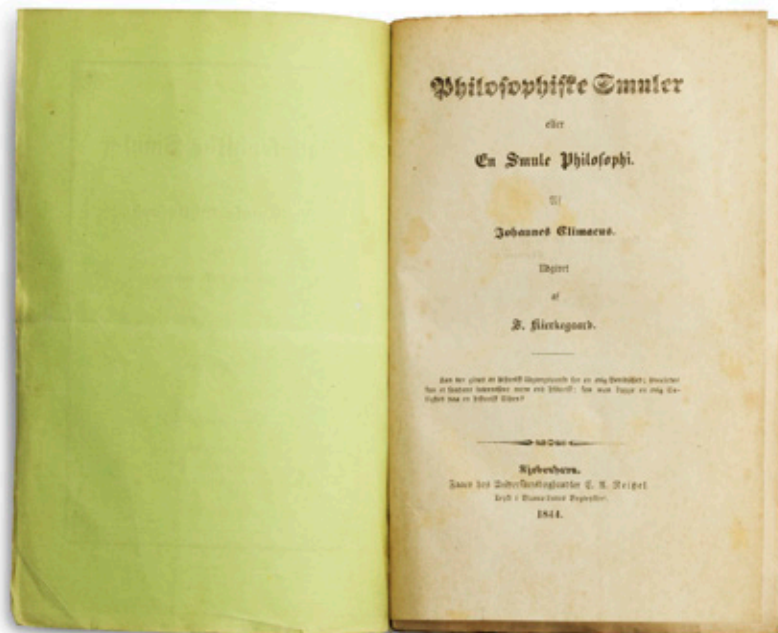
Kjøbenhavn, Reitzel, 1844.

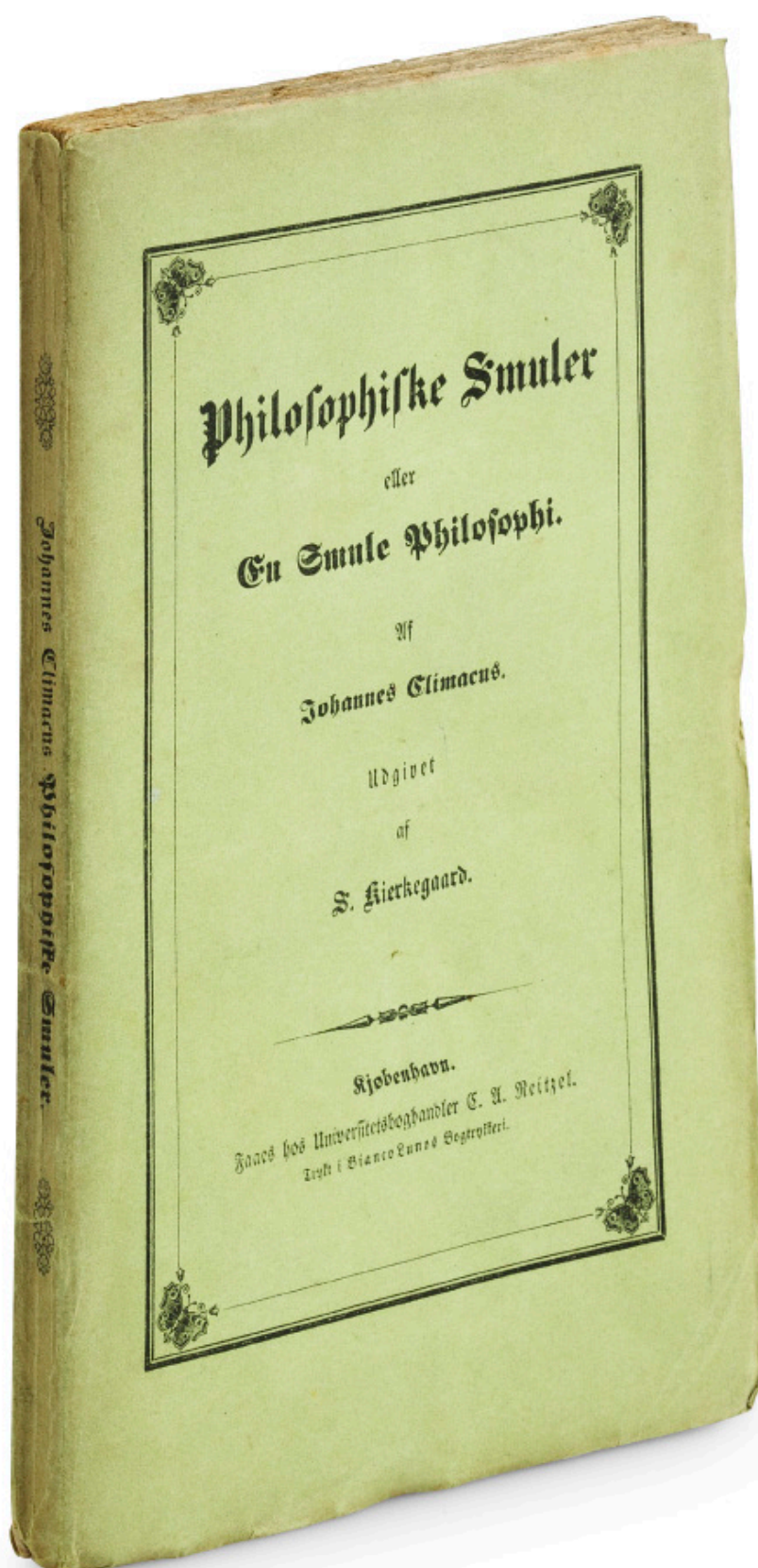
Small 8vo. 164 pp. Completely uncut in the original printed light green wrappers with the text of the title-page repeated inside a frame to front board, printed author and title to spine, and the printing year within the same repeated frame to the back board. An almost untouched copy with just a tiny crease to the front wrapper and a tiny little nick to lower capital at back hinge. A bit of brownspotting due to the quality of the paper.

Housed in an elegant green half morocco box with gilt lines and Gothic gilt lettering to spine. Green marbled paper boards and gilt super ex libris to front board (Anker Kysters Eftf. And gilt by Hagel Olsen).

A truly remarkable copy in completely original condition, in the fragile original wrappers, virtually untouched.

We have seen copies in the original wrappers before, but never in this state. This is a truly amazing survival. In uncut state, the work is a lot larger than regular copies – more than a cm taller and also significantly wider.





X

Begrebet Angest / *The Concept of Anxiety [or Dread]*

Himmelstrup 62

THIS CLASSIC OF EXISTENTIALISM, which introduced the notion of “Angst” (anxiety) in philosophy was published a mere four days after *Philosophical Fragments*.

If he had written nothing else, *The Concept of Anxiety* alone would have cemented Kierkegaard as one of the most important thinkers since antiquity. Nowhere else can one find an account of the concept of anxiety that comes close in importance to the one Kierkegaard gives in the present work. Using the Fall in the Garden of Eden as the foundation of the analysis, he succeeds in describing what no-one has been able to before or since.

“Long before modern psychology had entered puberty, Kierkegaard unfurled advanced psychological concepts that in many senses were Freudian before Freud was around. In his primary psychological work, *The Concept of Anxiety*, he presents his detailed analyses of the relationship of anxiety to phenomena such as freedom, sexuality, original sin, and history.” (The Søren Kierkegaard Research Centre).

Being one of his most important and influential philosophical works, *The Concept of Anxiety* is essential to all later existentialist writers. It was arguably this work that more than any other influenced Existentialism.

The work bears a printed dedication to his beloved Poul Martin Møller, one of the most beautiful

and moving dedications in a philosophical work. Poul Martin Møller was his philosophy professor, but more than that he was a moral mentor and one of a few people that Kierkegaard truly admired and cared for. Poul Martin Møller died in 1838, leaving almost no published works behind; he is the only person outside of Kierkegaard’s immediate family (here including Regine), who had been honoured with a printed dedication in any of his books.

Apart from the title *Sixteen Upbuilding Discourses* (the amputated *Eighteen Upbuilding Discourses* – without the two that were quickly sold out), *The Concept of Anxiety* is by far the scarcest of Kierkegaard’s works – “The Concept of Anxiety was only printed in 250 copies!” (Textspejle, p. 58, translated from Danish), which is ca half of most of the other works. It is, interestingly, the only one of the pseudonymous writings from the period that was reprinted, despite the poor sales numbers of the first issue.

In the summer of 1847, when Reitzel buys the remainders of the first issue, a mere 165 copies of what is arguably now considered Kierkegaard’s most important work had been sold. At the beginning of the summer of 1855, the last 85 copies had finally been sold, and amid the tumultuous time of the “Church Fight” (see XXXII below), Kierkegaard had agreed with Reitzel to a reprint of the work, now in an issue of 500 copies.

The Concept of Anxiety is one of the only interesting reprints of a work by Kierkegaard, not least due to the timing of its appearance.

The printers, Bianco Lunos, had finished the printing of the second issue on August 16, 1855, and the book appeared on August 20th, a mere two and a half months before Kierkegaard died.

From the age of 37 till ca 41 (1850-54), Kierkegaard did not publish any substantial books. He seems to have focused on writing his journals and only published a few smaller pieces, mostly discourses. In other words, he is not very publicly visible during this period. That is, until he begins publishing his famously controversial periodical *The Moment*. Along with articles in the paper *The Fatherland*, this becomes the beginning of his fight against the established Church, the so-called "Church fight".

After Martensen in his eulogy over his predecessor Bishop Mynster had called Mynster a testament of truth for Christianity and a "martyr" (in Danish "Blodvidne"), Kierkegaard cannot hold his tongue and embarks on a fierce attack upon the Danish Church. With his newspaper-piece on December 1854, he declares war, and his merciless siege

fire lasts for almost a year, right up until his death in November 1855. Beginning with a showdown with Bishop Martensen and that which Myster represented, Kierkegaard's attack quickly transforms into a hateful war upon priesthood and the established Danish Church in general. A war from which the Danish Church would late recover. It is amid this very public fight that the second issue of *The Concept of Anxiety* appears, in twice as large a number as the famously scarce first issue.

The Concept of Anxiety is not only notorious for its pivotal importance in the history of philosophy and for essentially being the theoretical foundation of Existentialism; among Kierkegaard collectors and bibliophiles in general, it is also notorious for its scarcity, having been printed in a mere ca 250 copies.

Furthermore, like *Fear and Trembling*, not a single presentation-copy of the work is known to exist, nor had any copy printed on special paper ever been discovered (until now – see 24a). A single copy of the work is listed in the auction catalogue of Kierkegaard's books sold after he died. But the whereabouts of this copy is unknown (possibly until now).

24

*Begrebet Angest. En simpel psychologisk=paapegende
Overveielse i Retning af det dogmatiske Problem om
Arvesynden. Af Vigilius Hafniensis.*

Kjøbenhavn, Reitzel, 1844.

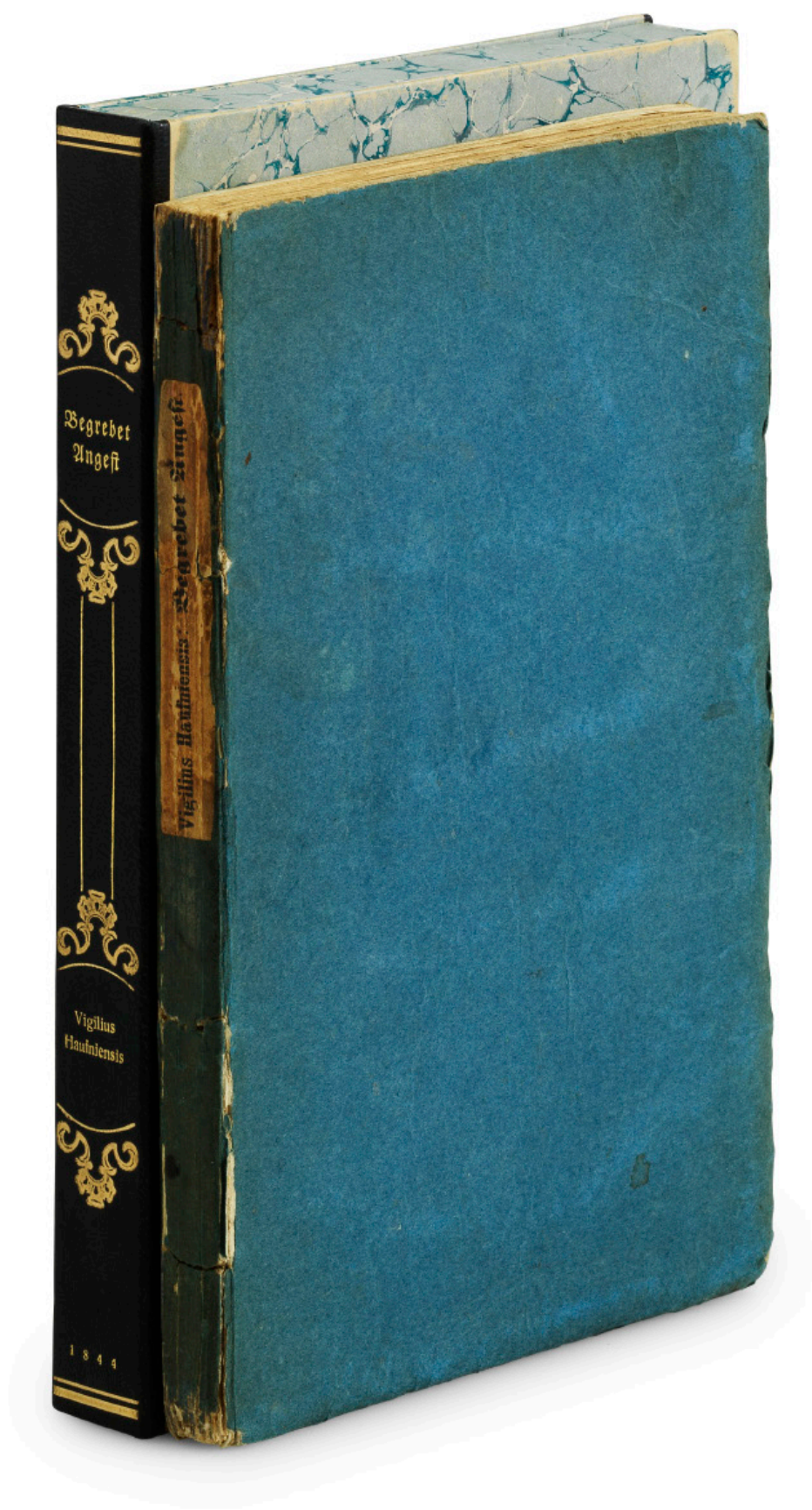
8vo. (8), 184 pp. Completely uncut in the original blue paper-binding with the original printed paper title-label to spine. Spine lacking very small portions of the paper, but 95% intact. Part of the paper label has been carefully glued back on, preserving the printed lettering in its entirety. Minor wear to edges of boards. Blank top part of title-page professionally restored, far from touching lettering. A small damp stain to blank upper margin of the last leaves, far from affecting text. A bit of brownspotting throughout, but less than usual. A splendid copy.

With the book-plate of Jørgen Bertelsen to inside of front board and pencil annotations describing the rarity of the work. Housed in a beautiful marbled paper box with richly gilt black morocco spine in mid 19th century style. Gilt super ex libris to front board of box (box made by Anker Kysters Efterf. and gilt by Hagel Olsen).

A truly magnificent copy of the first edition of this scarce Kierkegaard-title, in original condition with the original printed title-label preserved.

It is amazing to find this exceedingly rare book in original state like here. Only very few copies are left in the original binding. We have only seen it once before.

As has been explained in some of the descriptions above, the spines of the original Kierkegaard cardboard bindings are always just thin paper directly glued on the block, making them extremely fragile. If one finds these original bindings, the spines are almost always more or less disintegrated. The present copy is a rare exception that furthermore has the original title-label, which is of the utmost scarcity.



2000, x

The rarest of Kierkegaard's works.



166000

Meget sjældent.

Orig. udg. kun trykt i 250 Ex.

Kassette: udført af

Rigmor Birkedal Kragh

København. 1966.

Begrebet Angest.

En simpel psychologisk = paapegende Overveielse

i Retning af det dogmatiske Problem
om Arvesynden

af

Vigilius Haufniensis.

Kjøbenhavn.

Faaes hos Universitetsboghandler C. M. Reitzel.
Trykt i Bianco Lunos Bogtrykkeri.

1844.

24a

*Begrebet Angest. En simpel psykologisk=paapegende
Overveielse i Retning af det dogmatiske Problem om
Arvesynden. Af Vigilius Hafniensis.*

Kjøbenhavn, Reitzel, 1844.

8vo. (8), 184 pp. Bound in a black glittered full paper binding mimicking Kierkegaard's gift-bindings. With Gothic gilt lettering and printing year to spine. Top edge gilt, otherwise uncut. Bound by Anker Kyster's Eftf. 1958, more specifically Bent Andree, with his name in pencil under the book-binder stamp on front free end-paper. A bit of wear to extremities. One leaf loose.

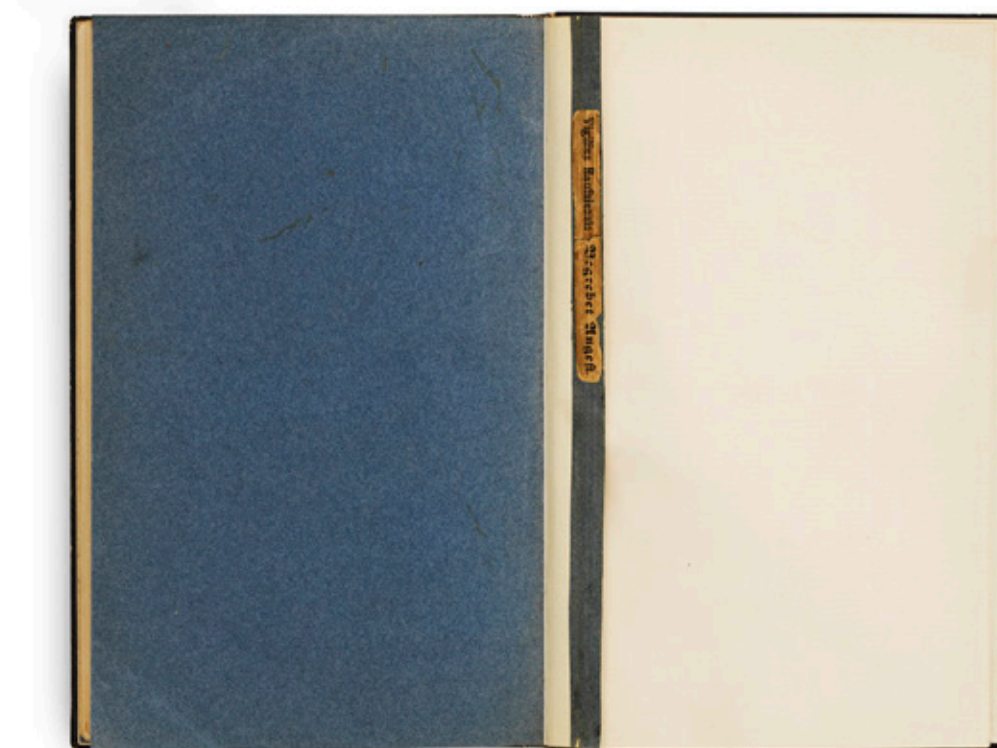
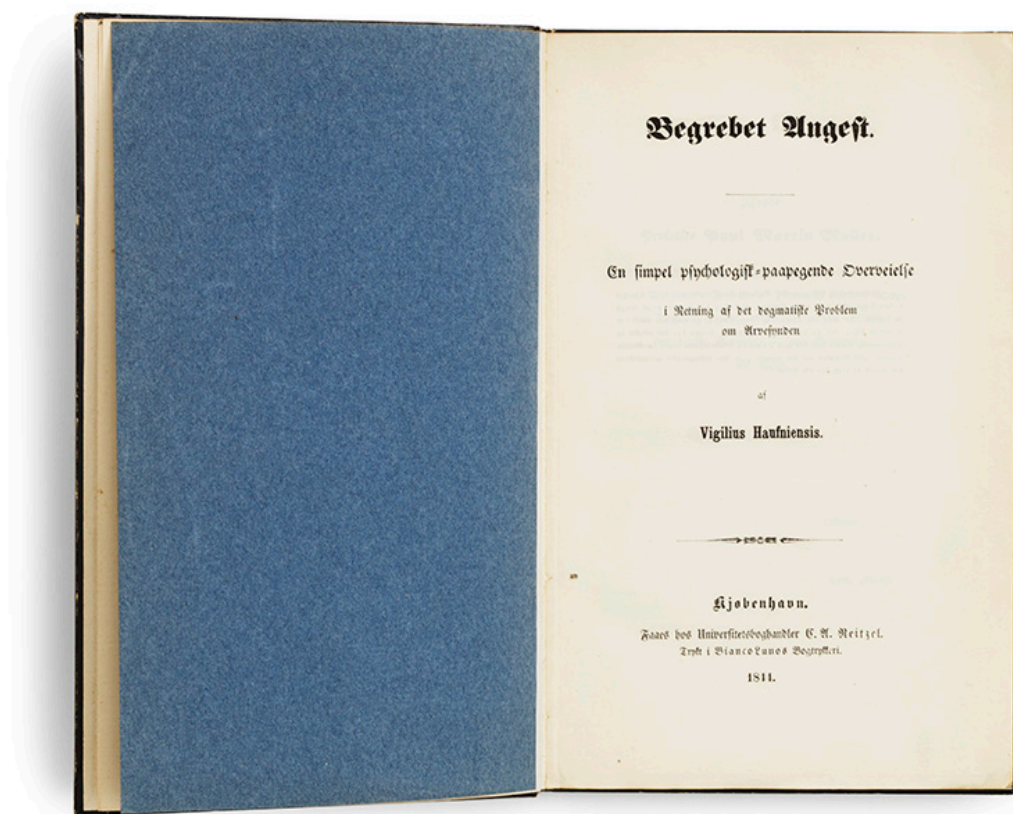
The copy is a most curious one. It was been washed and restored and then bound by one of Denmark's best bookbinders of all time, clearly under specific instructions to both keep it original, but to also reflect the typical bindings Kierkegaard had made.

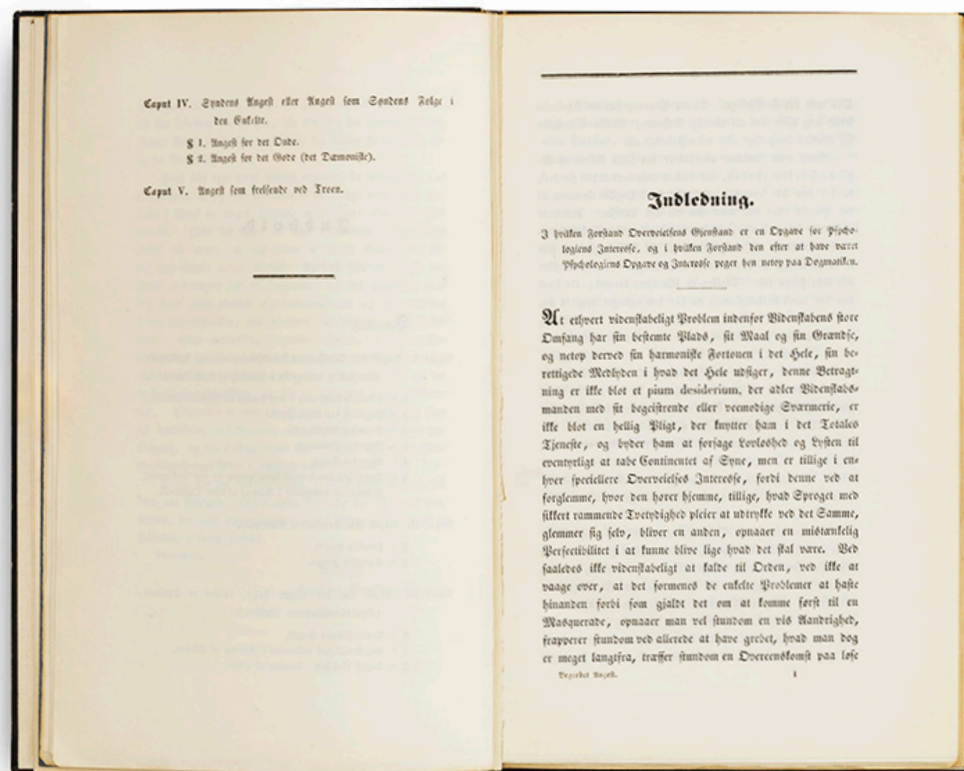
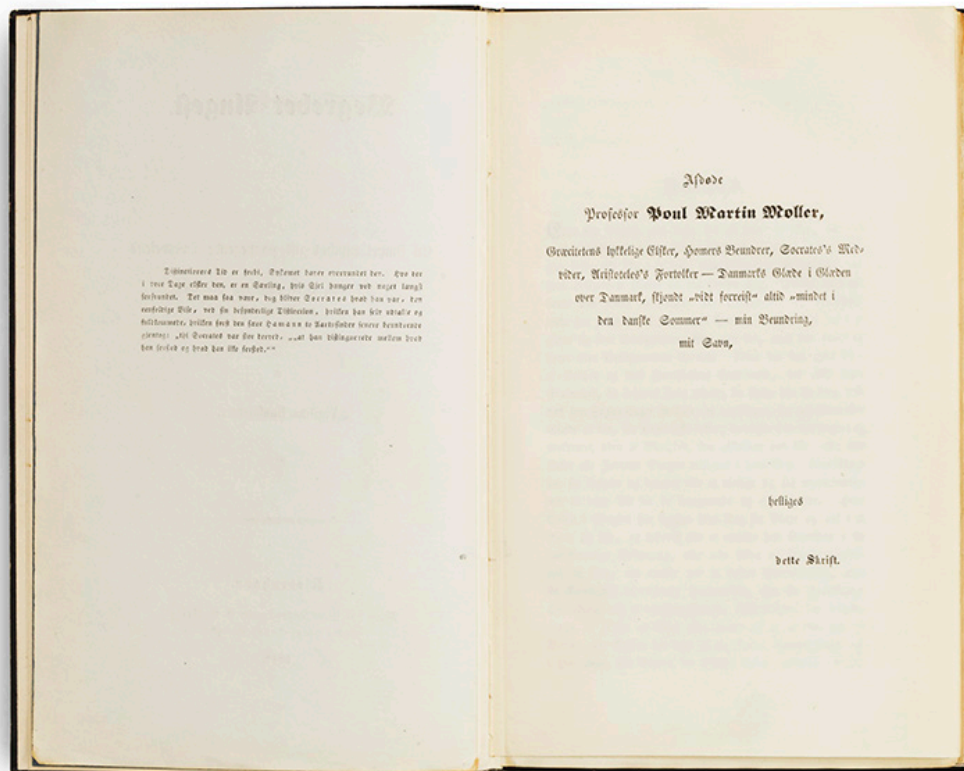
The copy is on fine, bright white vellum-paper (!), uncut, and bound with the original back-strip with the original printed title-label, preserving all of the printed text and with blank blue wrappers of the exact same paper as the back-strip. To our knowledge, *The Concept of Anxiety* did not appear in blue blank wrappers. It did, however, appear in the characteristic blue paper binding (see no. 24 above). The wrappers here bound in, however, do not match this paper exactly.

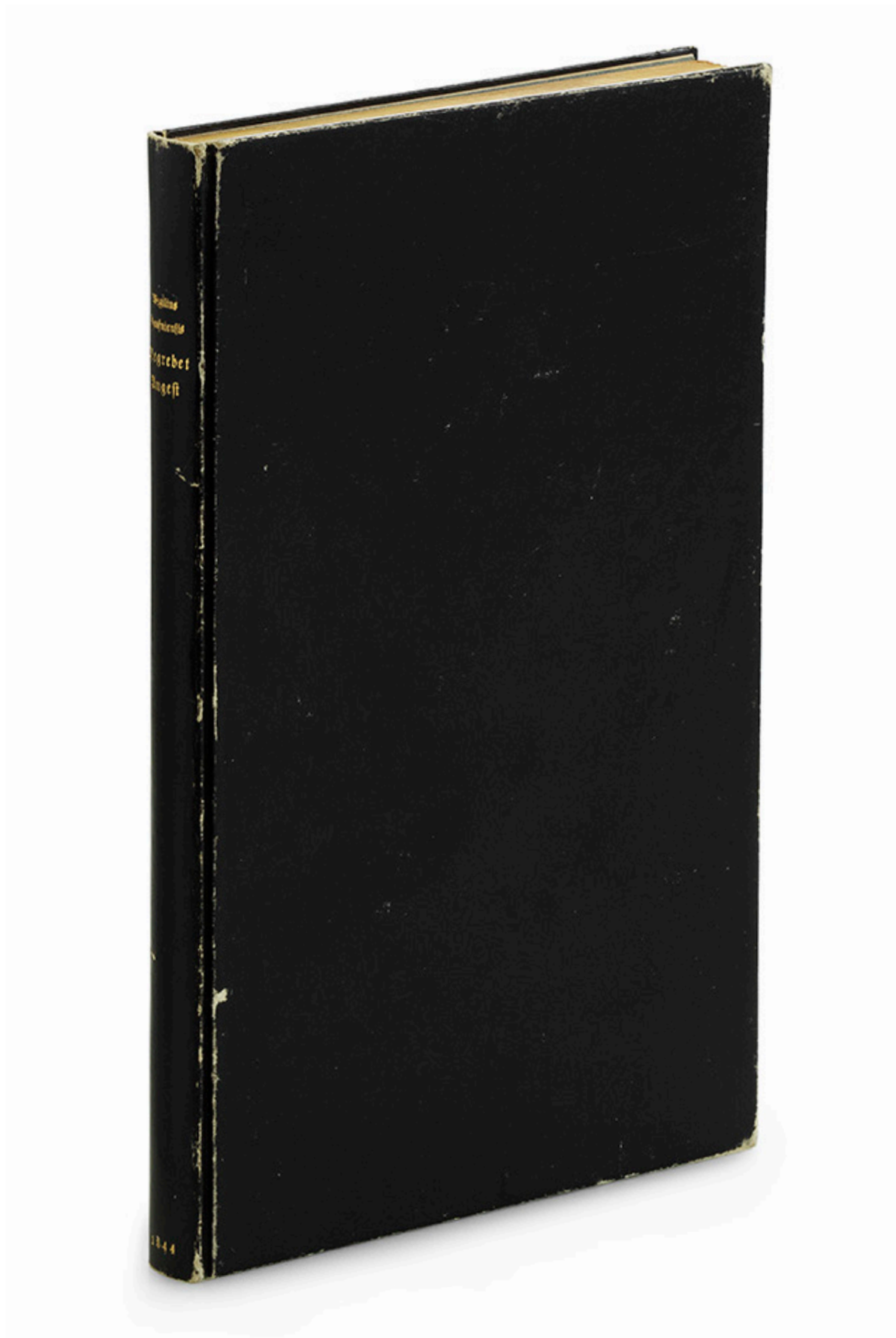
The only known copy of Kierkegaard's *Concept of Anxiety* printed on fine paper.

As stated in the introduction, not a single presentation-copy of the work is known to exist, no copy on special paper has been registered, and merely a single copy of the work is listed in the auction catalogue of Kierkegaard's books sold after he died (the whereabouts of this copy unknown). This could possibly be the hitherto unlocated copy from Kierkegaard's own collection. Or it could be a copy he gave away, the only one to have ever surfaced. It is undoubtedly one or the other, seeing that it is on special vellum-paper, on which Kierkegaard only had copies made for himself, for presentation, or for Regine.

There could be several explanations for the mystery of the bound in wrappers: 1) they are new wrappers made to match the original spine with the original printed title-label; 2) they are the original blue paper taken off the original cardboard-boards in order to bind them in a binding that mimics a Kierkegaard-presentation-binding; 3) they are unknown original wrappers, not previously registered for *The Concept of Anxiety*.







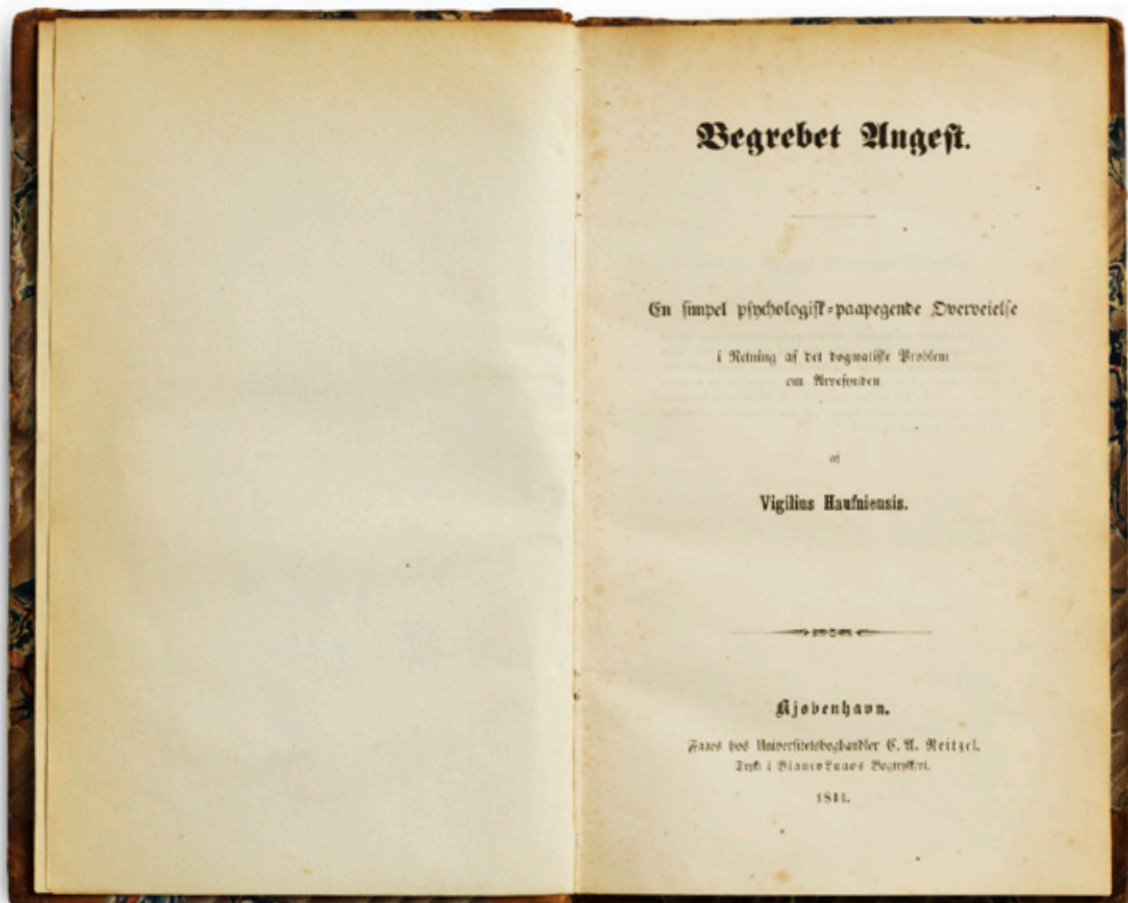
25

*Begrebet Angest. En simpel psykologisk=paapegende
Overveielse i Retning af det dogmatiske Problem om
Arvesynden. Af Vigilius Hafniensis.*

Kjøbenhavn, Reitzel, 1844.

8vo. (8), 184 pp. Lovely contemporary brown half calf with richly gilt spine. Light wear to hinges, capitals, and corners, but overall very nice. First leaves with a bit of brownspotting, but also internally unusually nice.

An absolutely lovely copy in contemporary binding of this notoriously rare first edition.





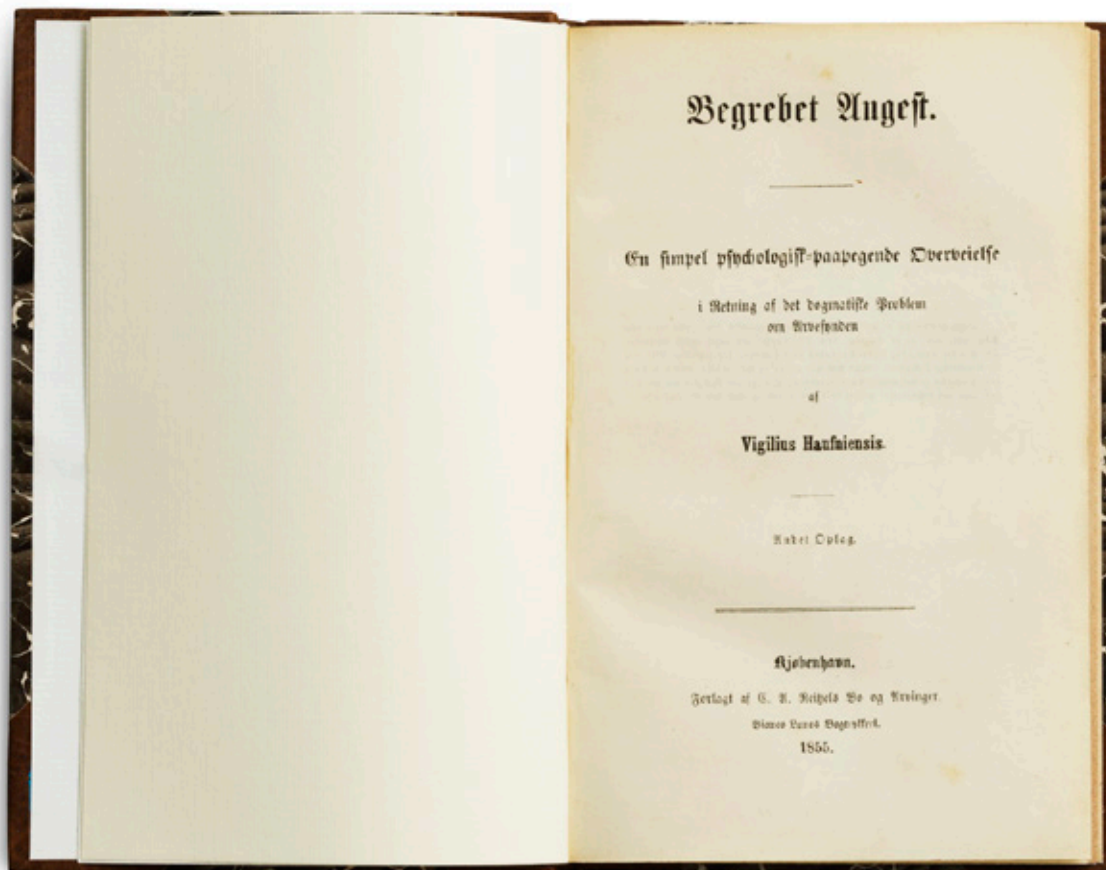
26

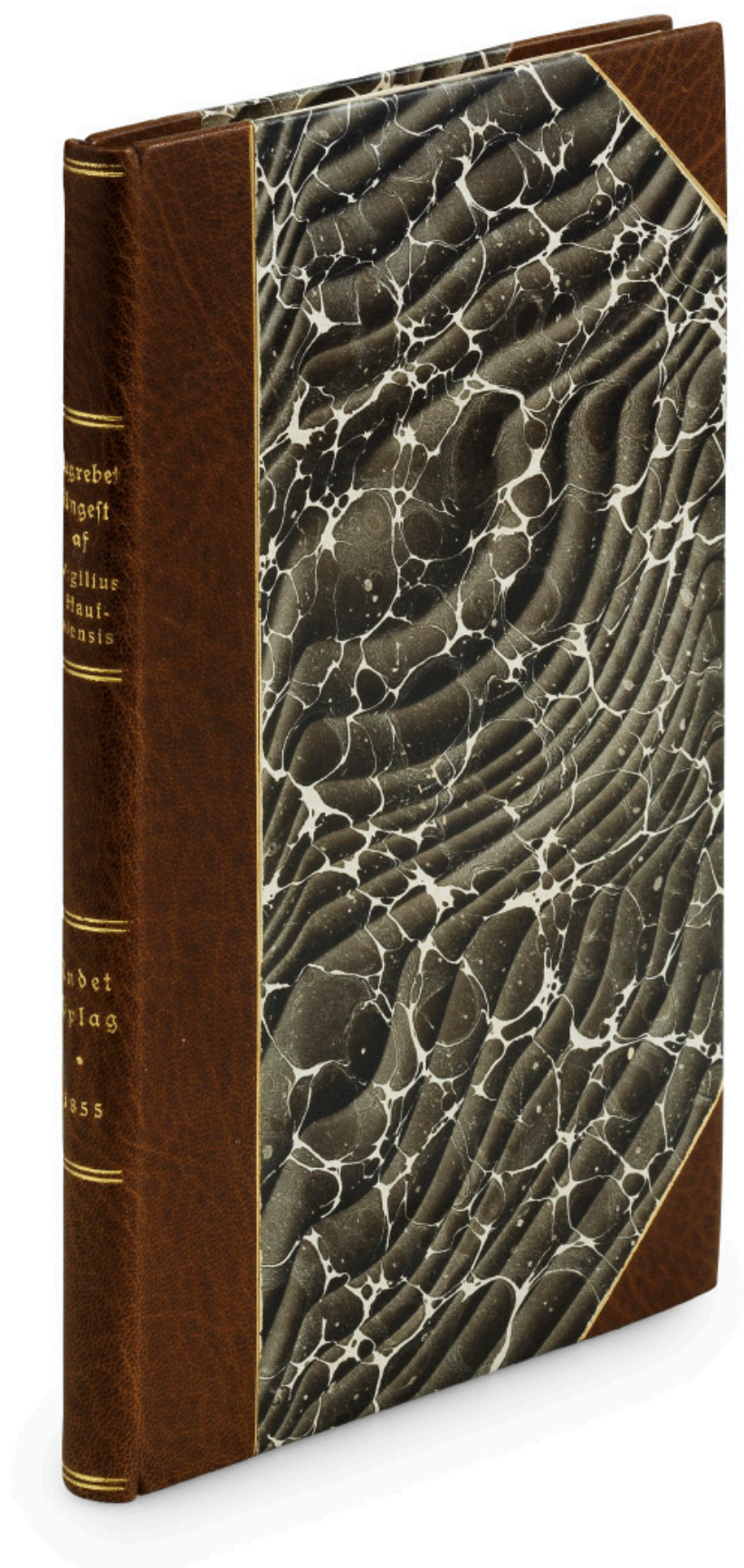
*Begrebet Angest. En simpel psykologisk=paapegende
Overveielse i Retning af det dogmatiske Problem om
Arvesynden. Af Vigilius Hafniensis. Andet Oplag.*

Kjøbenhavn, Reitzel, 1855.

8vo. (8), 172 pp. Bound in a beautiful later brown half Morocco binding with double gilt lines and gilt Gothic lettering to spine. Single gilt lines to boards. Gilt super ex libris to inside of front board. Occasional pencil- and red crayon-underlinings. Otherwise internally very nice. A beautiful copy.

The surprisingly rare second issue, which although published in 500 copies as opposed to the mere 250 of the first issue, almost never appears on the market.





XI

Forord / Prefaces

Himmelstrup 70

PUBLISHED simultaneously with *The Concept of Anxiety*, *Prefaces* can be viewed as its companion piece. It represents an altogether different genre and is the most humorous of all of Kierkegaard's works, but the two fictional authors of the works interestingly contrast each other.

Although having been eclipsed by the now notoriously famous *Concept of Anxiety*, *Prefaces* was in fact more popular when it appeared and sold many more copies.

Written under the pseudonym of Nicolaus Notabene, the "author" name indicates that despite its humorous approach, *Prefaces* is still something serious – something to be noted. And it certainly is. It is here that we find Kierkegaard's sarcastic roasting of the Hegelian system and of the Danish Hegelians with Johan Ludvig Heiberg as the main representant. Through Notabene, he makes fun of Heiberg and Hegel, who both want to explain everything and want to be mediators of understanding.

Just as Hafniensis in *The Concept on Anxiety* poses that "how sin came into the world each man understands solely by himself. If he would learn it from another, he would misunderstand it" (p. 51), so Notabene in *Prefaces* states that "My frame, my health, my entire constitution do not lend themselves to mediation" (p. 45).

In *Prefaces* we also find Kierkegaard's thoughts about the relationship between the reading public

and the author and his fierce criticism of literary critics and reviewers, among these also Heiberg as well as Martensen, who famously reviewed *Either-Or* and *Repetition* respectively. And in the very amusing preface to the *Prefaces*, we are given another glimpse into Kierkegaard's thoughts on marriage and the dilemma he found himself in with Regine – the inner struggle between he, who is the husband and he, who is the author; can one be both?

With its challenging notions on the idea of the book and the interaction of the book with its readers, his little ironic masterpiece is a clear forerunner of Postmodernism.

"Kierkegaard's 'Prefaces' is a brief though not unimportant work. Themes he develops elsewhere at greater length here are presented with characteristic insight and wit. This richly suggestive text has never received the attention it deserves. William McDonald's fine translation now makes it possible to assess the importance of 'Prefaces' for Kierkegaard's œuvre and to appreciate its significance for philosophical, literary, and theological issues that are still with us." (From the review of William McDonald's 1989 edition of *Prefaces* in English in the *Kierkegaard and Postmodernism*-series).

Written under a pseudonym and without Kierkegaard's name appearing as publisher or indeed as anything else, he was unable to give away presentation-copies of the work (as explained in

the preface above). Thus, not a single presentation-copy of the work exists.

A single copy of the book was in the auction catalogue of his book collection after his death – described as in a dainty binding and with all edges gilt.

Like *Repetition* and his other seven pseudonymous works, *Prefaces*, was printed in two copies both on vellum-paper and bound in special bindings, one for Regine, one for Kierkegaard himself. 24 years ago, three of these books surfaced, at an auction in 2002, namely *Either-Or*, *Repetition*, and *Prefaces*,

all being the copies Kierkegaard had bound for Regine. Before that, only one single copy of one of these eight titles for Kierkegaard himself or for Regine were known (namely Kierkegaard's own copy of *Either-Or*, which is in the Danish Royal Library). Seven of the books, Kierkegaard's own copies, were listed in the auction catalogue after his death, but apart from the mentioned copy of *Either-Or* in the Royal Library, the others had not been found.

Please see the introduction to *Repetition* above (VI) for further explanation of these copies bound for Regine and Kierkegaard himself.

27

Forord. Morskabslæsning for enkelte Stænder efter Tid og Leilighed af Nicolaus Notabene.

Kjøbenhavn, Reitzel, 1844.

Small 8vo. 110, (1) pp. Splendidly bound in beautiful ornamental mint green patterned paper over boards with branches, flowers, birds, squirrels, and dogs in a relief-pattern. Green end-papers and all edges gilt. Printed on fine vellum-paper.

Slight soiling to spine and a bit of wear to paper on spine and over boards, where the relief is high. But a splendid, tight copy with no restorations and absolutely minimal brownspotting.

Back pasted-down end-paper with a later, neat pencil-inscription from the previous owner stating that this is Kierkegaard's own copy, bought by Høedt at the auction after Kierkegaard's death and stating where the previous owner found the copy in 1995.

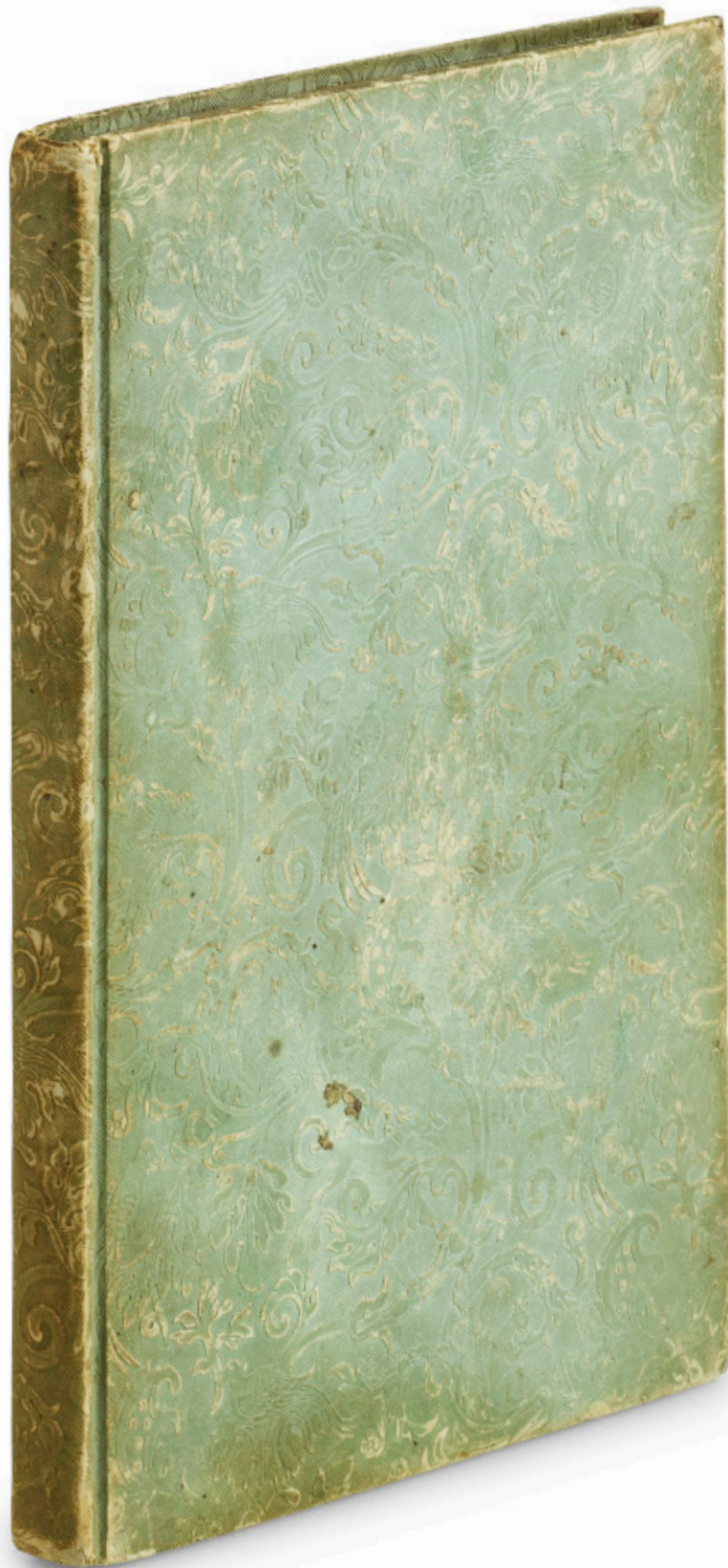
Housed in a beautiful marbled paper box with richly gilt greenish morocco spine in ornamental pastiche-style with a red gilt leather title-label with Gothic gilt lettering. Gilt super ex-libris to front board (Anker Kysters Eftf., gilt by Hagel Olsen).

Kierkegaard's own copy, one of the two copies he had printed on special paper and specially bound, one for Regine, one for himself.

This is Kierkegaard's own copy that he kept himself, from the love-set of the two copies of *Prefaces* he had made, where the other was for Regine. One of the two copies of the book that he had made on special paper and bound in this particularly beautiful and romantic binding.

As mentioned in the introduction above, Kierkegaard had his eight pseudonymous works made like this, one for Regine, one for himself. So far, only four of these have surfaced, Regine's copies of *Repetition*, *Prefaces*, and *Either-Or* (all sold at auction in 2002), and Kierkegaard's own copy of *Either-Or* (in the Danish Royal Library). The other copies are unregistered, and the whereabouts unknown.

The present copy is presumably that described merely as "dainty w. gilt edges", no. 2133 from the auction catalogue.





F O R D.

Alorskabslæsning for enkelte Stænder
efter Tid og Leilighed

af

Nicolaus Notabene.



Kjøbenhavn, 1844.

Faaes hos Universitetsboghandler C. A. Reitzel.

Trykt i Bianco Lunos Bogtrykkeri.

28

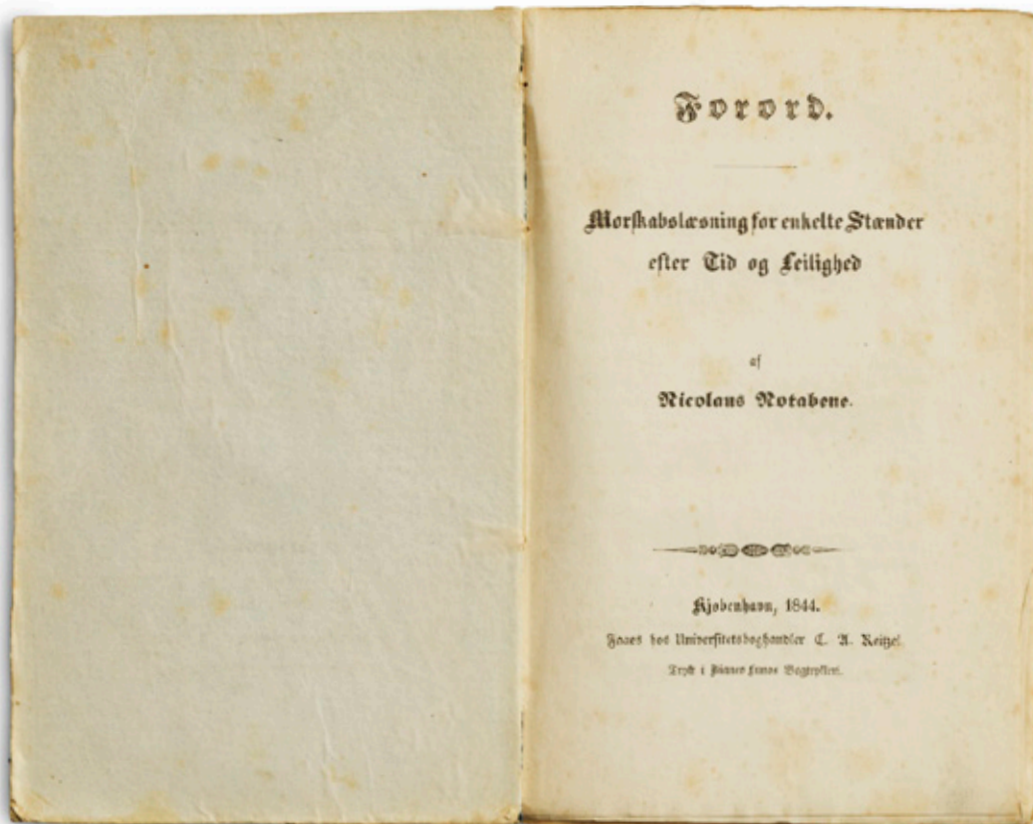
Forord. Morskabslæsning for enkelte Stænder efter Tid og Leilighed af Nicolaus Notabene.

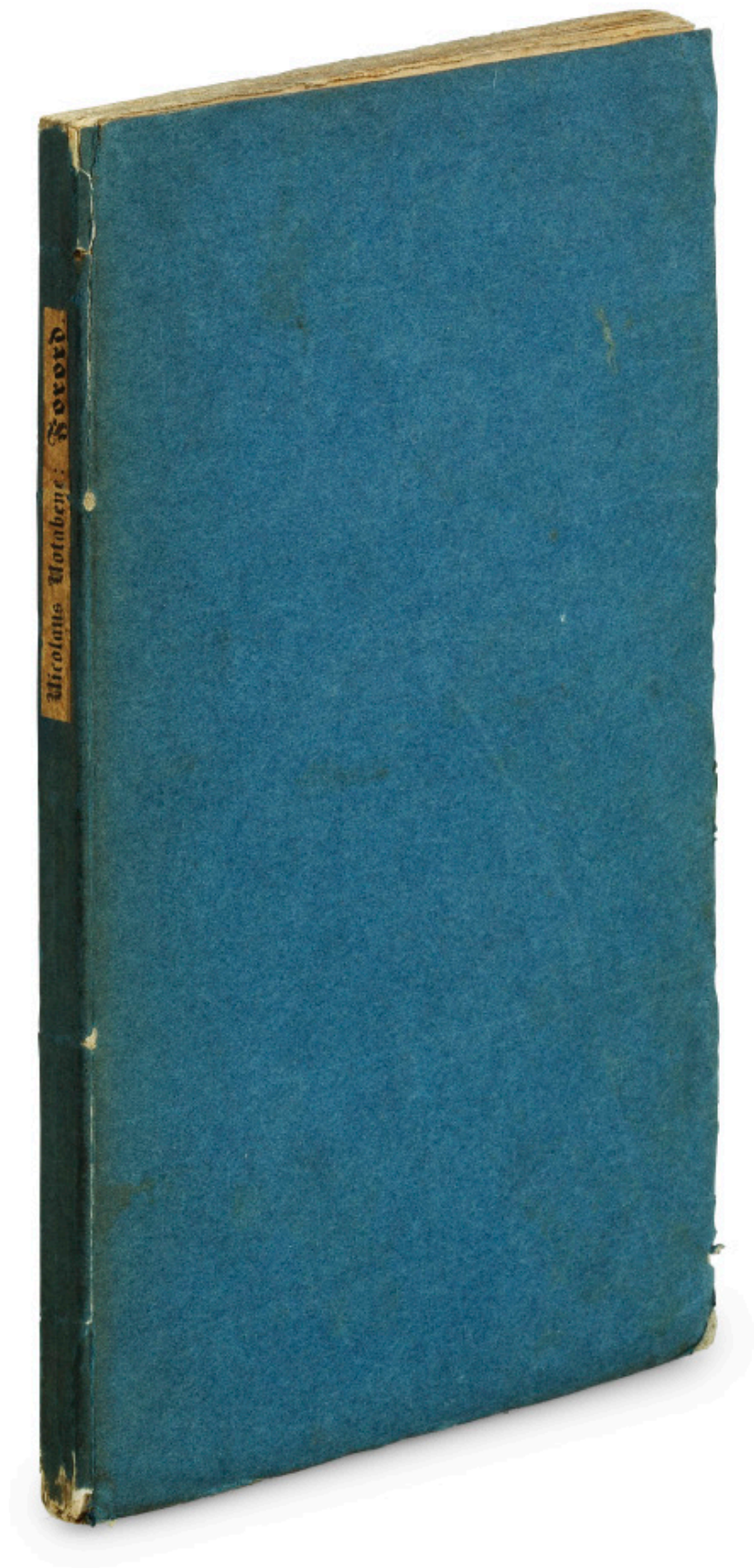
Kjøbenhavn, Reitzel, 1844.

Small 8vo. 110, (1) pp. Completely uncut in the original blue cardboard-binding. Minimal wear to capitals, and hinges with a tiny tear to front upper and back hinge. Minute paper loss to capitals, and minimal loss to one corner. The printed title-label preserved in its entirety. Brownspotting due to the quality of the paper.

A truly magnificent copy in completely original state – almost looks like it came straight off the press.

The first edition in the very rare original blue binding in truly magnificent state and with the printed title-label preserved in its entirety.





XII

Tre Taler ved tænkte Leiligheder / *Three Discourses on Imagined Occasions*

Himmelstrup 76

PUBLISHED THE DAY BEFORE *Stages on Life's Way*, the *Three Discourses on Imagined Occasions* is the religious accompaniment to Kierkegaard's seminal philosophical stage work. As *Stages on Life's Way*, it is divided into three sections: confession, marriage, and death – three crucial occasions in the life of each single individual.

The three imagined discourses that constitute the present work – *What It Means To Seek God*, *On the Occasion of a Confessional Service*; *Love Conquers All*, *On the Occasion of a Wedding*; *The Decisiveness of*

Death, At the Side of a Grave – deal with fundamental questions such as guilt, sin, forgiveness, marriage, and death. They all involve the anxiety of making a decision, a theme that is central in Kierkegaard's philosophical as well as his religious thought, placing these imagined discourses centrally in Kierkegaard's "first" authorship.

Only one presentation-copy of the *Three Discourses* has been registered and is known to exist (that for Madvig).

Ire Zaler

ved

tænkte Heiligheder.

Af

S. Kierkegaard.

29

Tre Taler ved tænkte Leiligheder. Af S. Kierkegaard.

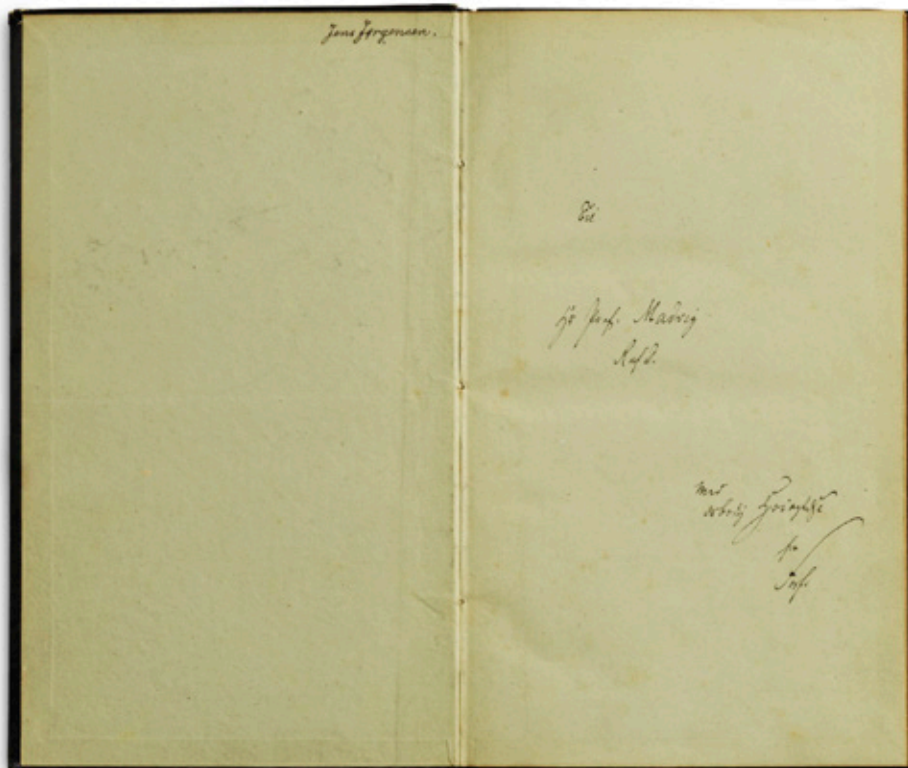
Kjøbenhavn, Reitzel, 1844.

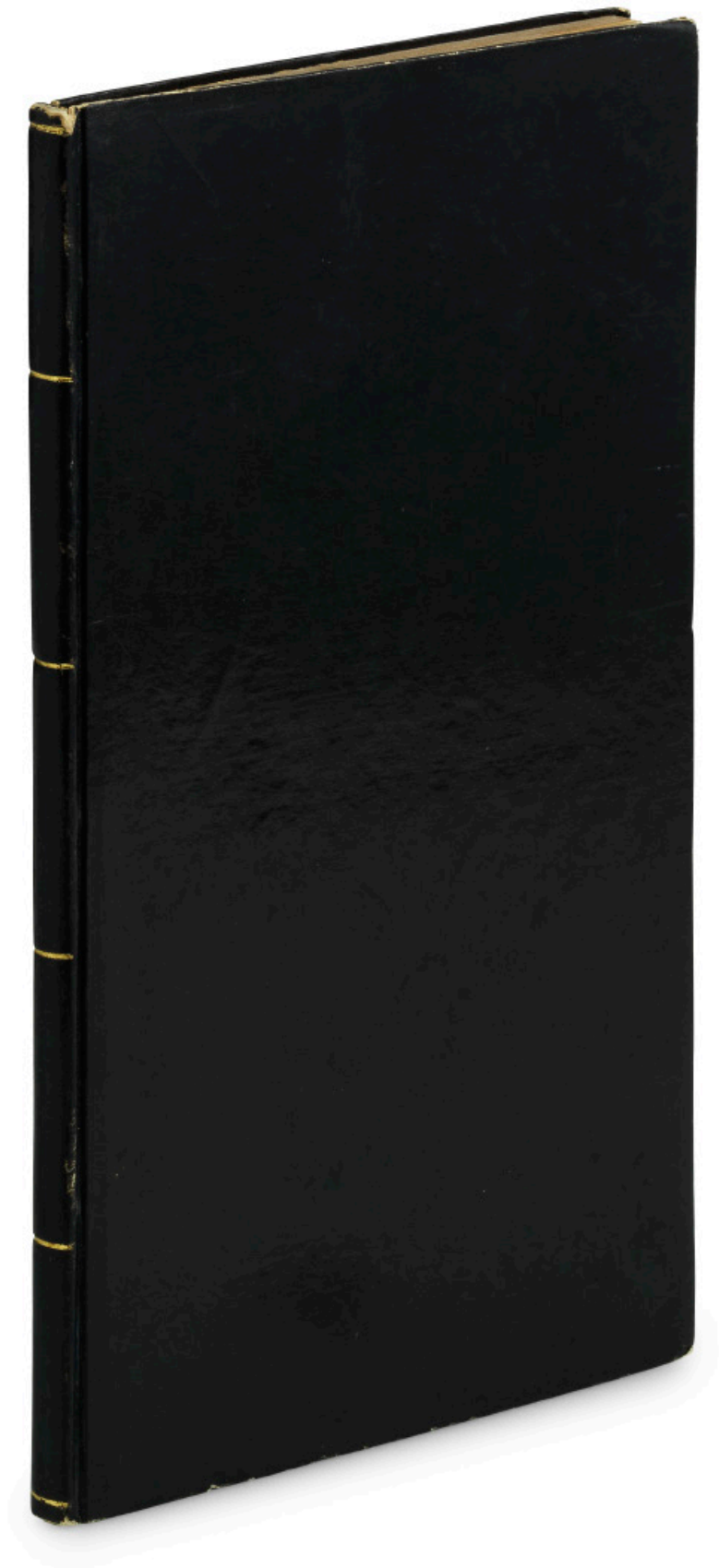
8vo. 100 pp. Original gift-binding of the black glitted paper with single gilt lines to spine and all edges gilt. Spine very neatly restored. The restoration covers a bit of the glitted paper that has been worn off, but the restoration is barely noticeable. A splendid, clean, fresh, and tight copy.

Old owner's name (Jens Jørgensen) to front free end-paper.

The only known presentation-copy, namely that for Madvig.

Inscribed to front free end-paper: "Til Hr Prof. Madvig / R af D. / Med ærbødig Høiagtelse / fra / Forf." (i.e. for Mr. Prof(essor) Madvig / R of D. (Ridder i.e. Knight) af Dannebrog – an honorary title / with respectful / reverence / from / the Author").





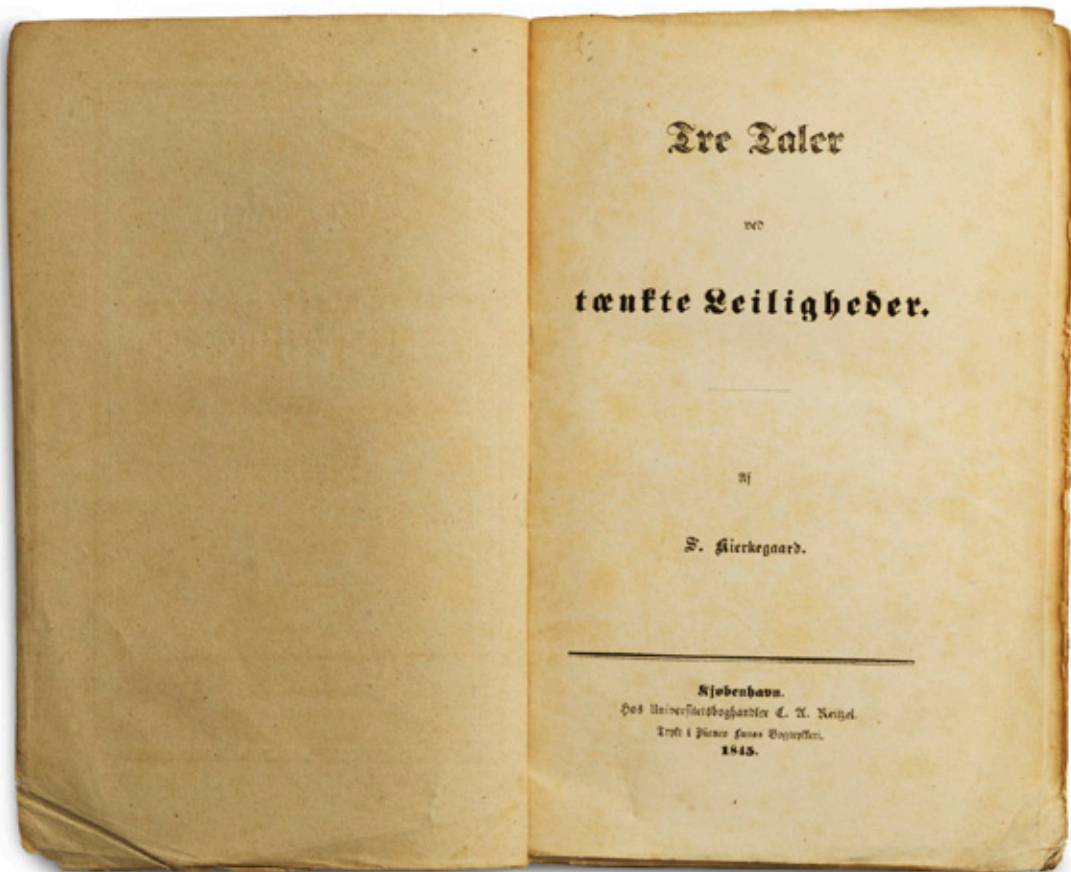
30

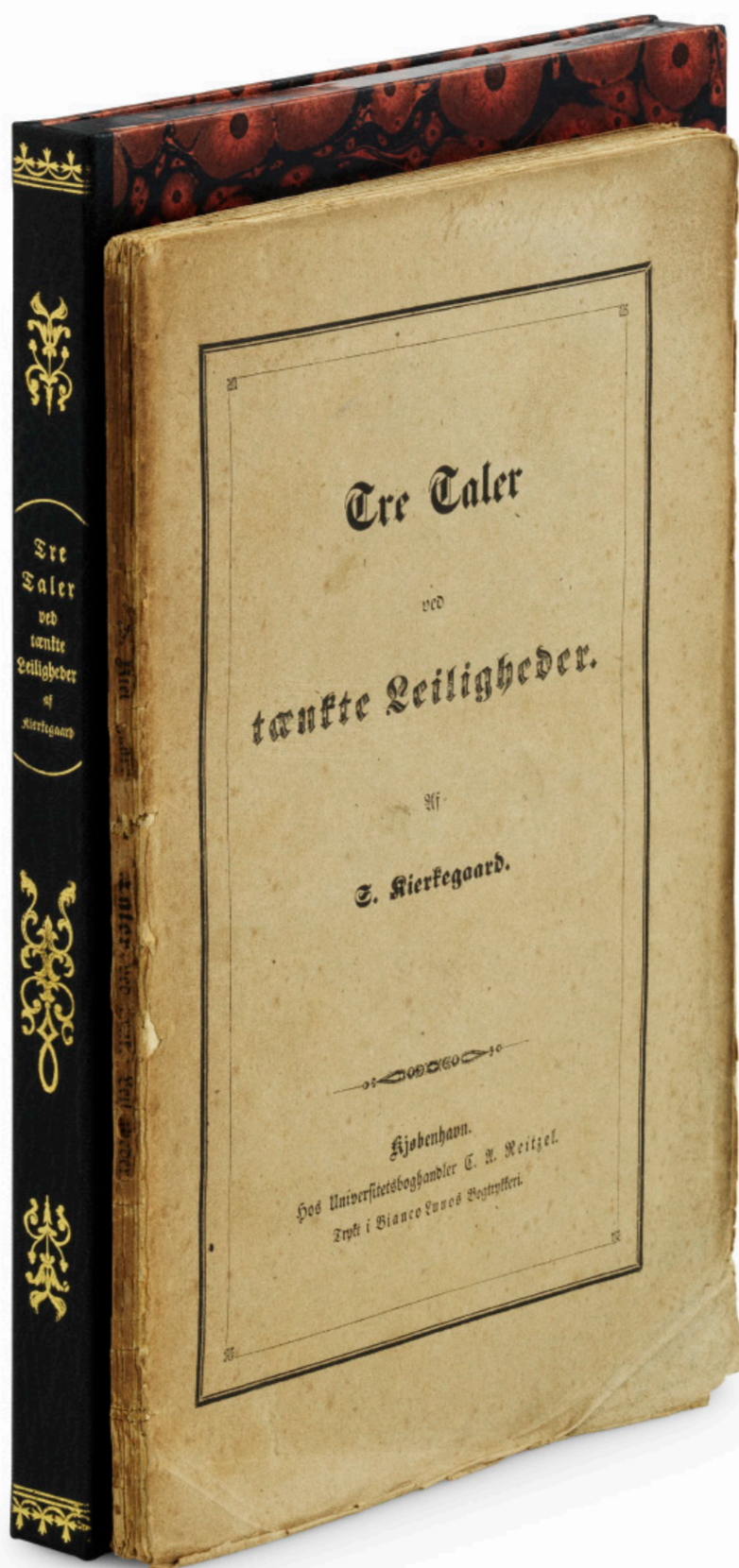
Tre Taler ved tænkte Leiligheder. Af S. Kierkegaard.

Kjøbenhavn, Reitzel, 1844.

8vo. 100 pp. Completely uncut in the original printed brown wrappers with the text of the title-page repeated inside a frame to front board, printed author and title to spine, and the printing year within the same repeated frame to the back board. Lacking a bit of paper on the spine, but 2/3 of the original spine-printing preserved. Back wrapper lacking small piece of blank paper (ca. 2 x ½ cm). Light brownspotting to wrappers as well as leaves. An excellent copy, housed in a beautiful custom-made half morocco box with richly gilt spine in contemporary style. Gilt super ex-libris to front.

The first edition in the exceedingly scarce original printed wrappers.





XIII

Stadier paa Livets Vei / *Stages on Life's Way*

Himmelstrup 78

STAGES ON LIFE'S WAY is Kierkegaard's pivotal sequel to his main work *Either-Or*, in which he had presented the first two stages, the aesthetic and the ethical. In *Stages on Life's Way*, he continues his work on these stages and moves on to present also the religious stage, which occupies approximately two thirds of the work. The religious stage is that in which man attains a personal relationship with God and that in which man only truly begins to exist, the aesthetic and ethical stages being inadequate.

It is in this foundational work, in the religious stage, that Kierkegaard first properly describes what is now known as the "Leap of Faith" (in fact a "leap to faith"), namely the leap that involves willing and belief instead of reason and knowledge, the leap that you take in order to connect to God and which requires that which Kierkegaard calls "the suspension of the ethical".

Undoubtedly among Kierkegaard's most brilliant literary achievements, *Stages on Life's Way* is written in the form of different viewpoints of Kierkegaard's many pseudonymous characters. We have both Hilarius Bookbinder, who by chance has come into possession of the documents presented in the work and has prepared them for printing. We have the famous banquet scene, which mirrors Plato's *Symposium*, described by William Afham, and in which the three aesthetics participate: Johannes the Seducer, Victor Eremita, and Constatin Constantius. We have Judge William's discourse in praise of marriage, and we

have the diary, discovered by Frater Taciturnus, of a young man, who was deeply in love but felt compelled to break off his engagement. This story in form of a diary is the closest one comes to a description of Kierkegaard's own love story, his relationship to Regine. The diary describes an engagement that has lasted for six months; it alternates between the morning notes that recall the engagement and the midnight notes that put it all in perspective.

The work closes with a letter to the reader from Taciturnus on the three "existence-spheres" represented by the three parts of the book.

Stages on Life's Way is one of Kierkegaard's most important works. Not only does it sum up and explain some of the most important themes of Kierkegaard's previous works, utilizing the characters and pseudonymous authors of the earlier works to do so; it goes beyond these foundational themes, introduces the religious stage, and points to the further development of the central themes in Kierkegaard's philosophy, most of which are only fully developed in *Concluding Unscientific Postscript*.

Written under a pseudonym and without Kierkegaard's name appearing as publisher or indeed anything else, he was unable to give away presentation-copies of the work (as explained in the preface above). Thus, not a single presentation-copy of the work exists.

A single copy of the book was in the auction catalogue of his book collection after his death. In Rohde's edition of the auction-record, this copy and its recent faith is thoroughly described.

Like *Repetition*, *Prefaces*, and his other seven pseudonymous works, *Stages on Life's Way* was printed in two copies each on vellum-paper and bound in special bindings, one for Regine, one for Kierkegaard himself. 24 years ago, three of these books surfaced, at an auction in 2002, namely *Either-Or*, *Repetition*, and *Prefaces*, all being the copies Kierkegaard had bound for Regine.

Before that, only one single copy of one of these eight titles for Kierkegaard himself or for Regine were known (namely Kierkegaard's own copy of *Either-Or*, which is in the Danish Royal Library). Seven of the books, Kierkegaard's own copies, were listed in the auction catalogue after his death, but apart from the mentioned copy of *Either-Or* in the Royal Library, the others had not been found.

Please see the introduction to *Repetition* above (VI) for further explanation of these copies bound for Regine and Kierkegaard himself.

31

*Stadier paa Livets Vei. Studier af Forskjellige.
Sammenbragte, befordrede til Trykken og udgivne
af Hilarius Bogbinder.*

Kjøbenhavn, Reitzel, 1845.

Large 8vo. (8), 383 pp. An extraordinary copy printed on very heavy vellum-paper and bound in the mid-20th century in an elegant black half Morocco binding with single gilt lines to boards; double gilt lines and Gothic gilt lettering to spine (bound by Agnete With). Top edge gilt. A bit of brownspotting throughout. With the bookplate of Henning Kehler to inside of front board and with neat pencil annotations to back free end-paper describing the history of the copy.

With a handwritten correction on p. 47.

Kierkegaard's own copy, one of two copies printed on special paper, with Kierkegaard's own handwritten correction on p. 47.

This splendid copy, which is one of two specially produced copies, being Kierkegaard's own copy, with his own correction (deleting "ikke" – i.e. "not" on p. 47), is no. 2136 in the auction catalogue of Kierkegaard's books sold after his death. In Rohde's official edition of the auction catalogue, there is a lengthy note on the present copy documenting the more recent history of the copy:

"Now: Mogens Müllertz, Copenhagen. Copy on vellum-paper. S.K., 's own handwritten correction of the printing error "not" on p. 47, cf Papers XI I, p. 36. The previous owner, the author Henning Kehler, has let the book, which was originally in half calf, rebind in black half calf by Agnete With and has pasted his book plate on the inside of the front board. In 1952, Henning Kehler gave the book as a Christmas present to Mogens Müllertz; in an accompanying letter Kehler writes, among other things: "even though the present book is my best and dearest, I still want you to have it. I know of no-one else to whom I would rather dispense with it." In an article "About printing errors", Berlingske Aftenavis 9.11.1963, Kehler touches upon this book gift: "Being a writer I am naturally hardened when it comes to printing errors, no book and no newspaper article is without errors. Søren Kierkegaard, who could even pay others – eg. Israel Levin – to proofread mentions in his Papers a printing error in "Stages on Life's Way", which kept vexing him. It was a "not" that had fallen out. I once owned a copy of the book that had been placed in the palisander book cabinet for Regine, and in that copy, this "not" had been added in ink and in Kierkegaard's handwriting. I gave the book to a book-mad collector – under false pretenses, alas." – Identification of the copy uncertain." (pp. 110-11).

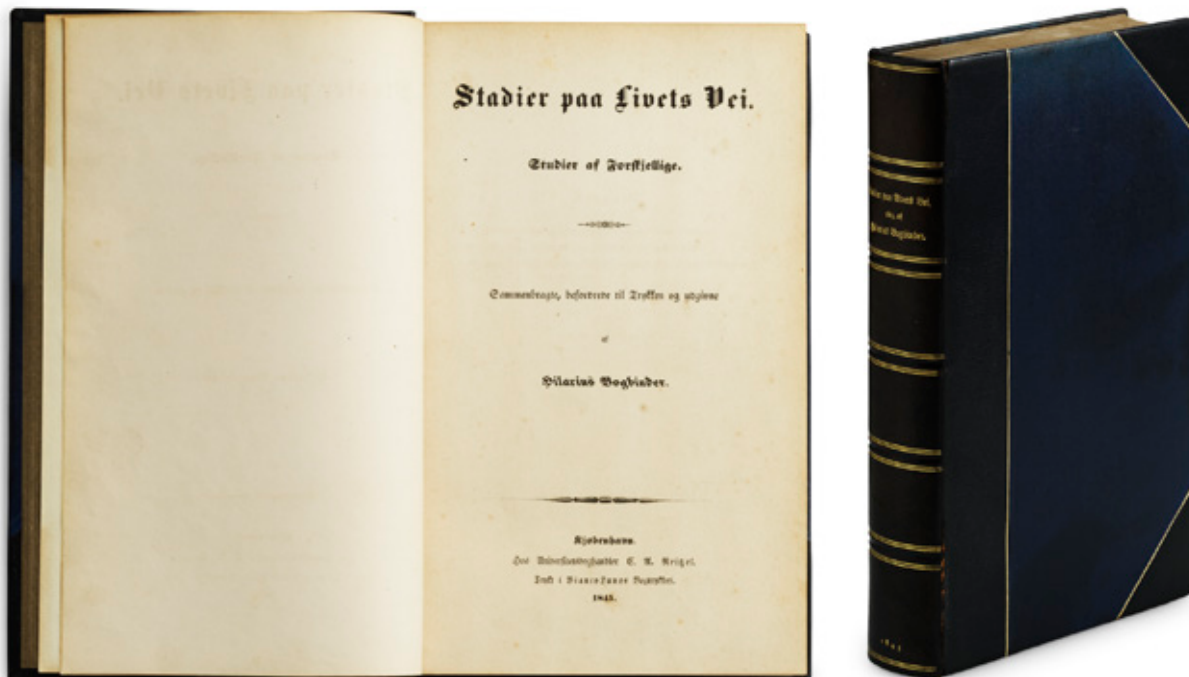
Although Kehler is mistaken in the correction being adding a "not" instead of deleting one, there is no doubt that this is the copy he is referring to. The sentence on p. 47, in which the correction occurs reads

"Pro dii immortals what is a woman, when she is not in fashion, per deo obsecro what is she when she is not (this being the "not" that Kierkegaard has deleted here and was vexed about) in fashion".


This copy on very heavy paper – one of the two printed like this – is approximately 1/3 thicker than normal copies of the book.

The pencil annotations on the back free end-paper bear witness to the previous owner's frustration at Kehler for having tampered with the copy. After stating that this is Kierkegaard's personal copy, one of two on vellum-paper and copy no. 2136 from the auction catalogue, he continues: "The copy used to have all edges gilt, a few leaves still have remains of this. The edge has been shaved at the ruthless rebinding that Henning Kehler in his complete lack of understanding of what he possessed had done." On Kehler's bookplate, the same previous owner has noted in neat pencil-annotation "bibliophile vandal".

In spite of the frustration with this particular book having been rebound and not kept exactly as it was, this is still an utterly amazing copy of one of Kierkegaard's most important works – hands down the best copy there is of the work. Namely Kierkegaard's own, with his own correction, one of two printed on heavy paper, one for Regine, one for himself. We must be thankful that, despite the "vandalism" of the rebinding, the book is still here and identified as that same copy that Kierkegaard had made for himself.



værd end Aar og Dage udenfor, hvis man ensler at lære Dinden at kjende; i min Modeboutique, thi den er den eneste i Residentien, der er ikke Takke om Concurrence; hvo skulde vove en Bæddestrid med Den, der ganske har offret sig og offerer sig som Ipperstepræst i denne Afgudsdyrkelse. Men der er ikke et distingueret Selskab uden at mit Navn er det første og det sidste, og der er ikke et borgerligt Selskab, hvor jo mit Navn, naar det nævnes, indgyder hellig Grefrygt som Kongens, og der er ingen Dragt saa vanvittig, at den jo, naar den er fra min Boutique ledsages af en Hedsken, idet den gaar gennem Salen; og der er ikke en Dame af Bøh, der vover at gaae min Boutique forbi, og ikke en borgerlig Pige uden at hun gaar den sukkende forbi og tænker: dersom jeg blot havde Naad. Nu hun var ei heller bedragen. Jeg bedrager Ingen; det Fineste, det Kjøstreste leverer jeg, til de billigste Priser, ja under Prisen sælger jeg, hvad des ensler jeg ikke at vinde, nei jeg sætter aarligt store Summer til. Og dog vil jeg vinde, jeg vil det, jeg giver min sidste Høid hen for at bestikke, for at underkjøbe Modens Organer, at mit Spil kan vindes. Det er mig en Belyst uden Lige at tage de kosteligste Teier frem, at staa til, at klippe ægte Brüsler-Kniplinger ud, for da at danne en Narretragi, og udsælger til de billigste Priser, ægte Stoffer og paa Moden. I tre maastee, at det kun er i enkelte Dieblitte hun onsker at være paa Moden. Langtfra, hun vil det altid, og det er hendes eneste Takke. Thi Dinden har Naad, men den er anbragt ligesaa godt som den forlorne Søns Midler, og Dvinden har Reflexien i ubegribelig høi Grad, thi der er intet saa Helligt, at hun jo i samme Nu finder det commensurabelt for Pynten, og Pyntens fornemste Udtryk er Moden; hvad Under at hun finder det commensurabelt, thi Moden er jo det Hellige; og der er intet saa ubetydeligt, at hun jo atter veed at bringe det i Forhold til Pynten, og Pyntens idelste Udtryk er Moden; og der er Intet, Intet i hele hendes Paaklædning, at det mindste Vaand, uden hun har en Forestilling om dets Forhold til Moden, og uden hun siebliffeligt opdager, om den forbigaaende Dame har bemærket det; thi for hvem pynter hun sig, uden for andre Damer! Saa i min Boutique, hvor hun jo kommer for at vorde udstyret paa Moden, selv der er hun paa Moden. Ligesom der er en særskilt Bæddragt og Bæddragt, saaledes er der ogsaa en egen Art af Paaklædning, der er moderat til at gaae i Boutiquen med. Denne Dragt er ikke saaledes skjeddelse som den Negligee, i hvilken en Dame behager at lade sig overraske tidligt om Formiddagen. Pointen er da hendes Dvindelighed og Coquetteriet i at lade sig overraske. Modedragten derimod er beregnet paa at være skjeddelse, lidt letfærdig uden at være generet derved, fordi en Modehandler staaer i et andet Forhold til hende end en Cavaleer. Coquetteriet ligger i at

vise sig saaledes for en Mand, der paa Grund af sin Stilling ikke tør fordrø Damens qvindelige Anerkjendelse, men maa noies med de uvisse Indtægter, der rigelig falde af, men uden at hun tænker derpaa, eller uden at det falder hende ind ligeover for en Modehandler at ville være Dame. Pointen er derfor den, at Qvindeligheden paa en Maade er udeladt, og Coquetteriet gjort ugysligt i den distinguerede Dames fornemme Overlegenhed, der vilde smile hvis Nogen vilde alludere til et saadant Forhold. I sin Negligee ved en Bisit skjuler hun sig og forraader sig gjennem Skjulet, i Boutiquen blotter hun sig med den yderste Nonchalence, thi det er kun en Modehandler — og hun er en Qvinde. Nu falder Schawlet lidt ned og giver en lille Blosse, dersom jeg ikke veed, hvad det betyder, og hvad hun vil, saa er mit Renomee fortabt, nu snærper hun apriorist, nu gesticularer hun aposteriorist, nu svinker hun i Hosterne, nu speiler hun sig, og seer mit beundrende Hæst i Speilet, nu læsper hun, nu tripper hun, nu svæver hun, nu slæber hun Foden løsagtigt, nu synker hun blodagtigt i en Lænestol, medens jeg i ydmyg Stilling præsenterer hende en Flacon og med min Tilbedelse spaler over hendes Hæde, nu slaaer hun skjelmst efter mig med Haanden, nu taber hun sit Lommeortskæde; uden en eneste Bevægelse lader hun endog Armen forblive i sin løst nedhængende Stilling, medens jeg boier mig dybt og tager det op, og byder det og faaer et lille protegerende Nis. Saaledes bærer en Dame sig ad, der er paa Moden, naar hun er i Boutiquen. Om Diogenes bevægede den Qvinde, der laae bedende i en noget uansændig Stilling ved sin Bemærkning, om hun ikke troede, at Guderne kunde see hende bagfra, veed jeg ikke; men det veed jeg, at hvis jeg vilde sige til hendes knalende Naade, deres Kjøles Følger falde ikke paa Moden, da vilde hun frygte dette mere end at frænke Guderne. Bee! den Udsudte, den Astept, der ikke forstaaer dette. Pro dii immortales hvad er en Qvinde ogsaa, naar hun ikke er paa Moden, per deos obsecro hvad er hun naar hun  er paa Moden!

Om det er sandt? Ja forseg det: Lad Elsteren, idet den Elskede synker salig til hans Bryst og hvædser uforstaaeligt: Din for evig, skjulende sit Hoved ved hans Barm, lad ham sige til hende: søde Catinka din Frisur er slet ikke paa Moden. Maaskee tænke Mændene ikke derpaa, men Den, der veed det og nyder Anseelse af at vide det, er den farligste Mand i Kongeriget. Hvilke salige Timer, Elsteren tilbringer med den Elskede før Brylluppet, veed jeg ikke, men de salige Timer, hun tilbringer i min Boutique, gaae hans Næse forbi. Uden mit Kongebrev og min Sanc-tion er dog et Bryllup en ugyslig Akt eller ogsaa et meget plebeisk Foretagende. Lad Diebliffet allerede være kommet da de skal møde for Alteret, lad hende træde frem med den bedste Samvittighed i Verden, at Akt er

32

Stadier paa Livets Vei. Studier af Forskjellige. Sammenbragte, befordrede til Trykken og udgivne af Hilarius Bogbinder.

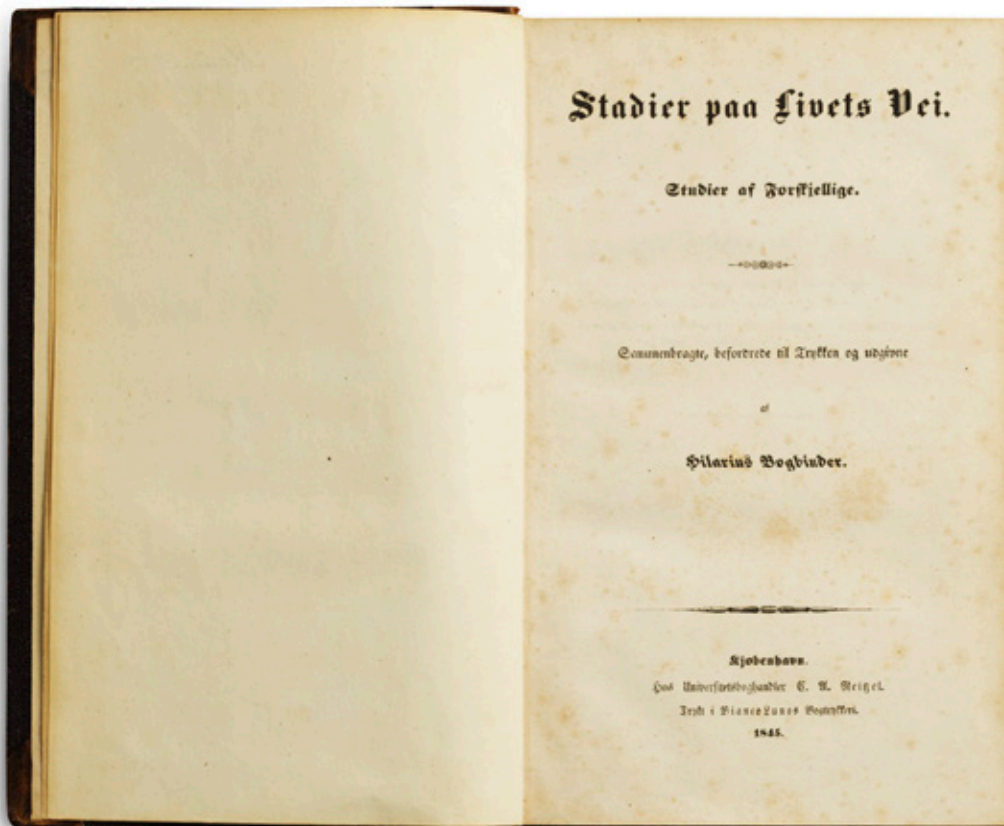
Kjøbenhavn, Reitzel, 1845.

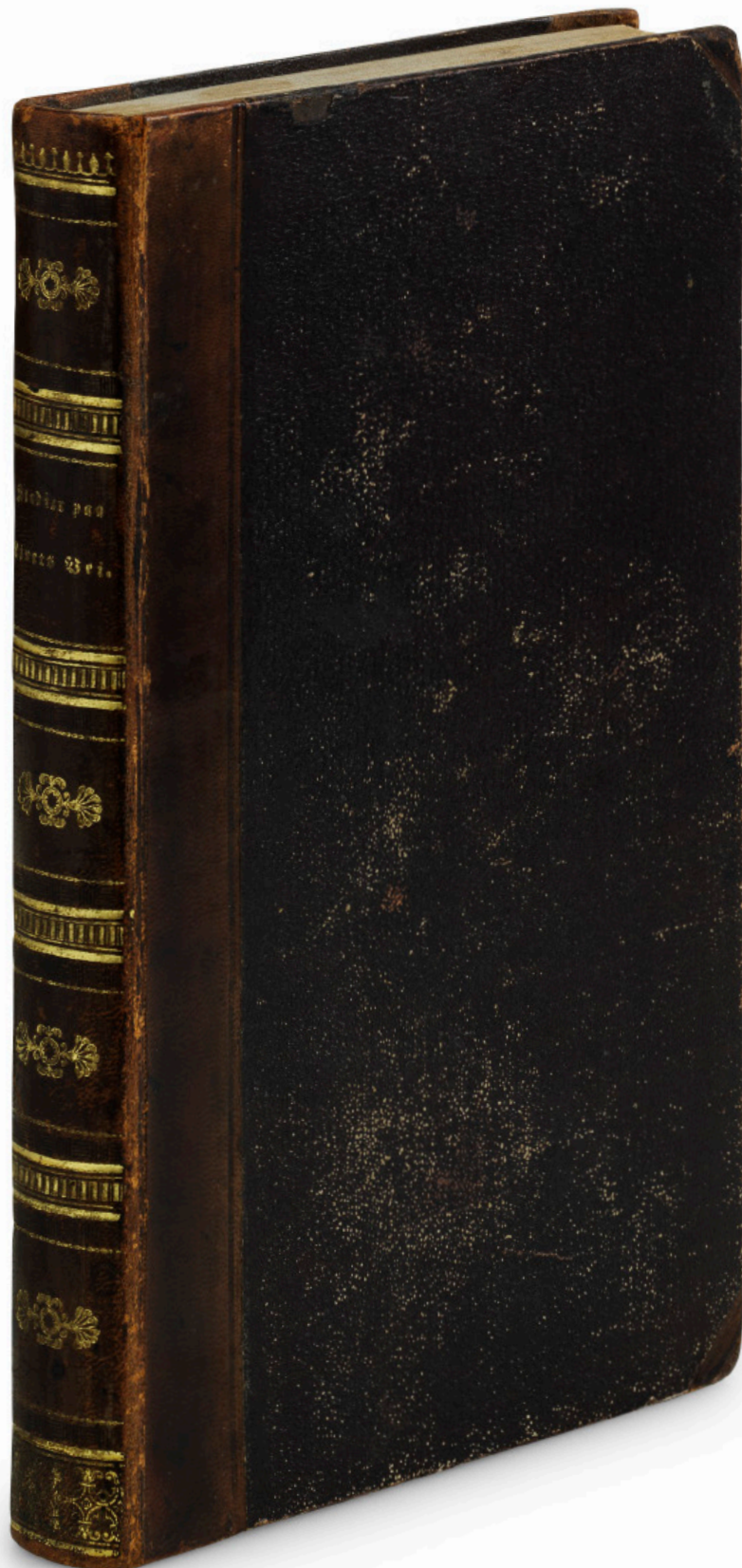
Large 8vo. VIII, 383 pp. Lovely contemporary brown half calf with richly gilt spine. Binding with light overall wear, but very nice and tight. Mostly light brownspotting throughout.

Previous owners' names to front fly-leaf and a few pencil-underlings in the text.

A splendid copy in contemporary binding of this seminal first edition.

Stages on Life's Way is one of the most sought-after Kierkegaard-titles and is getting very difficult to find, especially in fine condition and in a lovely contemporary binding as here.





XIV

En flygtig Bemærkning betræffende en Enkelthed i Don Juan / *A Cursory Observation Concerning a Detail in Don Giovanni*

Himmelstrup 84

THE PRESENT PAPER, signed "A", is of great importance in connection with *Either-Or*, to which Kierkegaard indirectly refers twice.

The paper is in two parts and was printed over two numbers of *The Fatherland*, Monday 19th of May and Tuesday 20th of May, 1845.

The occasion that prompted the paper was the re-staging of Don Juan at the Royal Theatre on February 23rd, 1845. Last time, Don Juan had been performed at The Royal Theatre was the season of 1839-40, where Kierkegaard was certainly also present.

The first part of *Either-Or* contains "A's Papers" (note that the present paper is signed by "A" as the author); it is in this part of the work that we find the chapter about the erotic stages, *The Immediate Erotic Stages, Or The Musical-Erotic*, which is devoted to the music of Mozart, in particular Don Juan.

For Kierkegaard, Don Juan represents sensuality. And there is no other place where the untamed power of nature is better expressed than in Mozart's Don Juan. Mozart's Don Juan influenced Kierkegaard more than any other work of art, and throughout his life he returns to just how magnificent it is – "A work of genius that carries the touch of eternity".

Together with *The Immediate Erotic Stages, Or The Musical-Erotic* in *Either-Or*, the present article is Kierkegaard's most important printed piece on Don Juan.

When Nielsen collected and published Kierkegaard's newspaper articles posthumously, in 1857, he apparently did not realize that Kierkegaard was also the author of the present pseudonymous paper and did not include it in his publication. It appeared as a separately published appendix two years later, in 1859 (see XXXIII), with remarks about the references to *Either-Or*.

33

A.

En Flygtig Bemærkning betræffende en Enkelthed i Don Juan.

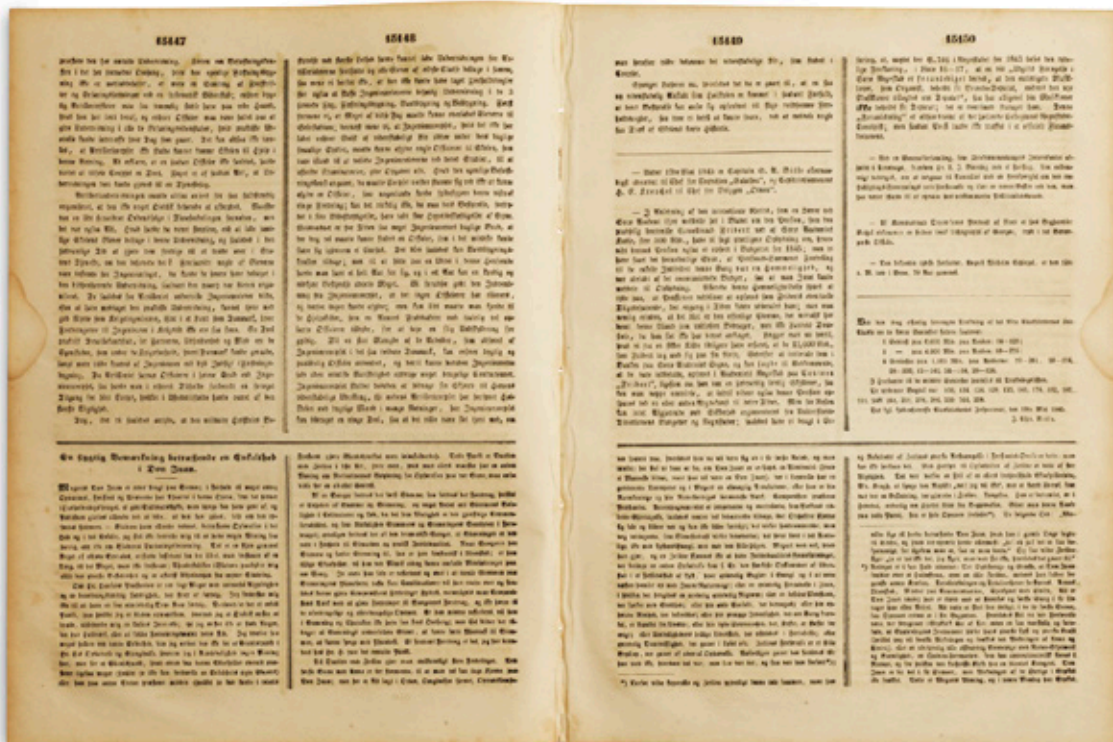
[Printed in: Fædrelandet 6te Aarg. Nr.1890. Mandagen den 19. Maj 1845 + Nr. 1891.

Tirsdagen den 20. Mai 1845, edt. Giødwad].

(København), 1845.

Large 4to (33 x 24, 8 cm). 2 columns to a page. Columns 15145 – 15160. 4 ff. + 1 f. (Følgeblad til Nr. 1890). Kierkegaard's article is printed as a feuilletton at the bottom of the pages, beneath a printed double-line (this section is reserved for the serials), and runs from columns 15147-15152 + 15155-15159. Marginal dampstaining.

The exceedingly scarce original printing of the two issues of *The Fatherland* that contain Kierkegaard's highly important article on the performance of Don Giovanni at The Royal Theatre of Copenhagen in 1845.



XV

Opbyggelige Taler / *The Upbuilding/Edifying Discourses*

Himmelstrup 45, 57, 58, 60, 61, 73 & Himmelstrup 85

KIERKEGAARD'S *UPBUILDING* (OR *EDIFYING*) *DISCOURSES* were published over the course of two years, in 1843 and 1844. In all, 18 *Upbuilding Discourses* were published, divided over six publications, namely:

Two Upbuilding Discourses from 1843
Three Upbuilding Discourses from 1843
Four Upbuilding Discourses from 1843
Two Upbuilding Discourses from 1844
Three Upbuilding Discourses from 1844
Four Upbuilding Discourses from 1844

Each of these publications accompanied one of the main pseudonymous works, beginning with *Either-Or* in 1843. As opposed to his major philosophical works, the religious upbuilding discourses actually bear the name of the author on the title-page. Of course, this was by no means incidental. While the pseudonymous works could raise the question of the religiousness of the author, the parallelly written religious discourses stress the fact that we are dealing with an author, who was religious from the very beginning – an essential fact that Kierkegaard wished to stress for those interested in his authorship.

In his journals, Kierkegaard clearly states that the religious discourses are as significant in his oeuvre as a whole as are the larger pseudonymous works, "I began with "Either-Or" and two upbuilding discourses..." he says, and explains that he intended the upbuilding, the religious, to advance, and that he wanted to show "that the writer was

not an aesthetic author who in the course of time grew older and for that reason became religious". (Journals, IX A227). He was religious all along, also during all of the major philosophical publications that were not written in his name.

The fact that every major pseudonymous work – up until *Concluding Unscientific Postscript* appeared and revealed the identity of the real author – was accompanied by one of these small *Upbuilding Discourses*, bears testament to the pivotal role they play in Kierkegaard's philosophical development. Furthermore, while Kierkegaard could not present anyone with copies of his pseudonymous works (as explained above), he could indeed give away presentation-copies of his accompanying *Upbuilding Discourses*, which he then did. Most of these presentation-copies are in the typical black glittered paper bindings with single gilt lines to spines. Some, however, are in the original printed boards.

The trade copies appeared in original wrappers, some of them blank, some of them printed, repeating the printing from the title-page within a printed frame.

In the Kierkegaard Archive at the Danish Royal Library, one can find the original proof copies of the *Upbuilding Discourses*, and we thus have a lot of insight into how Kierkegaard wanted these pamphlets printed. He was very clear about the typography, the composition, and the layout, and he leaves a lot of instructions for the compositor.

All six pamphlets are of the exact same format (138x213 mm uncut) and same typography. Kierkegaard clearly intended for them to give off a uniform typographical impression, sustaining the coherence of the contents across the publications.

Most of the pamphlets also share the same typographic quirkiness of the biblical quotes being printed in significantly larger type and leads than the main text. This, of course, is also no coincidence. It is inspired by the font of *Forordnet Alter-Bog for Danmark* from 1830 that got its texts from the new translation of the *New Testament*, authorized by the King in 1819, of which Kierkegaard had a copy that he frequently used.

Another significant typographical anomaly is present in the *Two Upbuilding Discourses* of 1844. In that, Kierkegaard had a blank leaf inserted between the title-page and the preface. This blank leaf is almost always missing in bound copies of the publication – even in the two known presentation-copies. But it is actually quite important and bears witness to the fact that when it comes to Kierkegaard's books, nothing is left to chance:

In a paper entitled *Kirkelig Polemik*, which appeared in Heiberg's periodical *Intelligensblade*, Mynster had given a laudable review of Kierkegaard's *Upbuilding Discourses* from 1843, especially the *Four*. Mynster stressed the touching fact that Kierkegaard had devoted all three collections to the memory of his father, concluding that Kierkegaard's father had been the inspiration for the suffering Job in *Four Upbuilding Discourses*. Kierkegaard disliked that conclusion – his father was by no means the inspiration for his portrayal of Job, which constituted his own interpretation of the Job figure in the *Old Testament*.

In the preface to *Two Upbuilding Discourses* from 1844, Kierkegaard writes that "Even though this little book [...] has omitted something, it has forgotten nothing." That which has been omitted is the usual printed dedication to his father, not

forgetting his father, but subtly demonstrating the fact that Mynster was wrong. The dedication had not been forgotten, it had been deliberately replaced by a blank leaf instead of the leaf with the printed dedication that is in the other pamphlets.

The Upbuilding Discourses are also interesting in yet another regard. It is in the course of the printing of these that Kierkegaard changes his publisher.

As we have seen above, ever since Kierkegaard had chosen to publish his first book himself, he had had his books on commission with the leading Copenhagen publisher Reitzel (the sole exception being his thesis, the *Irony*). That was also the case with *Two Upbuilding Discourses* from 1843. But for some reason, the following five publications of *Upbuilding Discourses* did not appear with Reitzel, but with P.G. Philipsen instead. We do not know the exact reason for this change in publishers, as the commission was exactly the same for the two.

Whereas *Two Upbuilding Discourses* from 1843 had sold relatively well, the *Three* and *Four Upbuilding Discourses* from 1843 did not sell well. A mere 102 and 104 copies respectively out of a commission issue of 300 were sold. In an attempt at making money on these discourses in spite of the poor sales numbers, Philipsen offers to buy the unsold copies of *Two Upbuilding Discourses* from 1843, buys a sales issue of 300 copies of the *Two Upbuilding Discourses* from 1844, and makes the same agreement with Kierkegaard for the following two *Discourse*-publications. Sales numbers are still poor, however, and in the spring of 1845, only ca 100 copies of each of the 1844 *Discourse*-publications have been sold. The printing issue of each was about 500, and Philipsen's sales issue 300; thus both Philipsen and Kierkegaard had large numbers of each *Discourse*-publication left, and in May 1845, they make a new deal.

Philipsen buys the remainder issues of all six *Discourse*-publications, including the 278 copies of *Two Upbuilding Discourses* from 1843 from Reitzel.

Philipsen has a joint title-page printed, along with a contents-leaf and now issues the seminal Kierkegaard-publication that is no. 85 in the bibliography (Himmelstrup), namely *Eighteen Upbuilding Discourses* – all six publications, constituting all eighteen *Upbuilding Discourses* collected in one book.

Seeing that there were 278 copies left of the *Two Upbuilding Discourses* from 1843, a maximum of 278 copies of *Eighteen Upbuilding Discourses* can have been made, making it one of the scarcest Kierkegaard-books. The number is certainly lower than 278, though, probably quite a bit lower, seeing that Philipsen continued to sell the separate publications, all copies of which he then evidently did not include in the *Eighteen Upbuilding Discourses*.

The individual pamphlets, of course, are even scarcer, with a maximum of 232 copies of *Two Upbuilding Discourses* from 1843 and somewhere between 100 and 150 copies of the others.

We know from the *Erindringsbog fra Bianco Luno 1844* that Kierkegaard had 506 copies of *Four Upbuilding Discourses* 1844 printed, six of them on fine paper for presentation. Seeing that we have already established the clear thread of identity throughout all six publications, we must assume that the other pamphlets were printed in the same numbers. And we have the record of the remainder issues that Philipsen buys in 1845, which lets us conclude of the *Upbuilding Discourses*, that, by that time,

222 copies of *Two* 1843
 139 copies of *Three* 1843
 130 copies of *Four* 1843
 120 copies of *Two* 1844
 92 copies of *Three* 1844
 96 copies of *Four* 1844

were sold out of the total number of original issues. In other words, these are extremely scarce. Not least in the original wrappers or bindings.

The scarcest Kierkegaard-title that exists, however, will be found in the continuation of the printing history of the *Upbuilding Discourses*. It is the mythically rare title of *Sixteen Upbuilding Discourses*, which Philipsen issued in 1852, when the *Two Upbuilding Discourses* had been sold out and it was no longer possible to collect *Eighteen Upbuilding Discourses*. Thus, Philipsen had yet another title-page printed, this time with *Sixteen Upbuilding Discourses* as the title and the year 1843-45 on it, along with a new index-leaf; he issued this, the scarcest of all Kierkegaard-titles, in March 1852.

"It is not known how large the issue was, but it cannot have been more than 83, seeing that that was what was left of *Three Upbuilding Discourses* from 1843." (Tekstspejle p. 54, translated from Danish).

The idea of the *Eighteen Upbuilding Discourses* (let alone the *Sixteen*) was not Kierkegaard's. He had agreed to the *Eighteen*, but it was not his intended project with the *Upbuilding Discourses*. Therefore, he wished for the book not to be reviewed, and he naturally did not give away any copies of the *Eighteen Upbuilding Discourses*, and of course not the *Sixteen* either, only the individual pamphlets.

In all, seven presentation-copies of the different *Upbuilding Discourses* are registered, all being for either Heiberg or Nielsen. Five of these merely seven registered copies you will find below.

Curiously, neither *Eighteen* nor *Sixteen Upbuilding Discourses* were to be found in Kierkegaard's book collection after his death. All the individual pamphlets were, however, along with a copy of the first nine *Upbuilding Discourses* – i.e. the three publications from 1843 – bound together.

For more on the conundrum of the actual number of copies of the *Upbuilding Discourses*, see the Preface by Flemming Chr. Nielsen on p. 19.

MDCCCXLIV.

To opbyggelige Taler.

Af

S. Kierkegaard.

34

Tre opbyggelige Taler af S. Kierkegaard.

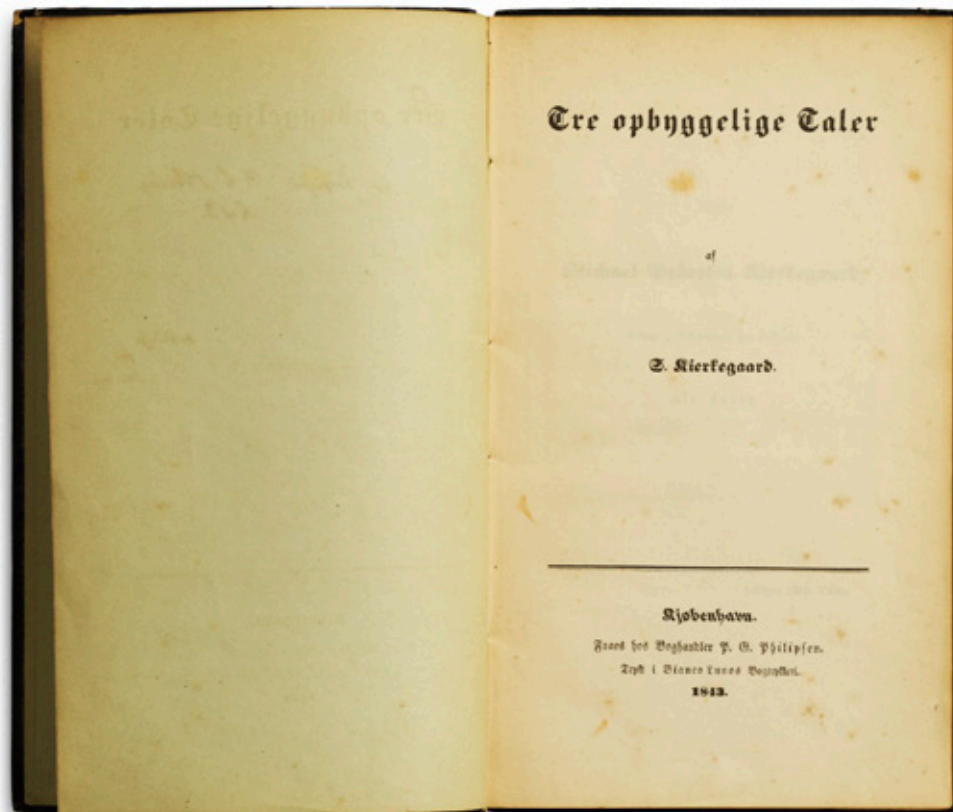
Kjøbenhavn, Philipsen, 1843.

8vo. 62 pp. Original gift-binding of the black glitted paper with single gilt lines to spine and all edges gilt. A bit of wear to extremities with tiny loss of paper to front hinge. Minor loss to upper capital. Top of front board restored and with neat restoration to upper part of spine and lower capital. Occasional light brownspotting.

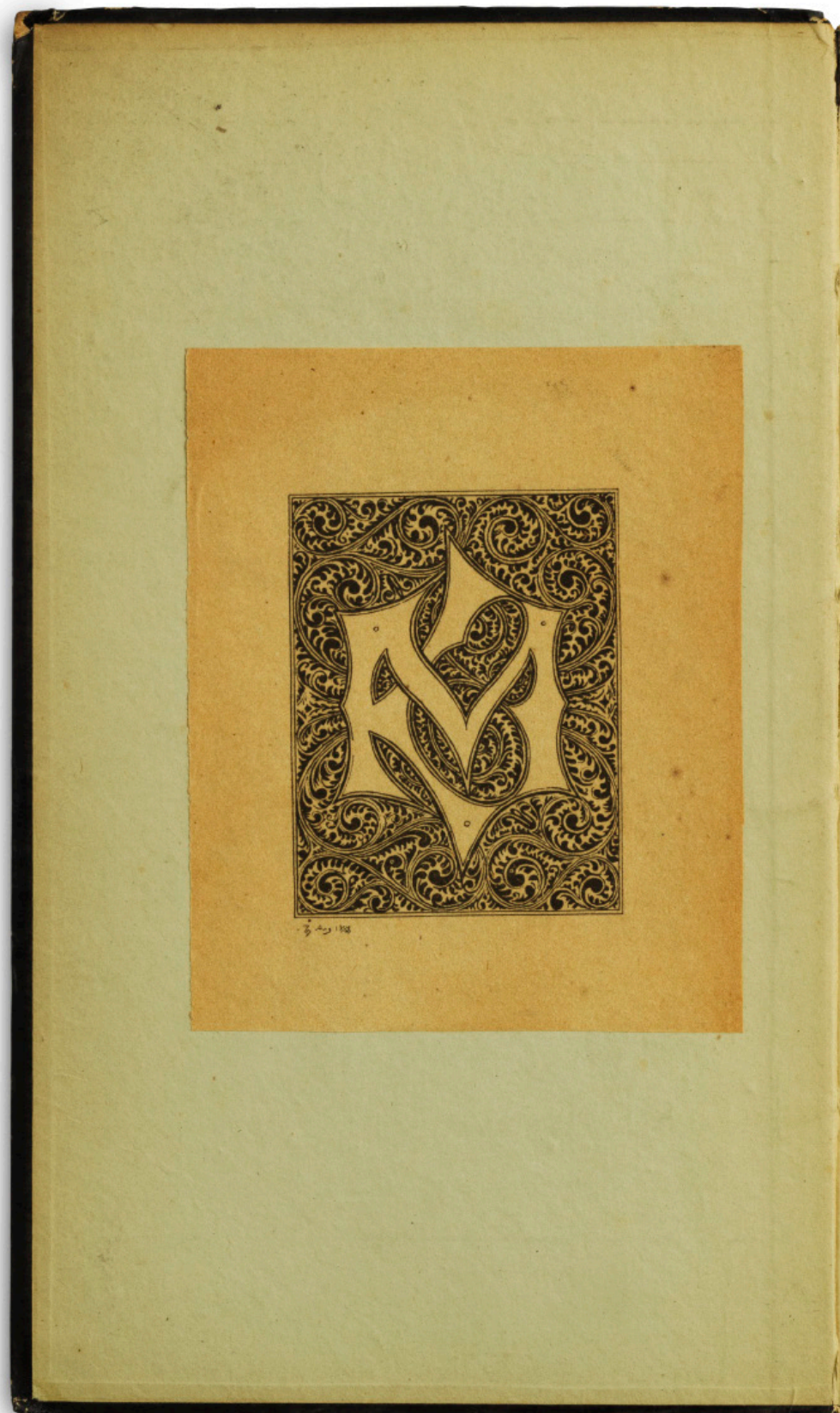
With the book-plate of Karl Madsen to inside of front board.

One of two known presentation-copies, this being inscribed by Kierkegaard to Heiberg.

Inscribed to front free end-paper: "Til / Hr. Professor J.L. Heiberg / R af D. / ærbødigst / fra / Forfatteren.
(i.e. For / Mr. Professor / J. L. Heiberg / R af D (i.e. Ridder (Knight) of Dannebrog) / most respectfully
/ from the Author).







2
616

for Professor F. L. Heiberg
A. 2.

original for
Fogelmann.

35

Fire opbyggelige Taler af S. Kierkegaard.

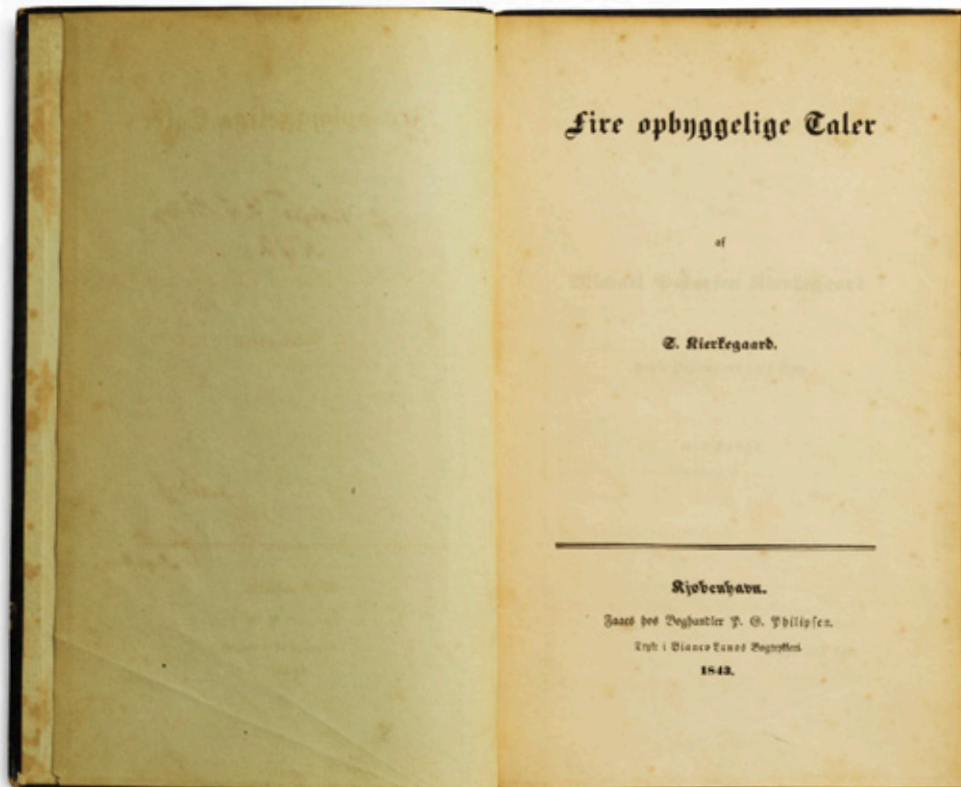
Kjøbenhavn, Philipsen, 1843.

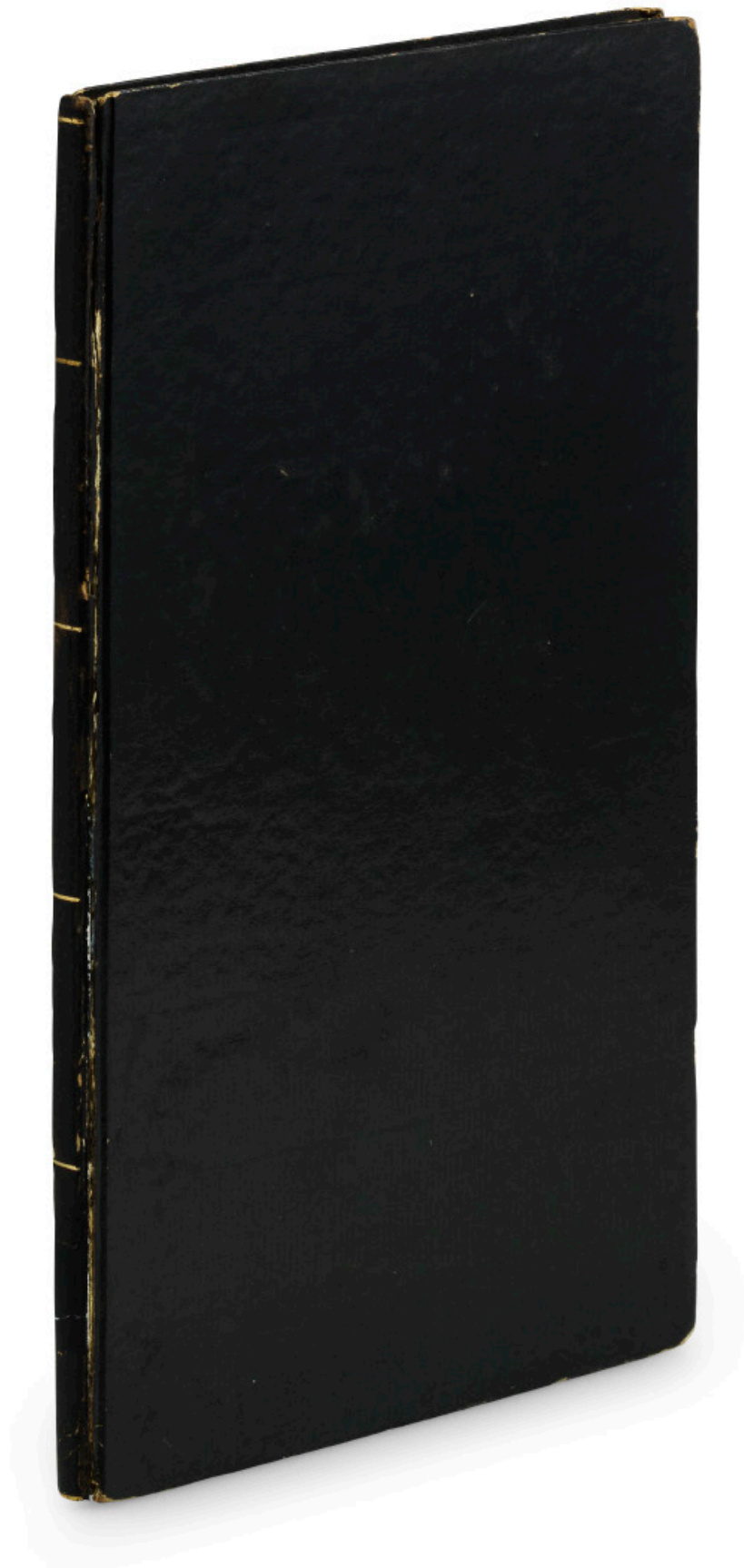
8vo. 84 pp. Original gift-binding of the black glitted paper with single gilt lines to spine and all edges gilt. A bit of wear to corners and edges; front hinge a bit weak and paper cracked. Spine neatly restored, preserving almost all of the original spine. Tiny loss of paper at back hinge. Very light occasional brownspotting.

With the book-plate of Karl Madsen to inside of front board.

One of two known presentation-copies, this being inscribed by Kierkegaard to Heiberg.

Inscribed to front free end-paper: "Til / Hr. Professor J.L. Heiberg / R af D. / ærbødigst / fra / Forfatteren.
(i.e. For / Mr. Professor / J. L. Heiberg / R af D (i.e. Ridder (Knight) of Dannebrog) / most respectfully
/ from the Author).







Ex.

En Professor F. L. Heiberg
K. af D.

ordrig

for
Læsestuen.

36

To opbyggelige Taler. Af S. Kierkegaard.

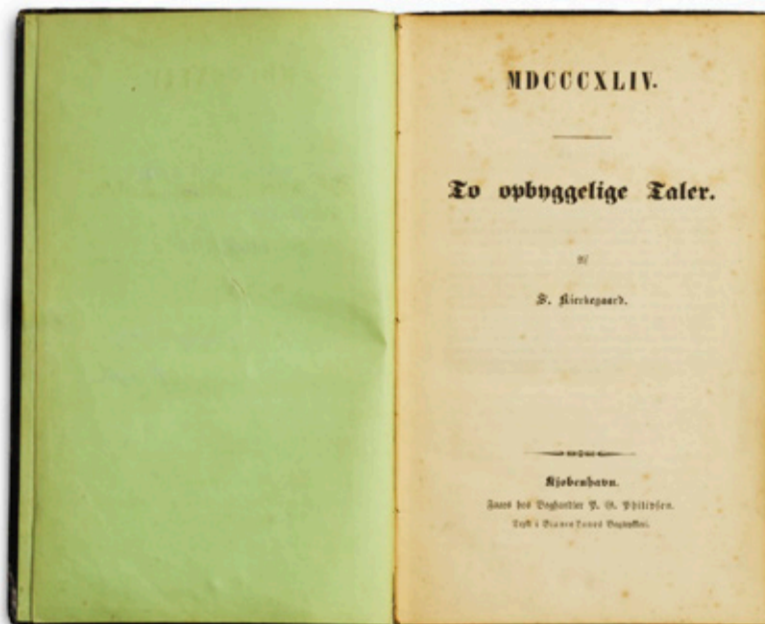
Kjøbenhavn, Philipsen, 1844.

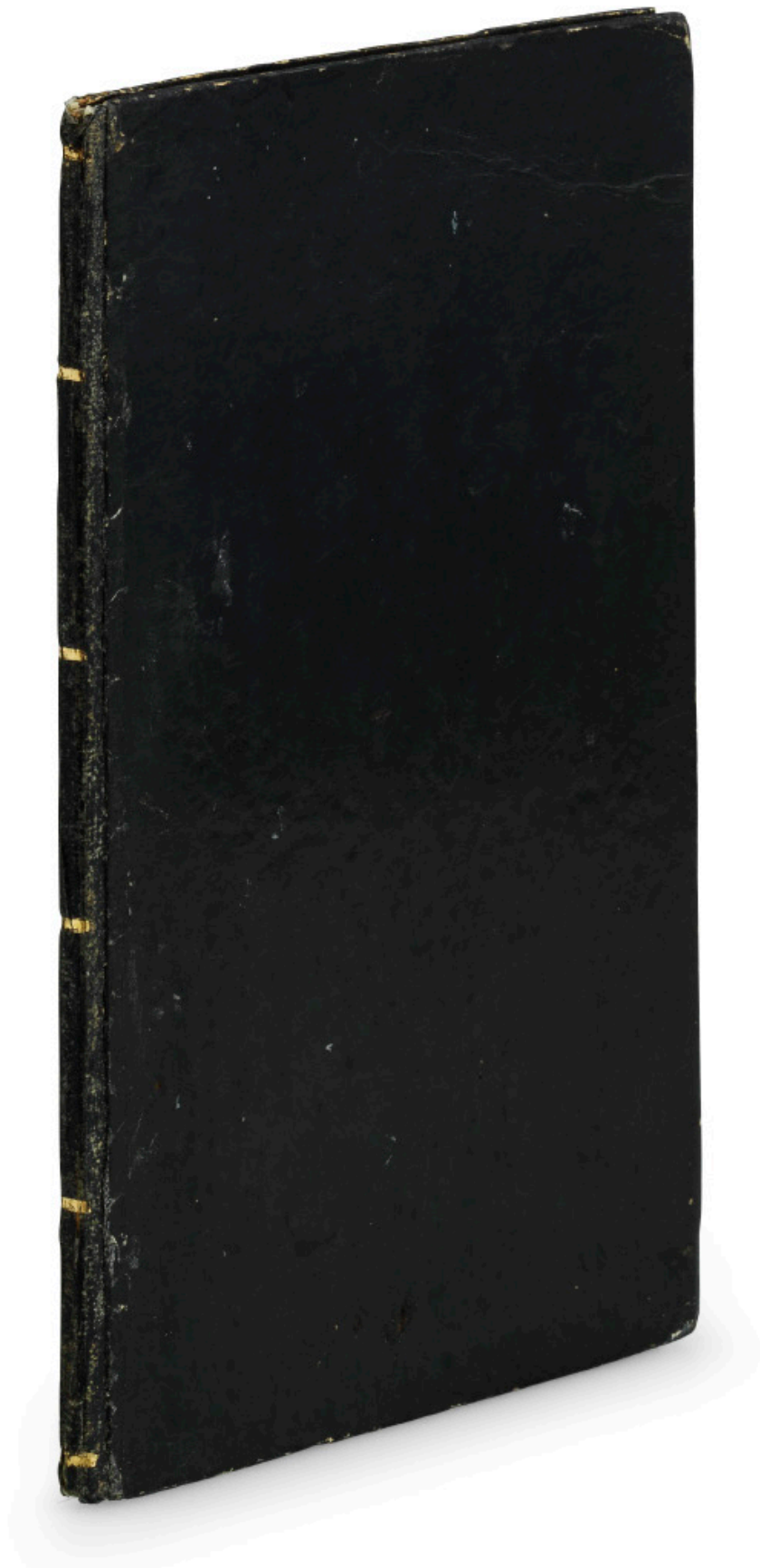
8vo. 59 pp. (but without the blank leaf between the title-page and the preface). Original gift-binding of the black glitted paper and all edges gilt. Boards with a bit of overall wear. Rebacked, slightly crudely done, with broader gilt lines than the original, and the newer spine also worn, though tight. Inner hinges re-enforced. Light occasional brownspotting. Ownership-signature of M. Nielsen to top of front free end-paper.

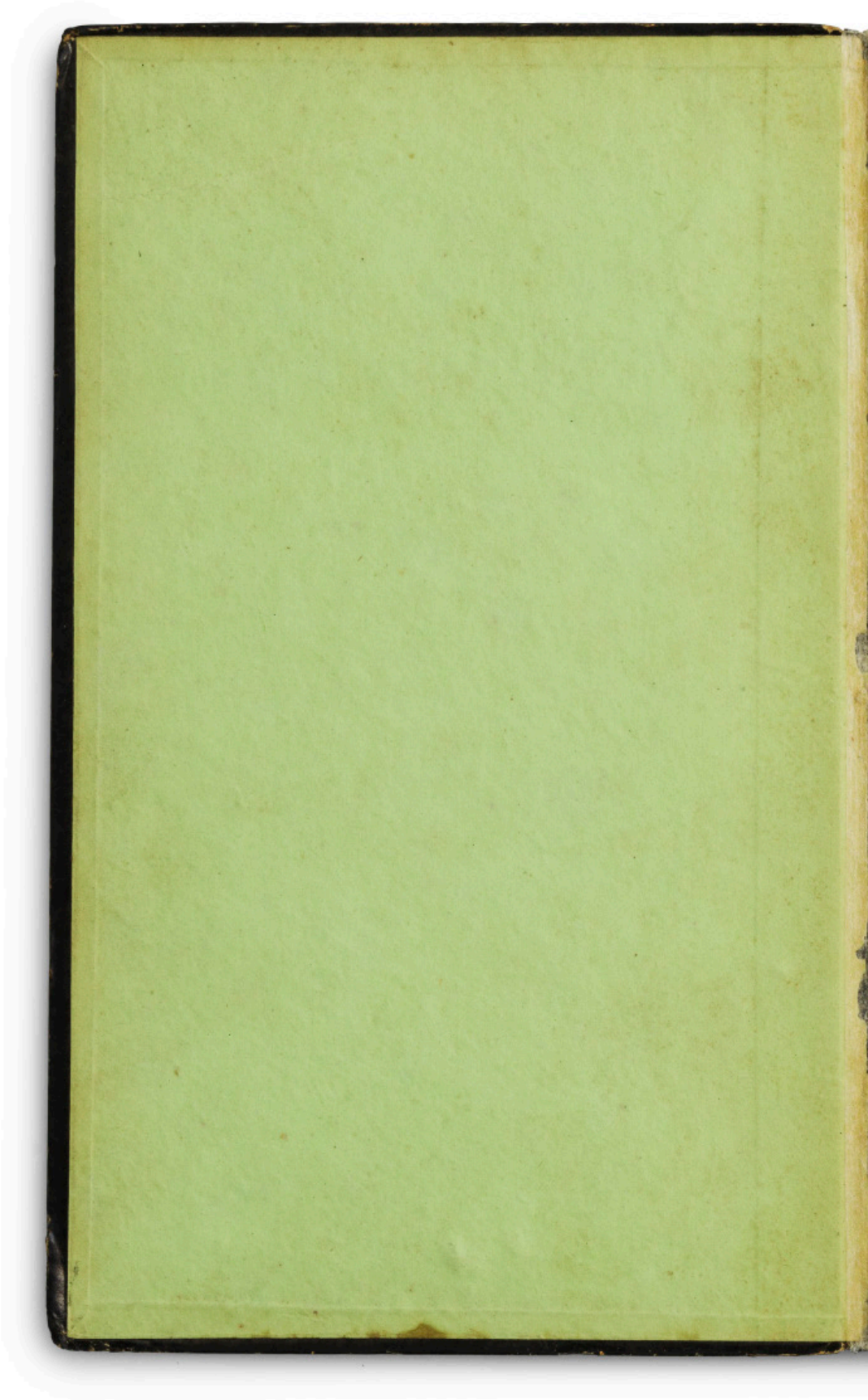
One of two known presentation-copies, this being unusual in its heartfelt and personal inscription by Kierkegaard to Michael Nielsen.

Inscribed to front free end-paper: "Min uforglemmelige Lærer / Hr Prof Nielsen / R af D of DM / taknemmeligt og hjerteligt / fra Forfatteren. (i.e. My unforgettable Teacher / Mr Prof Nielsen / R af D (i.e. Ridder (Knight) of Dannebrog) og DM (short for Dannebrogsmænd, another honourable title) / gratefully and heartily / from the Author.).

Not only is the unusually heartfelt inscription, from his old Latin teacher and principal at Borgerdydsskolen, noteworthy. So is the handwriting. It is notably more loose and relaxed than those for Heiberg, also bearing witness to the personal relation he had to Nielsen as opposed to Heiberg.







H. Nielsen

Min uforglemmelige Lærer
fr. Prof. Nielsen
København.

harmenlyst og Gødtigt
fr. Frøben.

37

To opbyggelige Taler. Af S. Kierkegaard.

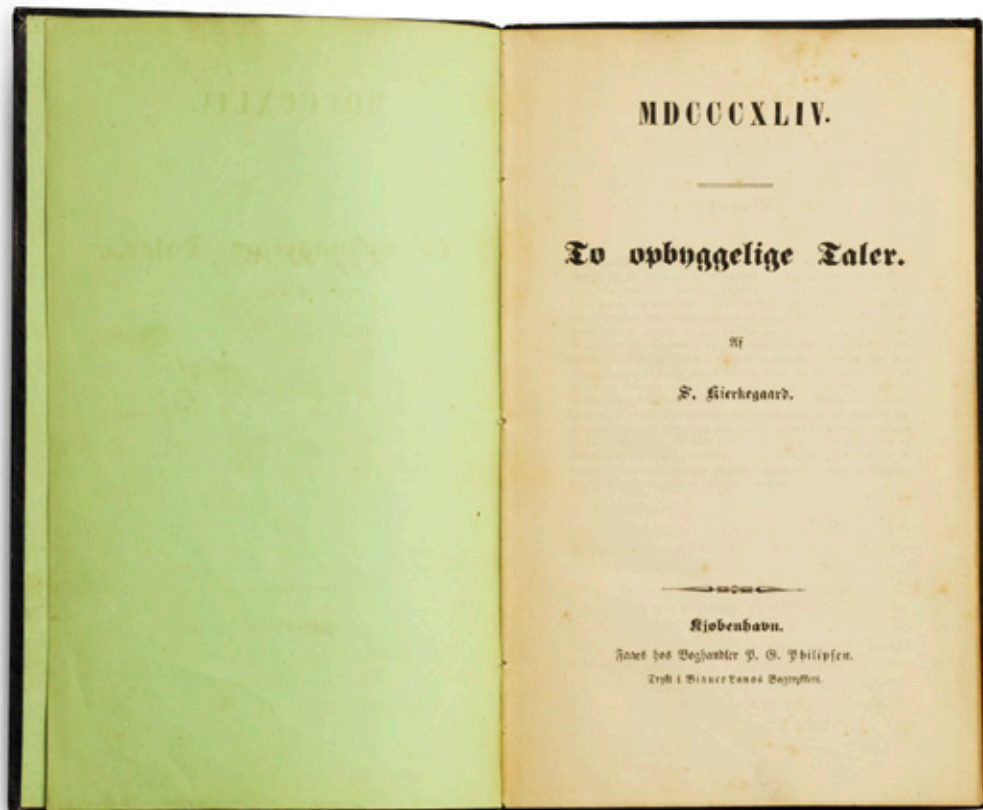
Kjøbenhavn, Philipsen, 1844.

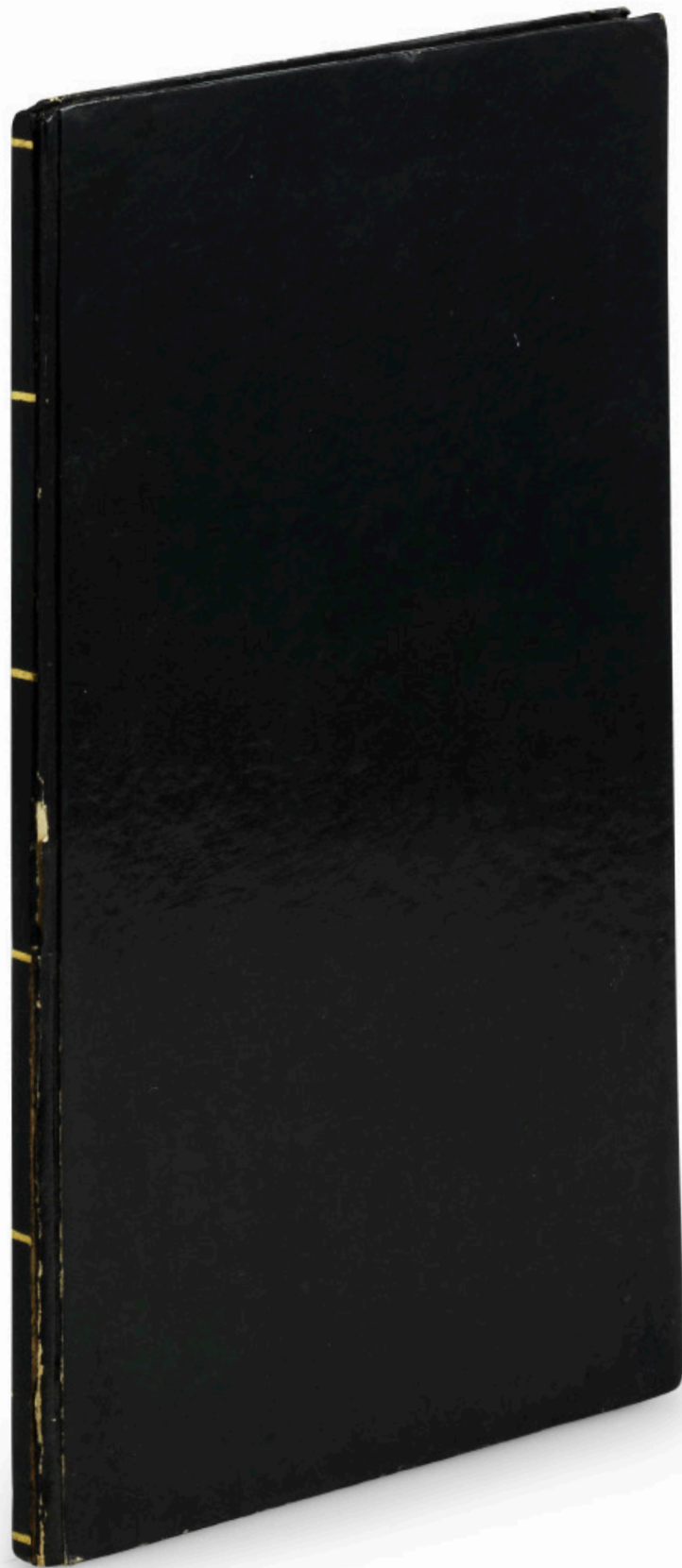
8vo. 59 pp. (but without the blank leaf between the title-page and the preface). Original gift-binding of the black glitted paper with single gilt lines to spine and all edges gilt. Very minor wear to extremities and tiny loss of paper along front hinge. Overall a splendid, fresh, and tight copy with just minimal brownspotting internally.

Remains of a book-plate (possibly that of Karl Madsen) having been removed from inside of front board.

One of two known presentation-copies, this being inscribed by Kierkegaard to Heiberg.

Inscribed to front free end-paper: "Til / Hr. Professor J.L. Heiberg / R af D. / ærbødigst / fra / Forfatteren. (i.e. For / Mr. Professor / J. L. Heiberg / R af D (i.e. Ridder (Knight) of Dannebrog) / most respectfully / from the Author).







28
616

To Prof. F. L. Heiberg
A. 1841.

exhibits
to
Prof. Heiberg.

38

Tre opbyggelige Taler af S. Kierkegaard.

Kjøbenhavn, Philipsen, 1844.

8vo. 70 pp. In the original printed light brown cardboard-binding with the text of the title-page repeated inside a frame to front board, printed author and title to spine, and a printed vignette depicting the Bible within the same repeated frame to the back board. All edges gilt.

Spine gently restored, preserving all of the original printing. Binding a bit soiled and with a bit of spotting; spine darkened. Corners a little worn. All in all very well preserved, fine and tight. Internally just minimal brownspotting.

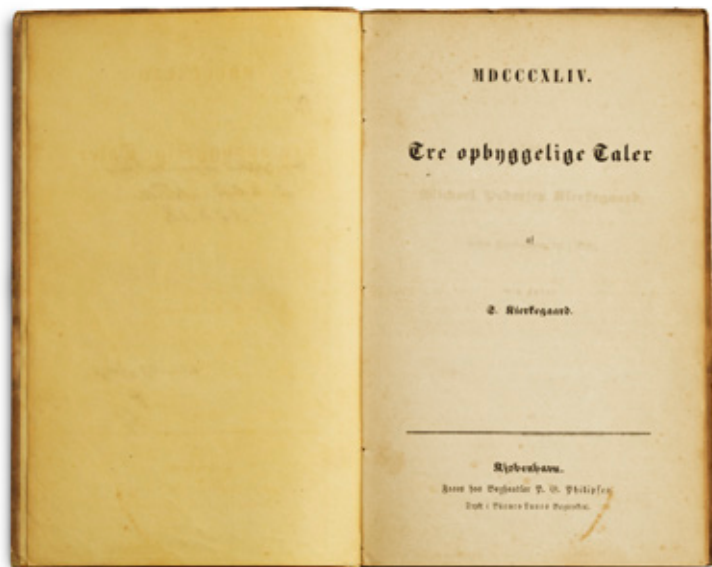
Neat pencil annotation to inside of back board noting that the copy is from Hellsen's collection and bought at the auction after him by Ambassador Bech Andersen.

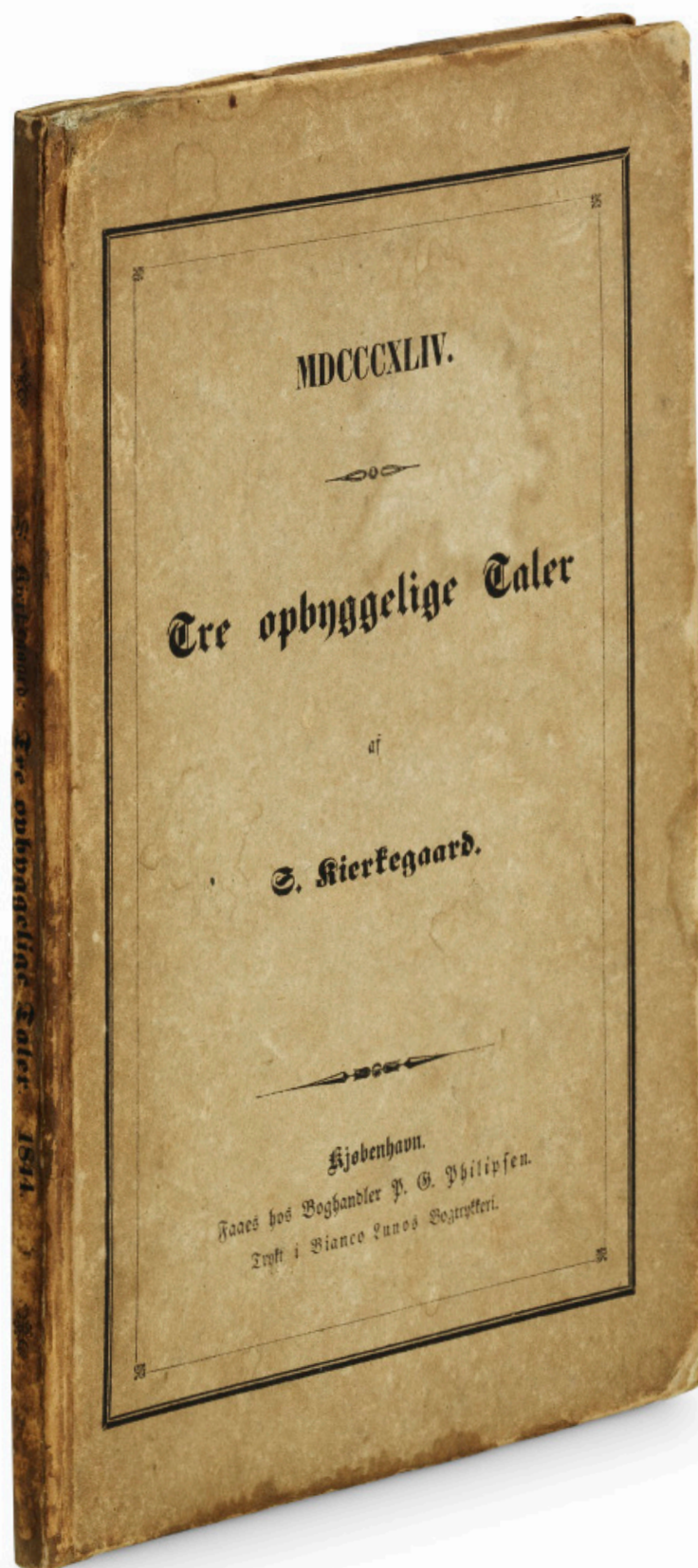
The only known presentation-copy, this being also with an unusually heartfelt and personal inscription, albeit somewhat different from the previous one, by Kierkegaard to Michael Nielsen.

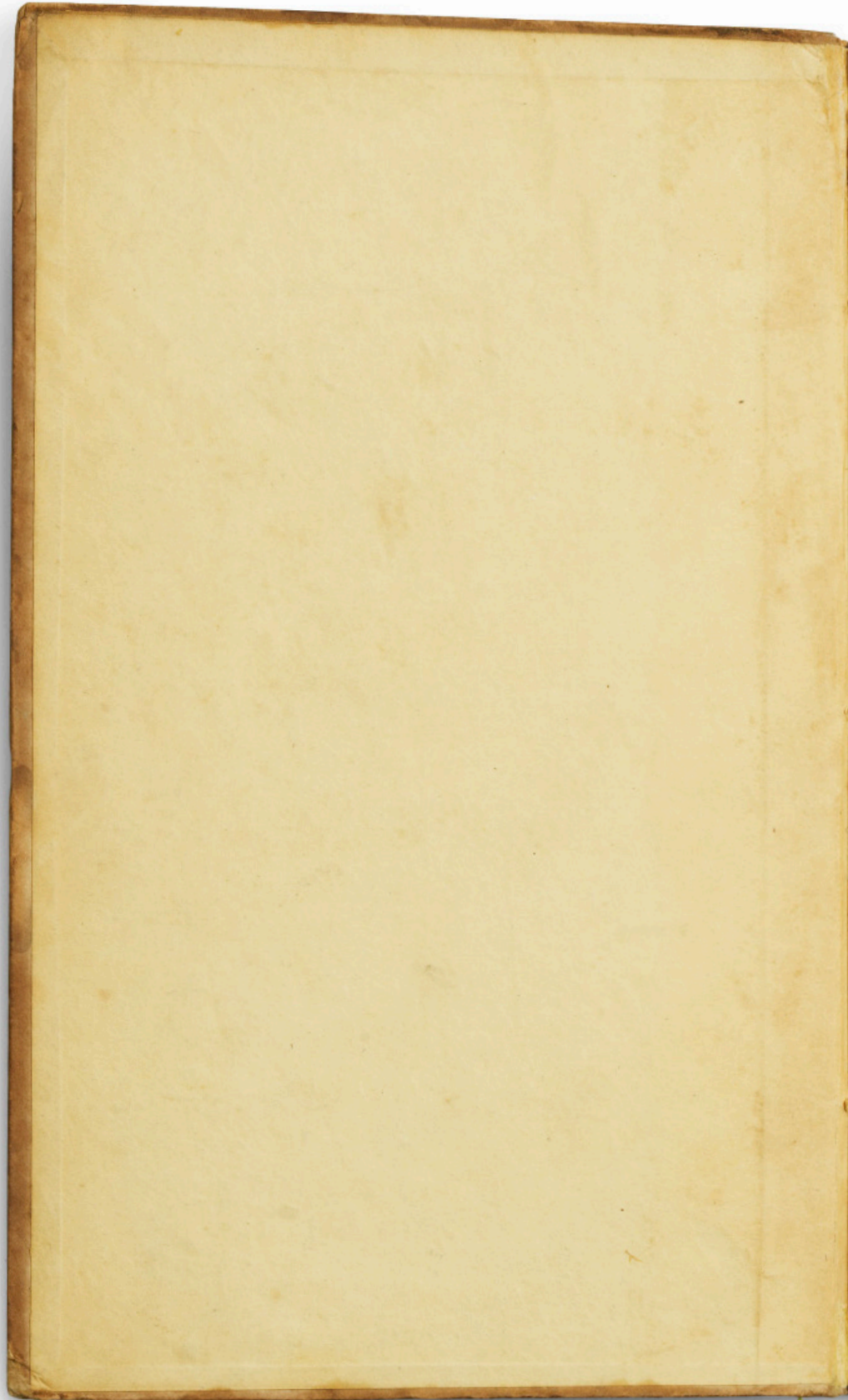
Inscribed to front free end-paper: "Til Borgerdydsskolens uforglemmelige Bestyrer / Hr Professor Nielsen / R af D, DM. / taknemmeligt og ærbødigt / fra Forf. (i.e. For the unforgettable principal of Borgerdydsskolen / Mr. Professor Nielsen / R af D (i.e. Ridder (Knight) of Dannebrog); DM (short for Dannebrogsmænd, another honourable title) / gratefully and respectfully / from the Author.).

This other unusually heartfelt inscription for his old Latin teacher and principal at Borgerdydsskolen is also noteworthy in the variation from the previous one. Kierkegaard's more duty-like presentations are inscribed

in exactly the same manner, as is evident from the three presentation-copies for Heiberg described above. The two for Nielsen, however, are noticeably more personal and heartfelt, as the variation also bears witness to. As opposed to the ones for Heiberg, the two inscriptions for Nielsen are quite different, this second known one not just being a repetition (!) of the first.







El

Ergebniß einer sorgfältigen
für Professor Nielsen
Auf d. d. M.

Salomon d. d. M.

f
Lp.

39

To opbyggelige Taler af S. Kierkegaard.

Kjøbenhavn, Trykt i Bianco Lunos Bogtrykkeri, 1843.

&

Tre opbyggelige Taler af S. Kierkegaard.

Kjøbenhavn, Philipsen, 1843.

&

Fire opbyggelige Taler af S. Kierkegaard.

Kjøbenhavn, Philipsen, 1843.

8vo. 52 pp. + 62 pp. + 84 pp. All three publications bound together in an absolutely magnificent full black fine morocco binding with richly gilt ornamental spine with gilt Gothic lettering: *Opbyggelige Taler*. No. 1-9. White moiré-endpapers. Boards with a single gilt line-frame inside which another gilt frame with ornamental corners. Edges of boards and inner dentelles with gilt single line-ornamentation. All edges gilt. A truly magnificent binding with just minimal wear and no restorations of any kind. Printed on varying paper, one quire being thinner than the rest. Some browning and light brownspotting.

Old owner's names to front fly-leaf and previous owner's neat pencil annotations to front and back free end-papers, explaining that this is Kierkegaard's own, personal copy, and the further provenance of it.

"MDCCCXLIII" contemporarily handwritten in brown ink to the title-page of *Two upbuilding Discourses*, in exactly the manner in which the year was written in the *Upbuilding-publications* from the following year, 1844. Some pencil-annotations and -underlinings have been erased (*Two upb.*: pp. 25, 47, 48, 50; *Three upb.*: pp. 10 & 33, *Four upb.*: pp. 27 (here, red crayon removed), 31, 35, 37, 38, 39, 63). Three lines underlined in ink (same as that on the title-page) on p. 52 of *Two upb.*

This is with great certainty Kierkegaard's own copy, lavishly bound for himself, of his first three publications of *Upbuilding Discourses*, the copy listed in the auction catalogue as no. 2121, which is described as exactly what this copy is called in gold on the spine, namely "*Opbyggelige Taler*, 1-9."

This privately made copy is bound in exactly the same style as the most lavish of Kierkegaard's gift-bindings and some of the few other books that have been identified as being Kierkegaard's copies (of e.g. the Bible).

It is impossible to say whether the erased underlinings could have been Kierkegaard's own. But it seems very likely that the roman numeral of the printing year on the title-page could be in his hand.

See *Tekstspejle* p. 207, where the present copy is depicted and described.



MDC.CC.XL.III

To opbyggelige Taler

af

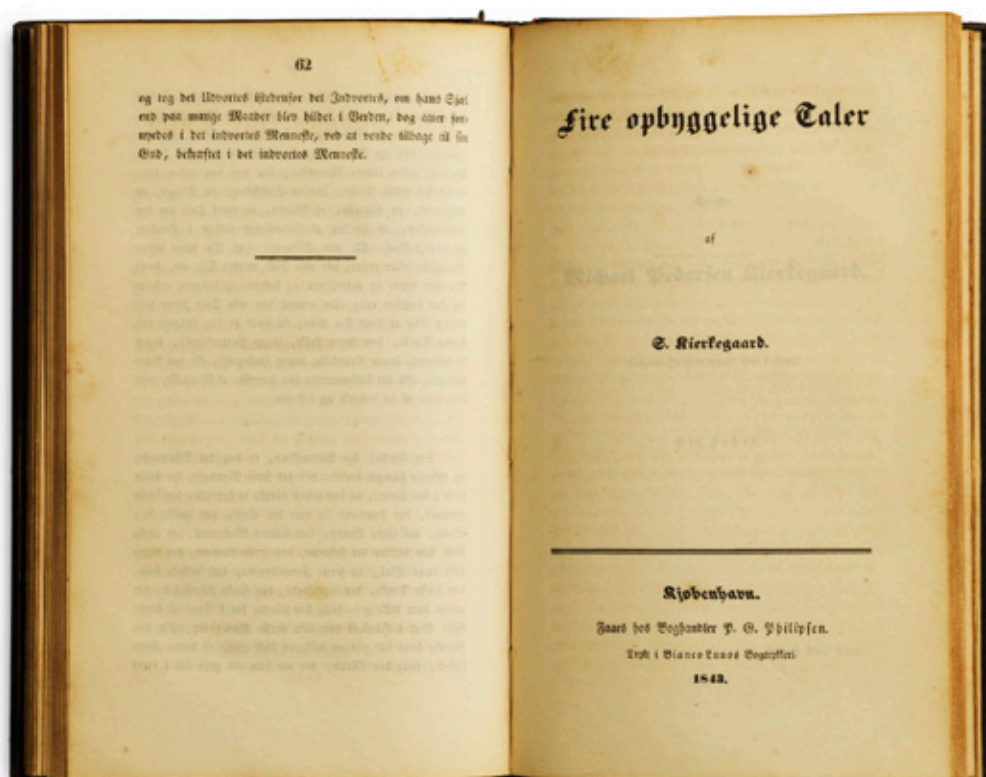
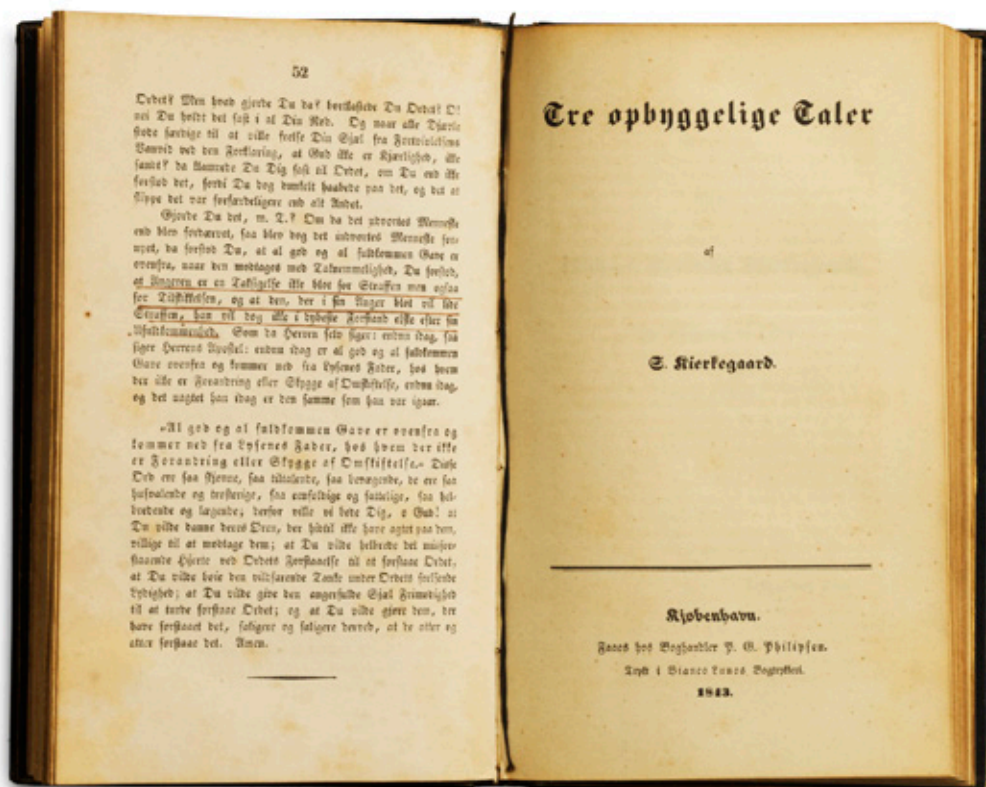
S. Kierkegaard.



Kjøbenhavn.

Trykt i Bianco Lunos Bogtrykkeri.

1843.



40

To opbyggelige Taler af S. Kierkegaard.

Kjøbenhavn, Trykt i Bianco Lunos Bogtrykkeri, 1843.

&

Tre opbyggelige Taler af S. Kierkegaard.

Kjøbenhavn, Philipsen, 1843.

&

Fire opbyggelige Taler af S. Kierkegaard.

Kjøbenhavn, Philipsen, 1843.

&

To opbyggelige Taler. Af S. Kierkegaard.

Kjøbenhavn, Philipsen, 1844.

&

Tre opbyggelige Taler af S. Kierkegaard.

Kjøbenhavn, Philipsen, 1844.

&

Fire opbyggelige Taler af S. Kierkegaard.

Kjøbenhavn, Philipsen, 1844.

All six publications, i.e. all Eighteen upbuilding Discourses separately published, all in the exact same formats, all being 8vo, and all but one being in the original wrappers. 52 pp. + 62 (+ 1 blank leaf) pp. + 84 pp. + 59 pp. (without the blank leaf between the title-page and the preface) + 70 (+ 1 blank leaf pp.) + 111 pp.

Two upb., 1843: Completely uncut in the original blank blue wrappers with just the tiniest loss of paper to the spine and a small tear to back wrapper. Otherwise near mint. Also internally unusually fresh.

Three upb., 1843: Completely uncut in newer blank wrappers. A few small ink spots to margin of the first leaves, and owner's signature (Thea Hoffmann) to title-page. Printed on fine vellum-paper, which is completely fresh and white.

Four upb., 1843: Completely uncut in the original printed blue wrappers with the text of the title-page repeated inside a frame to front board, printed author and title to spine, and the printing year within the same repeated frame to the back wrapper. Wrappers almost loose from block, but preserved in their entirety, also the spine, which has some cracks, but is not missing any of the printing. Internally completely fresh.

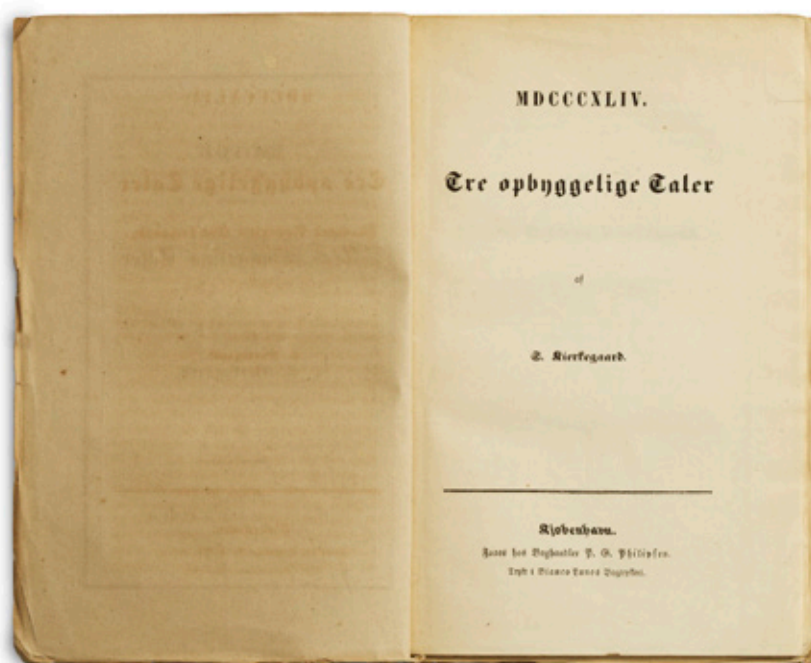
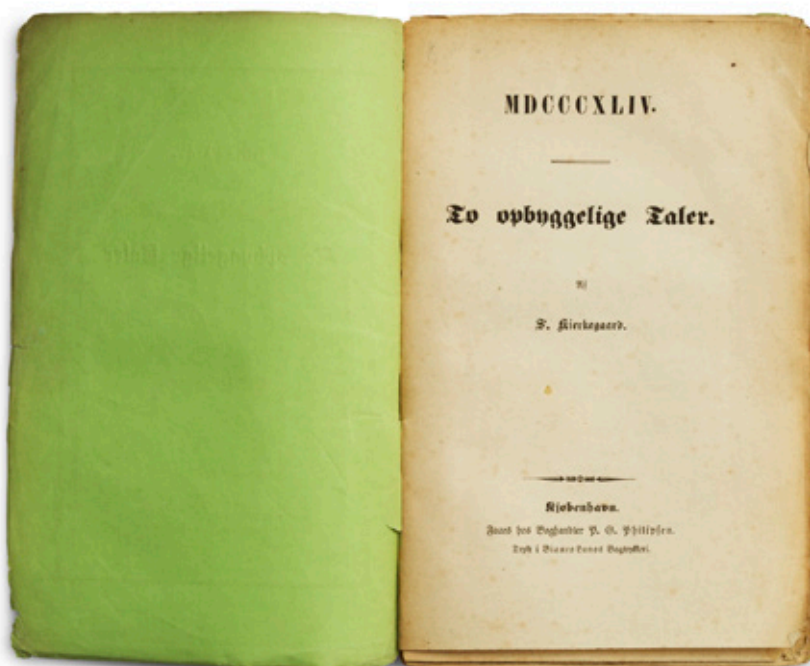
Two upb., 1844: Completely uncut in the original printed green wrappers with the text of the title-page repeated inside a frame to front board, and the printing year within the same repeated frame to the back board. Remains of the printed author and title to spine. Wrappers loose, but preserved in their entirety. The spine, however, is cracked and the printed author and title not preserved. A bit browned and brownspotted.

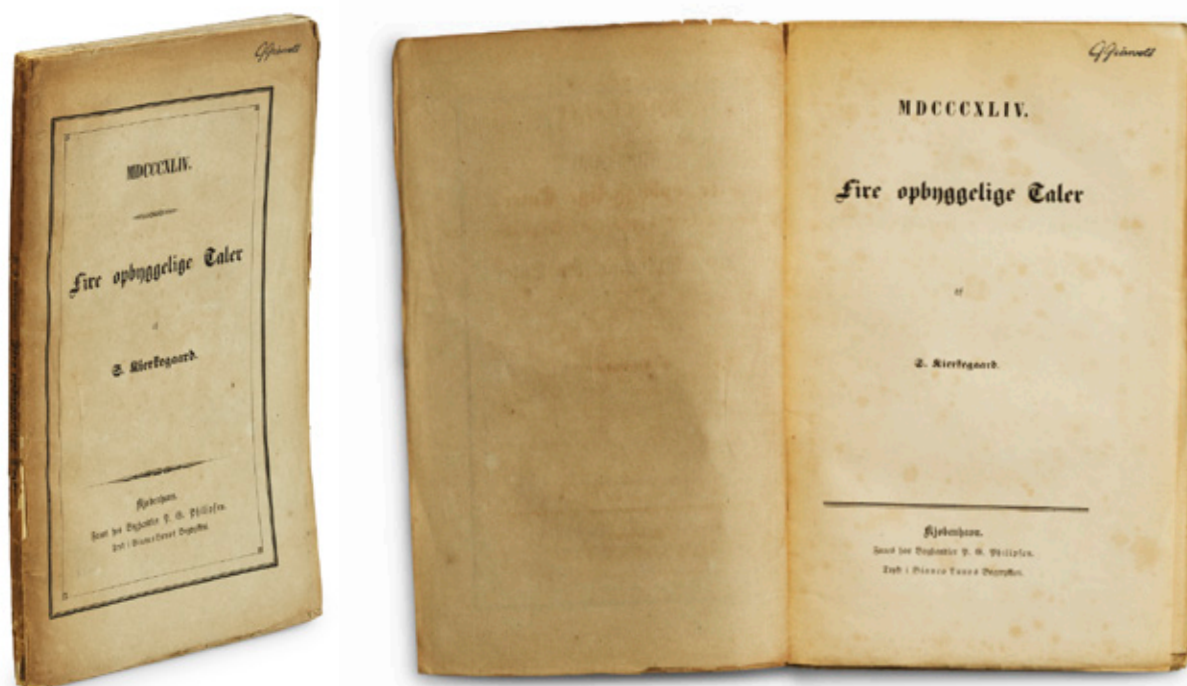
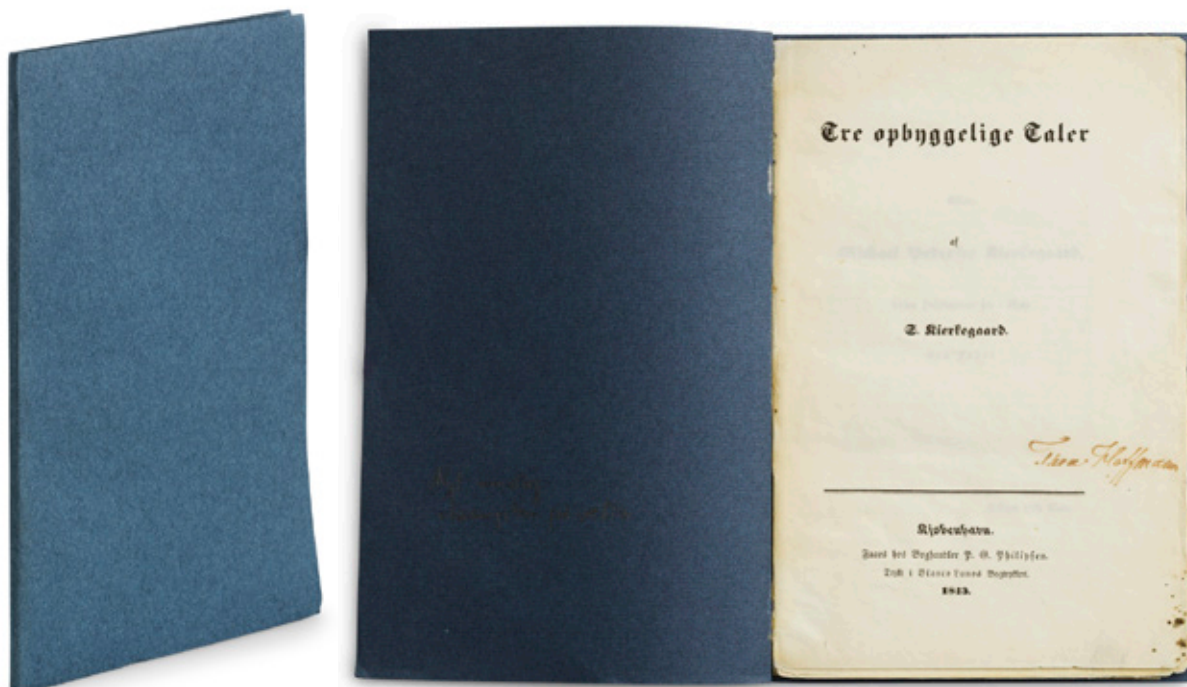
Three upb., 1844: Completely uncut in the original printed light brown wrappers with the text of the title-page repeated inside a frame to front board, printed author and title to spine, and a vignette depicting a Bible within the same repeated frame to the back wrapper. An absolutely splendid, fresh, and clean copy with just a little edge wear.

Four upb., 1844: Completely uncut and unopened in the original printed light brown wrappers with the text of the title-page repeated inside a frame to front board, printed author and title to spine, and a vignette depicting a Bible within the same repeated frame to the back wrapper. Spine with a bit of wear and small lack of paper. Printing on the spine almost entirely preserved. Some brownspotting, but an excellent copy. With the ownership signature of Grønvold to top of front wrapper and to title-page.

A magnificent collection of the first printings of all eighteen upbuilding discourses in the six separate publications, as they originally appeared, all of them uncut and all but one in the incredibly scarce original wrappers, the sixth being on special vellum-paper.







Fire opbyggelige Taler

af

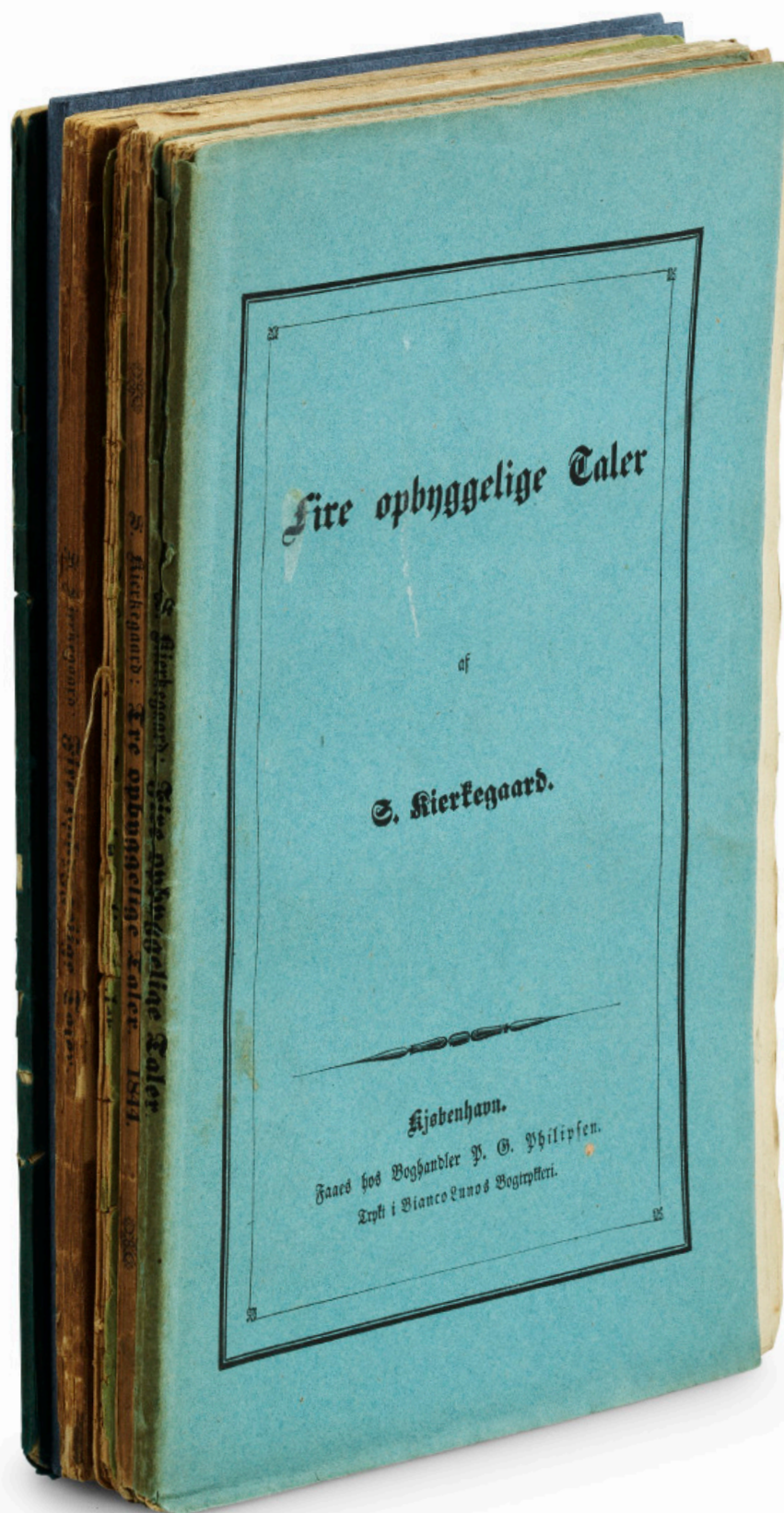
S. Kierkegaard.

Kjøbenhavn.

Faaes hos Boghandler P. G. Philipsen.

Trykt i Bianco Lunos Bogtrykkeri.

1843.



41

To opbyggelige Taler. Af S. Kierkegaard.

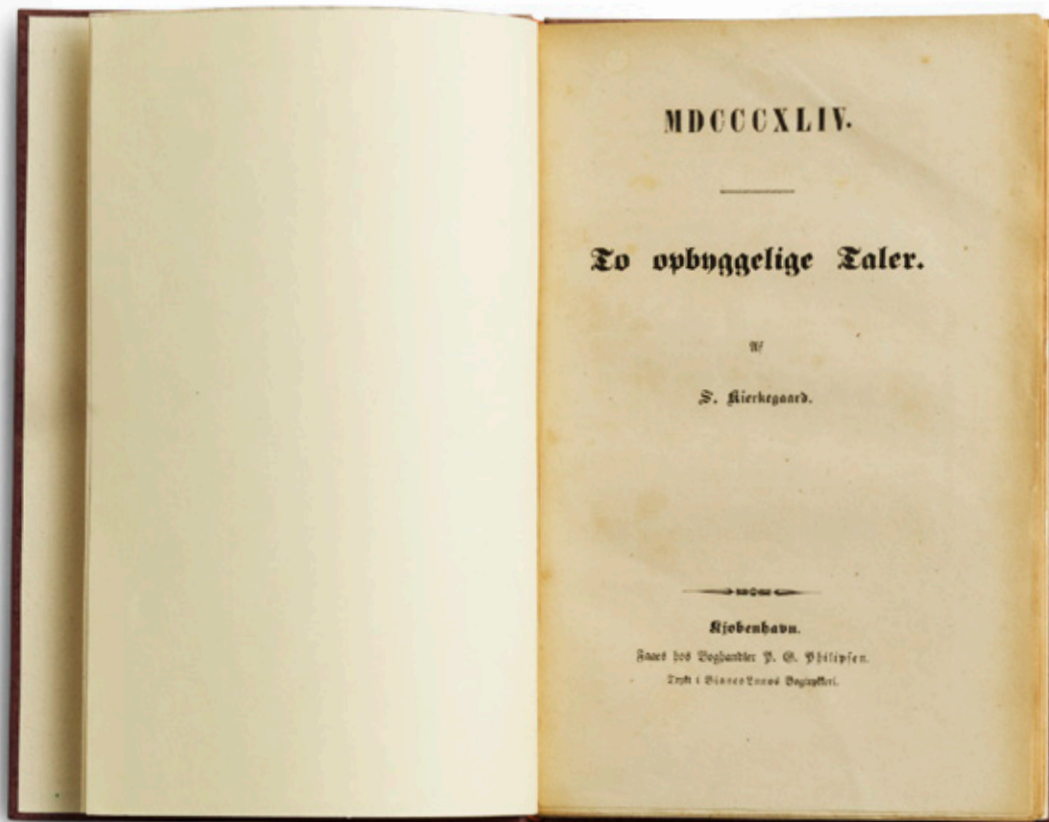
Kjøbenhavn, Philipsen, 1844.

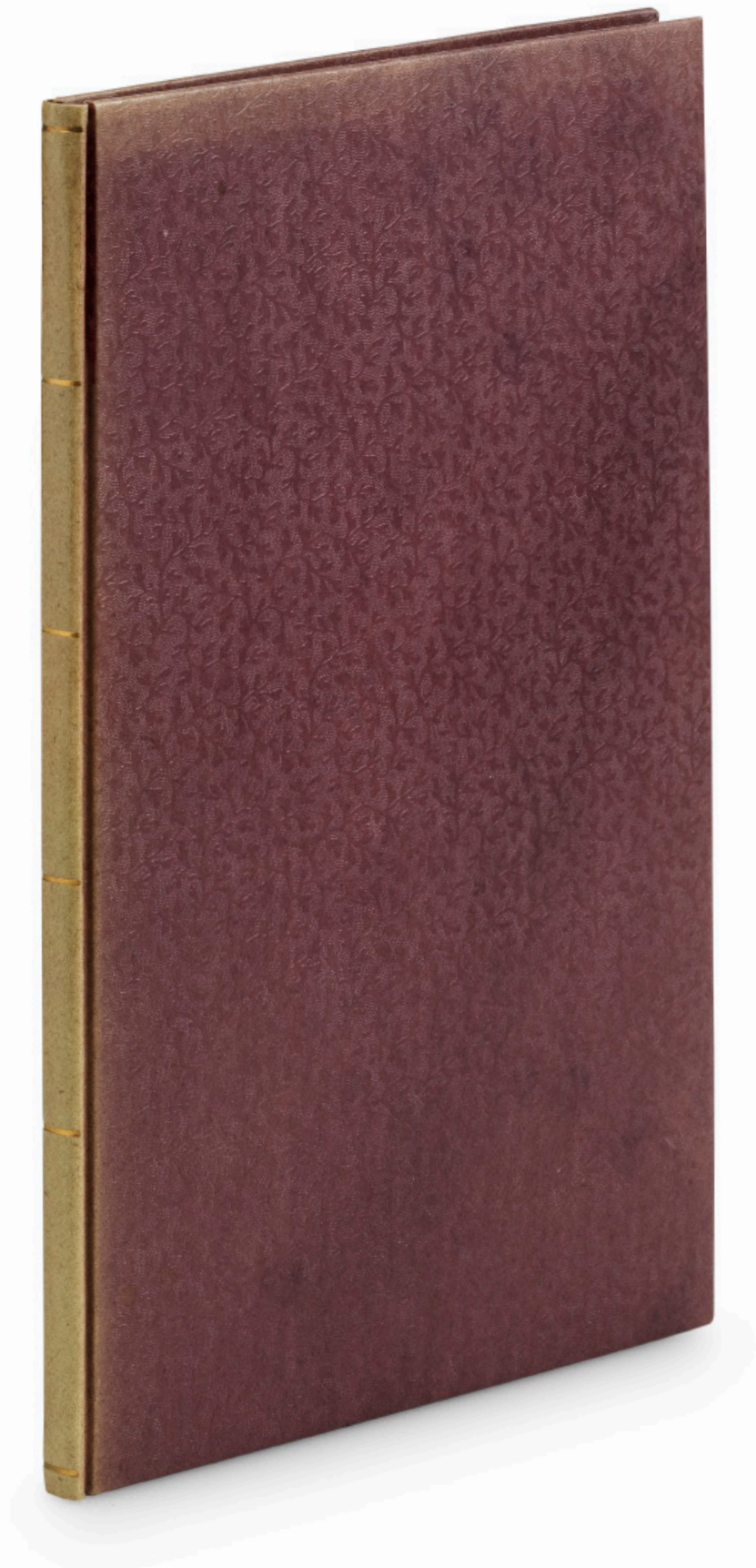
8vo. 59 pp. Beautiful newer purple full patterned cloth with gilt lines to spine, reminiscent of the bindings Kierkegaard had made for himself. A splendid, partly uncut copy with a bit of brownspotting.

With pencil-annotations to end-papers, the back one explaining that this is taken from an incomplete copy of Eighteen Upbuilding Discourses and has the blank leaf (pp. 3-4) preserved.

A beautiful copy of the Two upbuilding Discourses from 1844 with the incredibly scarce blank leaf between the title-page and the preface preserved.

Please see the introductory note to the upbuilding discourses for the importance of this blank leaf, which we have only identified in very few copies.





42

Atten opbyggelige Taler af S. Kierkegaard.

Kjøbenhavn, Philipsen, 1843-45.

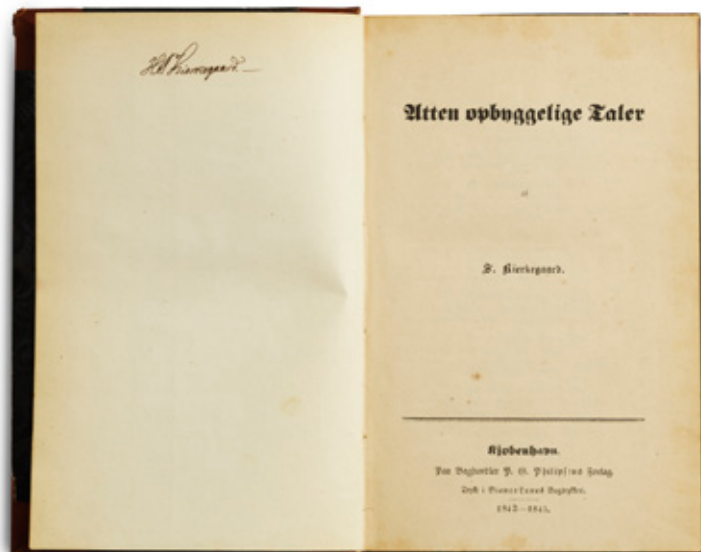
8vo. (4), 52 + 62 (+ 1 blank leaf) + 84 + 59 (without the blank leaf between the title-page and the preface) + 70 + 111 pp. Beautiful contemporary half calf with richly gilt spine, gilt lines to boards, and lovely patterned edges in blue and red. "H.P. Kierkegaard" in gold to lower spine. Pink glitted end-papers. A bit of vertical creasing down the middle of the spine, but all in all a splendid copy with almost no other wear and virtually no brownspotting. A remarkably lovely, clean, and fresh copy.

With the ownership signature of H.P. Kierkegaard to front fly-leaf. Two handwritten corrections in contemporary ink (presumably in the hand of H.P. Kierkegaard), both in Three upb., 1844, one on p. 35, and one on p. 36, where "Forretning" (i.e. business) has been altered to "Forventning" (i.e. expectation).

A splendid copy of the first edition, which has belonged to Kierkegaard's disabled cousin, who was a great source of inspiration to him.

The relationship between the two cousins was very touching, and they both benefitted greatly from each other. Søren drew inspiration from his cousin, who was lame and unable to walk, and he cared a great deal for him. Hans Peter was one of the very few who had a standing invitation to visit Søren. He felt that his cousin might lead a truer and more meaningful life than most other people, who don't face the same hardships.

Hans Peter, on the other hand, was greatly comforted by his famous cousin and his edifying writings. Søren helped him feel that, in spite of his hardships, his life was not wasted – he helped him believe in God.



For further reading on the touching relationship between the two cousins, please see the Index of Personal Names, under Hans Peter Kierkegaard.



vent

Men da skal Tanken om denne Salighed heller ei være ham spildt, Døstet ikke være forgjeves, Befymringen ikke ufrugtbar Moie, Bønnen ikke uden Betsignelse, som Liliens Uvirk-
somhed, der den ikke spinder, som Fuglens Uforhyllighed, der den ikke sanker i Lade; Arbejdet ikke være uden Binding, om han end ikke fortjener Himlens Salighed, men kun vorder skiftet til at arve den, ved Narvaagenhed i Forretning. Og denne Sysselsættelse skal tillige worde ham til Binding for dette Liv, og Folgen af denne Forventning worde ham til Betsignelse i Tiden; thi Forventningen af en evig Salighed formaaer, hvad ellers synes umuligt, at være to Steder paa eengang; den arbejder i Himlene og den arbejder paa Jorden, „den tragter efter Guds Rige og hans Retfærdighed og giver det Øvrige som en Tilgift“ (Mth. VI, 33). Gjør Forventningen ikke dette, da er den svingagtig, en syg Sjæls Underfundighed, der vil liste sig ud af Livet, ikke en sund Sjæls oprigtige Nærværelse i det Tidelige; da er den ikke Forventning af det Evige, men Overtro paa det Tilkommande, da hviler Mennesket ikke i det Eviges Tilforladelighed, men gjæffer sig selv med det Tilkommandes Mulighed, der kun fængsler som Oplosningen paa en Gaade; da er Forventningen en indsmigrende Higen, der ikke har raadført sig med Alvoren om Opfyldelsens forskjellige Afgjørelse; thi jo dubere Alvoren fatter Adskillelsens Angest, naar denne dog ikke tilintetgjør Ansaret og tvinger Sjælen til ligesom at gjøre Opbud, desto sandere er Forventningen.

Forventningens Folge er da en dobbelt; men lader os denne Gang blive staaende ved Overveelsen af den Folge, som angaaer det nærværende Liv, lader os i Overveelsen bestandigen have de foreløste apostoliske Ord for Øie, medens Tanken hviler sig paa Tilkommeisens bekymrede og mægtige Bidne, Apostelen Paulus; og saaledes lader os tale om:

Forventningen af en evig Salighed med Hensyn til denne Forventnings Betydning for det nærværende Liv.

Forventningen af en evig Salighed skal hjælpe et Menneske til at forstaae sig selv i Tideligheden. Ofte priser man og med Joie Erfaringens prøvede Blik, at det ganske anderledes formaaer at hjælpe En til Rette i Livet end Ungdommens, der er i Indbildningens Tjeneste, stuet af Sjælebedrag, klarstuen paa Afstand, medens dog dets bedrageriske andet Syn ikke udholder Jagtagelsens Eftersyn. I Modsatning til Ungdommens Overelse er det da Erfaringens Fortrin, at den er stærk i den stykkevisse Betragtning. Netop derfor er den vigtig som Veileder i Livet; thi Livet i Tideligheden er stykkevisst og som en mørk Tale, hvilken forstaaes bedst, naar den forstaaes lidt efter lidt. Erfaringens Fortrin er det, at den altid har et Maal, hvormed den maaler, et Maal, hvortil den stræber, og idet den inddeler Endelighedens Udstrækning, veed den bestandigt at udmaale det Enkelte, og idet den gaaer ud fra det Visse, beregner den det Uvisse. Den veed at gjøre Overflag, at bestemme Veiens Længde og Tiden, den har en Maalestok for Kraften og Udholdenheden, for Modstanden, for Farer og Besværligheder, og alt eftersom Livet griber begunstigende eller forstyrrende ind, veed den at hjælpe sig; bliver ikke let overrumplet, og selv om den gier det, samler den sig snart og maaler atter. Saaledes gaaer maafee mangt et Menneskeliv hen, virksomt i Tidelighedens Tjeneste, men tilhører ogsaa ganske Tideligheden. Hvis derimod et Menneskes Sjæl er forventende en evig Salighed, da vil denne Forventning vel et Dieblisk forstyrre ham, den vil bringe ham til at forsmaae Erfaringen, da dens Maal er ham for ringe, dens Maalestok er ham for lille. Men Ungdommens

43

Atten opbyggelige Taler af S. Kierkegaard.

Kjøbenhavn, Philipsen, 1843-45.

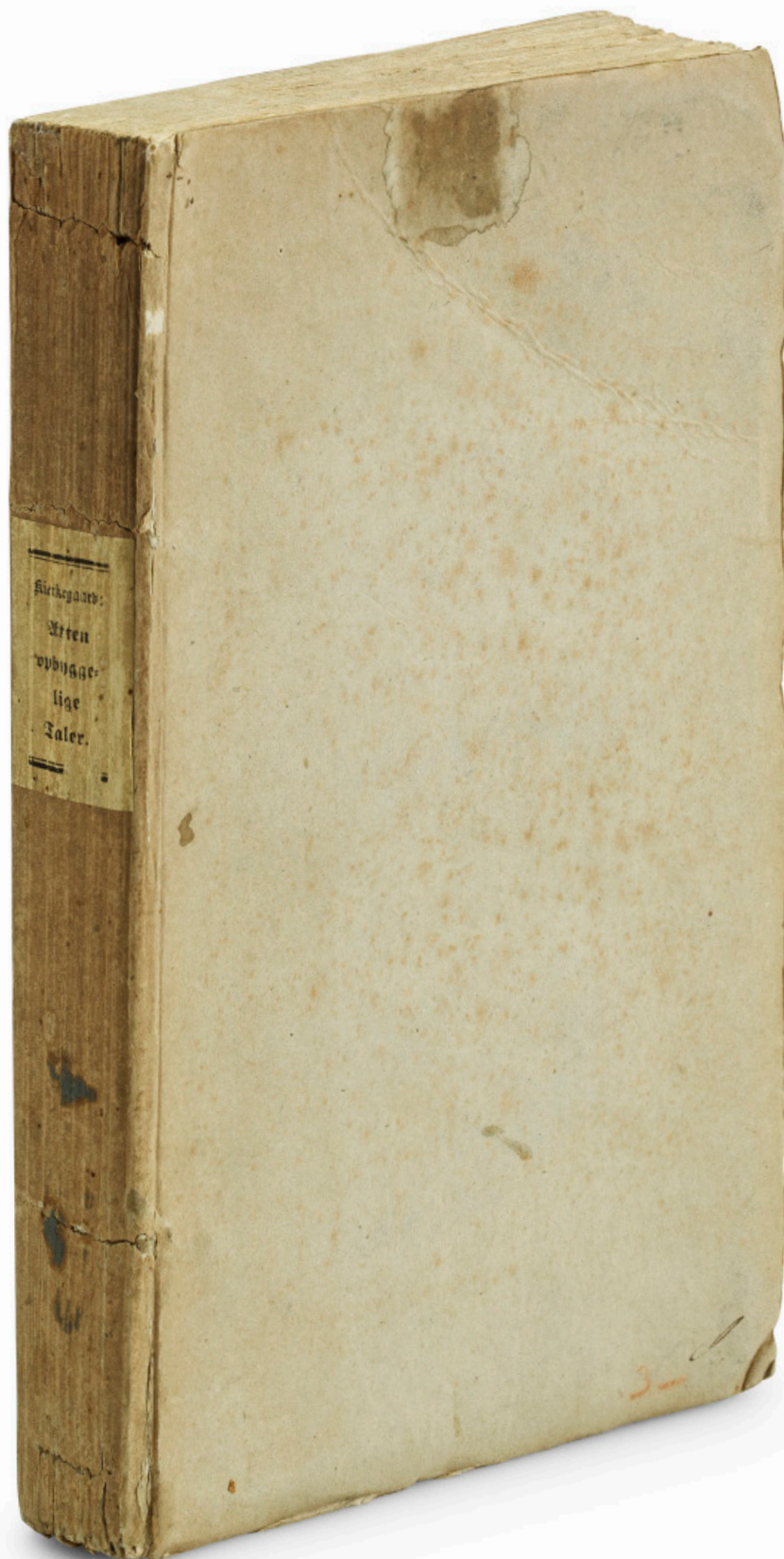
8vo. (4), 52 + 62 (+ 1 blank leaf) + 84 + 59 (including the blank leaf between the title-page and the preface!) + 70 (+ 1 blank leaf) + 111 pp. Completely uncut in the original brownish grey boards with original printed title-label to spine (fully intact). Boards a bit brownspotted and a larger damp stain to top of front board. A couple of smaller stains (lacquer or wax) to spine. A few horizontal creases to spine with paper almost invisibly glued back on to hold tight. Occasional brownspotting, mostly to the first and last leaves. But overall splendidly preserved.

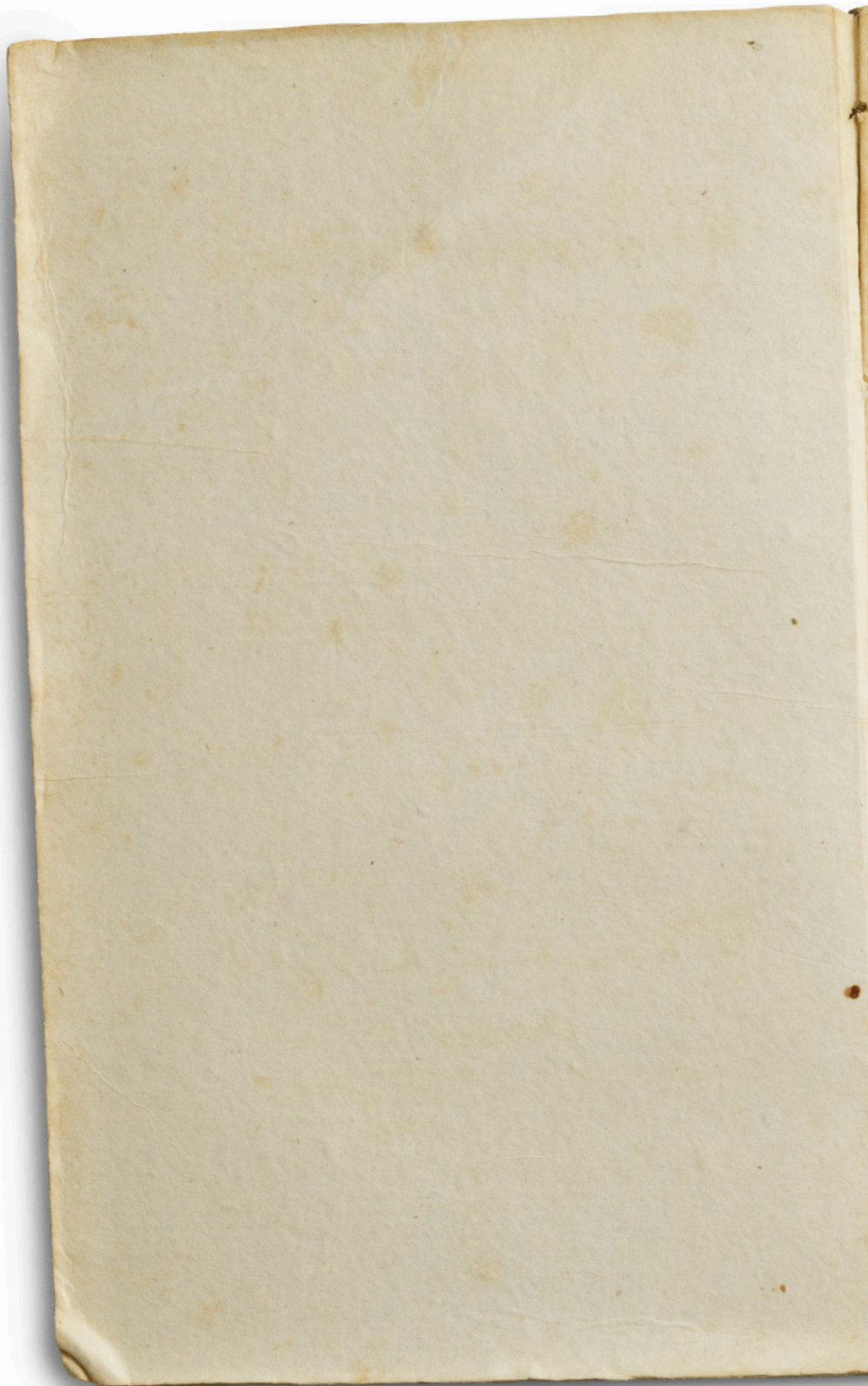
A truly magnificent copy of the first edition of this very scarce Kierkegaard-title, in completely original condition with all of the original printed title-label preserved, and fully complete with the joint title-page, contents, all the half-titles, dedications, blanks, etc.

As explained above, this Kierkegaard-title is rare in itself, with much less than 278 copies in all, but it is utterly amazing to find this exceedingly rare book in original state like here. Only very few copies are left in the original binding, which we have only seen once before.

As we have noted before, the spines of the original Kierkegaard cardboard bindings are always just thin paper directly glued on the block, making them extremely fragile. If one finds these original bindings, the spines are almost always more or less disintegrated. The present copy is a rare exception that furthermore has the original title-label, which is of the utmost scarcity.

To our knowledge, only one other copy in the original binding has been located. Apart from the other copy we have seen of this work in the original binding, the present copy is also the only original Kierkegaard-binding we have seen that is not in the usual blue "hollanderet" cardboard binding, but plain brown. No other such copy has been registered for sale, and no other such copy, to our knowledge, is registered in any institution. Furthermore, this seems to be the only copy to have surfaced so far, which has preserved the original printed title-label in its entirety. As far as we know, it has been recorded no-where, due to its extreme scarcity.





Atten opbyggelige Taler

af

S. Kierkegaard.

Kjøbenhavn.

Paa Boghandler P. G. Philipsens Forlag.

Trykt i Bianco Lunos Bogtrykkeri.

1843—1845.

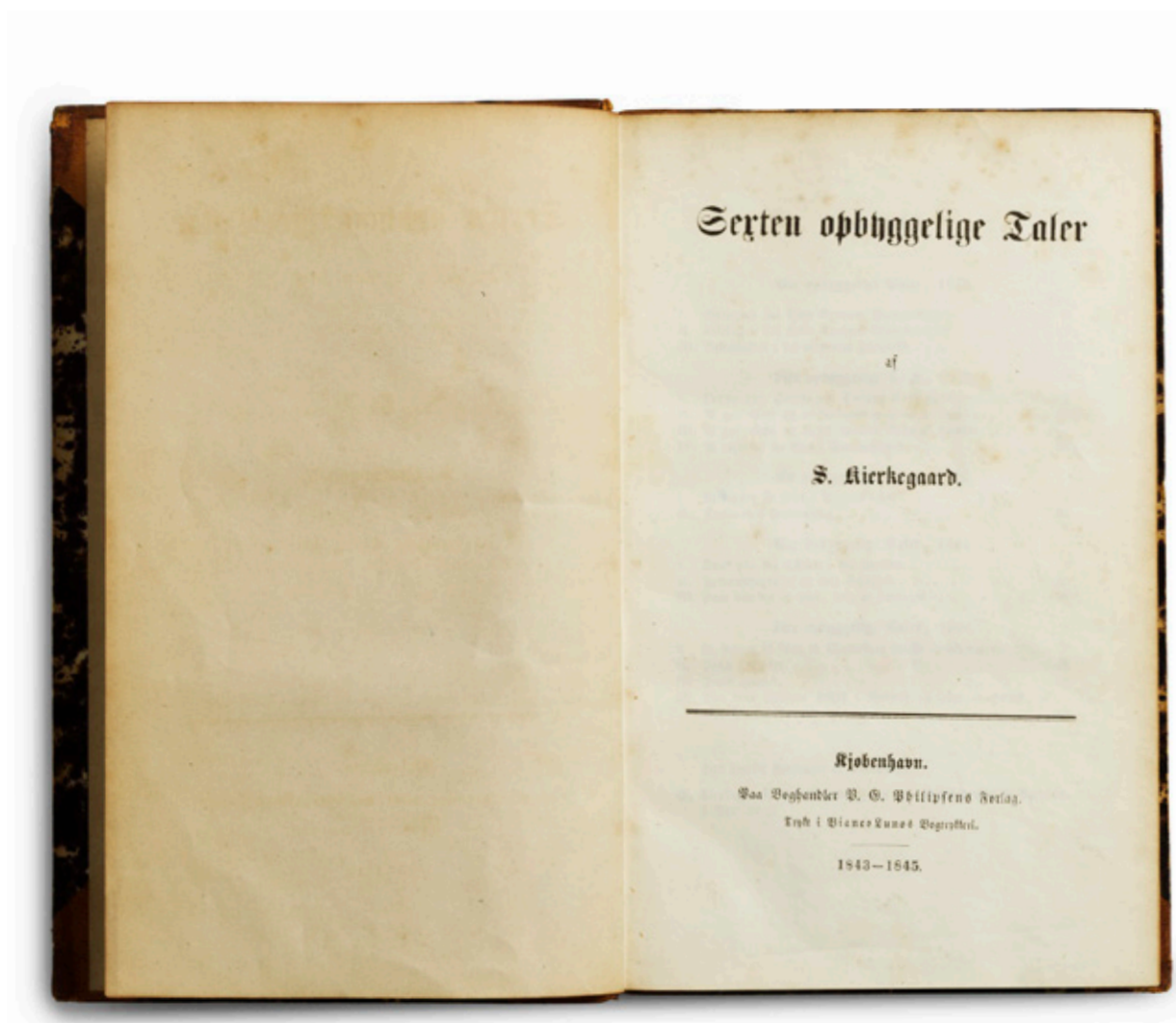
44

Sexten opbyggelige Taler af S. Kierkegaard.

Kjøbenhavn, Philipsen, 1843-45.

8vo. (4) + 62 + 84 + 59 (including the blank leaf between the title-page and the preface!) + 70 + 111 pp. Nice contemporary brown half calf with quadruple gilt lines to spine and gilt Gothic lettering. A bit of wear to corners and along hinges, but a lovely, fine, and tight copy. Tape residue to inside of back board. Pencil-annotation to inside of back board and old owner's name to front free end-paper. Brownspotting.

A lovely copy of this incredibly scarce Kierkegaard-title, which is without doubt the most difficult of them all to get hold of, being the rarest of all of his books.





XVI

Gæa / Gæa

Corsaren / *The Corsair*

En omreisende Æsthetikers Virksomhed /
The Activity Of A Traveling Esthetician

Det dialektiske resultat af en literair Politi-Forretning /
The Dialectical Result Of A Literary Police Action

Til Hr. Frater Taciturnus /
For Mr. Frater Taciturnus

Himmelstrup 81, 88 & 89

AS WE HAVE SEEN ABOVE, a defining moment in Kierkegaard's life was his engagement – and not least the termination of it – to Regine Olsen. This would affect him, his writings, and his thoughts for the rest of his life. The next defining moment that would also leave deep traces in Kierkegaard's work, mental state, and thought, was that of the so-called Corsair Affair, which evolved into the greatest literary battle in Danish history. It had enormous consequences for everyone involved, not least Kierkegaard, who would never really recover from it.

The Corsair was one of the most important periodicals in the history of Denmark. With its witty disposition, lack of respect for everyone and everything, and its founder's awe of the French Revolution and republican ideas, *The Corsair* became the first periodical of its kind in Denmark. It invoked an entirely new genre, founded Danish political satire, and would prove groundbreaking

in several respects. It was not only political and meant to be an "Organ for and sculpting of the mass opinion", but it also viewed as its goal "to assert and cherish the purity and dignity of literature" (Bredsdorff p. 28).

The first issue of *The Corsair* saw the light of day on October 8, 1840. The periodical was founded and owned by Meïr Aaron Goldschmidt who was also the actual editor and the author of the greater part of the writings in it. In 1846, Goldschmidt sold the periodical, and although it continued its existence until 1855, it almost immediately lost the significance it had when Goldschmidt owned it. The essence of the periodical thus counts the numbers 1 (from October 8, 1840) to 315 (October 2, 1846).

Apart from its political stance and the great effect *The Corsair* came to have upon the shaping of Danish politics during the years that Goldschmidt

ran it, the periodical is now primarily associated with one towering “event” known as the “Corsair Affair” – the strife that emerged between the widest read and most influential periodical of the time and the person that would prove to be the greatest thinker that emerged from Danish soil, Søren Kierkegaard.

Goldschmidt and Kierkegaard had met each other for the first time right after the appearance of Kierkegaard’s first book, in 1838 and were not ill disposed towards each other.

As we know, Goldschmidt had founded *The Corsair* in 1840, and Kierkegaard published his dissertation, *On the Concept of Irony*, in 1840. On October 8, 1841 (no. 49), the contents of the dissertation were briefly mentioned in *The Corsair*, and the actual review followed in no. 51 (October 22). The review was not bad, there was no real mockery, and Goldschmidt even deemed it “interesting”. Like everyone else in Copenhagen at the time, Kierkegaard by now also knew the identity of the true editor of *The Corsair*, and when he met Goldschmidt again, coincidentally this time, he mentioned to him that he had no reason to be dissatisfied with the review, but that it lacked “composition”, and that Goldschmidt ought to generally “pursue comical composition”.

In February 1843, Kierkegaard’s magnum opus, *Either-Or*, appeared. Goldschmidt read it and was immediately infatuated by it. There was no end to his appreciation of this masterpiece. He reviews it in *The Corsair*, no. 129, March 10, 1843, where he states “This author is a mighty intellectual, he is an intellectual aristocrat, he mocks the entire human race, portrays its wretchedness; but he is entitled thereto, he is an unusual intellect.” And this is not the only time that Goldschmidt praises Kierkegaard.

One would think that Kierkegaard would have been thrilled with this. Usually, he is portrayed as a misunderstood, struggling author, who no-one

really believed in and who was only vindicated after his death. But here, he is so highly praised, for his early works no less, by one of the most influential men in the country at the time. But Kierkegaard was not pleased. He might have felt left out for not being made fun of like everyone else in *The Corsair*, and he was definitely not in agreement with Goldschmidt politically. Kierkegaard was a true conservative and did not appreciate the horrible liberal radicalism of *The Corsair*. It clearly bothered him to be lauded by this “gossip rag”.

When *The Corsair* once again highlighted the immortality of Victor Eremita (Kierkegaard’s pseudonym) in a review of a novel by Carsten Hauch, the praise seems to have become too much for the conservative Kierkegaard. In a letter (that he never sent, though), he writes to *The Corsair*, in the satirical manner of the periodical itself “kill me, but do not make me immortal!”... “Oh! This gruesome mercy and to be spared, forever designated a non-human, because *The Corsair* inhumanely spared him!... Oh! Let you be moved to pity, stop with your sublime gruesome mercy, kill me like everyone else!”, asking to be ridiculed by *The Corsair* like everyone else.

The defining moment came, when at the end of December 1845, Kierkegaard writes an article in the paper *The Fatherland*, under the pseudonym of Frater Taciturnus. This paper is Kierkegaard’s first of two written contributions to the Corsair Affair and the one that set it off. The paper entitled *The Activity of a Traveling Esthetician and How He Still Happened to Pay for the Dinner* was written as a reaction to P.L. Møller’s essay *A Visit in Sorø*, which Møller had published in his aesthetic yearbook *Gæa* on December 22nd, 1845 (*Gæa* for the year 1846). Here, Møller criticizes Kierkegaard’s *Stages on Life’s Way*. It is also implied in the title that the “Visit in Sorø”, during which the conversation about *Stages on Life’s Way* took place, was at the home of Hauch, who lived in Sorø.

Kierkegaard replies with this fateful paper, written in five days, over Christmas, and published in *The Fatherland* on December 27, 1845.

Here, Kierkegaard not only reacts to the implication that Hauch was present in the critique of his *Stages on Life's Way* and to Møller's general critique of it, he also publicly regrets not being ridiculed in *The Corsair*, and he implies that P.L. Møller (whom he despised) is the true editor of *The Corsair*. There is no doubt that Kierkegaard wished to discredit Møller, who he considered opportunistic (Møller was seeking a chair at the university while secretly publishing his articles in *The Corsair*), and he succeeded. Kierkegaard's paper was devastating for Møller and effectually meant the end of his career. Møller had stood in for Goldschmidt during Goldschmidt's impeachment (accused of being the editor of *The Corsair*), which he had done as a favour to Goldschmidt, but he was not otherwise truly involved with the "dangerous" periodical.

Møller replies a mere two days later, with a small article *For Mr. Frater Taciturnus* in *The Fatherland* on December 29th, 1845. Here, he thanks Kierkegaard for having responded so swiftly to his article in *Gæa*, but immediately objecting that Kierkegaard must accept being criticized and that the only way of avoiding criticism altogether would be not to publish anything. He does not engage in further discussion of Kierkegaard's critique, but he denies Kierkegaard's assumption that the conversation about *Stages on Life's Way* that took place in Sorø took place at Hauch's house and claims that the mentioned dinner party was purely fictitious. Møller refrains from commenting on the assumptions about Møller's involvement in *The Corsair*.

The Corsair does not, however. As of 1846, everything changed. Goldschmidt began ridiculing Kierkegaard in *The Corsair*, and he did not tread lightly. The first polemic against him is to be found in no. 276 (January 2), where Kierkegaard's

"unveiling" of Møller is ridiculed. The following issue, no. 277 (January 9) contains the first of many caricature drawings of Kierkegaard, defining the way that Kierkegaard came to be viewed ever after. The drawing was done by the house illustrator of *The Corsair*, Klæstrup, and has gone down in history as THE most important depiction of Søren Kierkegaard ever. The moment it appeared – January 9, 1846 – became a defining moment in the life of the founder of Existentialism. Not only was he depicted in a ridiculous way, caricatured so that everyone knew who it was, a devastating polemical description of his appearance – for instance mentioning one trouser leg being shorter than the other – also followed. This one issue of *The Corsair* began the Copenhagen "trend" of discussing the trousers of Kierkegaard – a "trend" that became so bothersome for Kierkegaard that he never really recovered from general ridicule. *The Corsair* had thus begun the momentous ridicule of Kierkegaard's outer appearance that came to hurt him so deeply.

The Corsair continued mocking Kierkegaard in no. 277, pointing also to the fact that he was not the keeper of secrets; Kierkegaard now replied through *The Fatherland*, again under the name Frater Taciturnus, with a paper entitled *Det dialektiske resultat af en literair Politi-Forretning*, published on January 10th, 1846. In this paper, Kierkegaard's second and final published contribution to the Corsair Affair, he exposes *The Corsair* as a gossip rag and points to the fact that he had "ordered" the ridicule of him, poking fun at the unserious magazine. Again, he asks to be abused in the pages of *The Corsair* and says that he will not suffer being praised by such a paper.

"As it turned out, *The Corsair* was all too happy to oblige and sustained his request for months to such an extent that Kierkegaard refrained himself from further public response in the matter. We do, however, get a glimpse of his reaction and mood from the numerous journal entries during this time." (D. Anthony).

The Corsair continued to retaliate, continued to mock and ridicule Kierkegaard, and continued bringing caricatures of him – in numbers 278, 279, 280.

In no. 284, Goldschmidt once again praises Kierkegaard, reviewing his brilliant philosophical magnum opus *Concluding Unscientific Postscript*, and although the following months of *The Corsair* contain several harsh polemics against Kierkegaard, which were devastating to the self-conscious philosopher, Goldschmidt says that the defining moment that made him give up the magazine and sell it, came when, after the publication of *Concluding Unscientific Postscript*, he met Kierkegaard on the street, which he had done so often, and Kierkegaard refused to greet him.

In *Concluding Unscientific Postscript*, Kierkegaard admits to being the author of all the pseudonymous writings, which is another defining moment in his career. This prompted another caricature in *The Corsair* – in no. 285 from March 6 1846, Kierkegaard is famously depicted as the centre of the universe. Also in numbers 297, 299, 300, and 304, *The Corsair* polemicizes against Kierkegaard.

The caricatures were devastating to Kierkegaard, who keeps mentioning the polemics in his diaries. He so wishes that *The Corsair* would now stop the mocking and let him be. The extent to which his trousers and his appearance in general had become a subject of gossip for the inhabitants of Copenhagen was almost unbearable to him. "I need only put on my trousers, and all eyes are on me, on my trousers", he writes, and elsewhere, after talking about the vast general ridicule from the Copenhagen public, "such knowing mistreatment is one of the most painful things. Everything else comes to an end, but not this. To sit in a church and then a couple of ruffians have the audacity to sit next to one only to constantly ogle one's trousers and mock one in a conversation that is so loud that one hears every single word." (Pap. VIII: 1A, 99).

The mocking would take no end, and Kierkegaard's private papers are full of examples of how he was made fun of and how everyone in Copenhagen would laugh at him and his trousers. "What Goldschmidt and P.L. Møller practice in the large, every individual practices in the small." (Ibid., 218). The effect of the caricatures was grueling, and Kierkegaard never really recovered from it.

With its political stance and its provocative manner, it is no wonder that many issues of the groundbreaking periodical were seized, forbidden, and destroyed by the police censure, which accounts for lacunae in the numbering of the issues. This also accounts for the long list of fictional names of editors. Goldschmidt is never actually mentioned as the editor anywhere in the periodical, and, in the beginning, every time a number is seized, a new fictional editor-name appears on the following issues. Already issue no. 3 was confiscated, and during Goldschmidt's ownership, 40 issues were seized and forbidden. Within the first 26 weeks of its existence, *The Corsair* had officially had no less than six different editors in chief. In the six years that Goldschmidt owned it, 14 different editor-names appear.

The first issue of *The Corsair* took Copenhagen by storm; it was eagerly read and discussed, and there were countless rumors as to who the real editor/editors was/were. Issue no. 1 was sold out so quickly that a second issue of it followed almost immediately. Thus, often in the rare sets one encounters of *The Corsair*, the early issues will be in second issue, as it was only later on that the editor realized the need to print in larger numbers.

45

1) *Møller, P. L. Et Besøg i Sorø*

[in: *Gæa. Æsthetisk Aarbog*].

2) [*Goldschmidt, Meir Aaron, edt.*]. *Corsaren*. Nr. 1-315.

3) *Frater Taciturnus: En omreisende Æstetikers Virksomhed, og hvorledes han dog kom til at betale Gjæstebudet.*

[Printed in: *Fædrelandet*]

4) *Møller, P.L: Til Hr. Frater Taciturnus.*

[Printed in: *Fædrelandet*]

5) *Frater Taciturnus: Det dialektiske Resultat af en literair Politi=Forretning.*

[Printed in: *Fædrelandet*]

The five numbers above together constitute all the seminal papers of the entire Corsair affair. As D. Anthony also puts it: "The summary of the affair is as follows. Other, lesser articles exist from this period, including some of unknown authorship..."

P. L. Møller's article in *Gæa* entitled «A Visit in Sørø»

Kierkegaard responds in this article, "The Activity Of A Traveling Esthetician"

P. L. Møller's reply in *The Fatherland*

Goldschmidt's first *Corsair* article

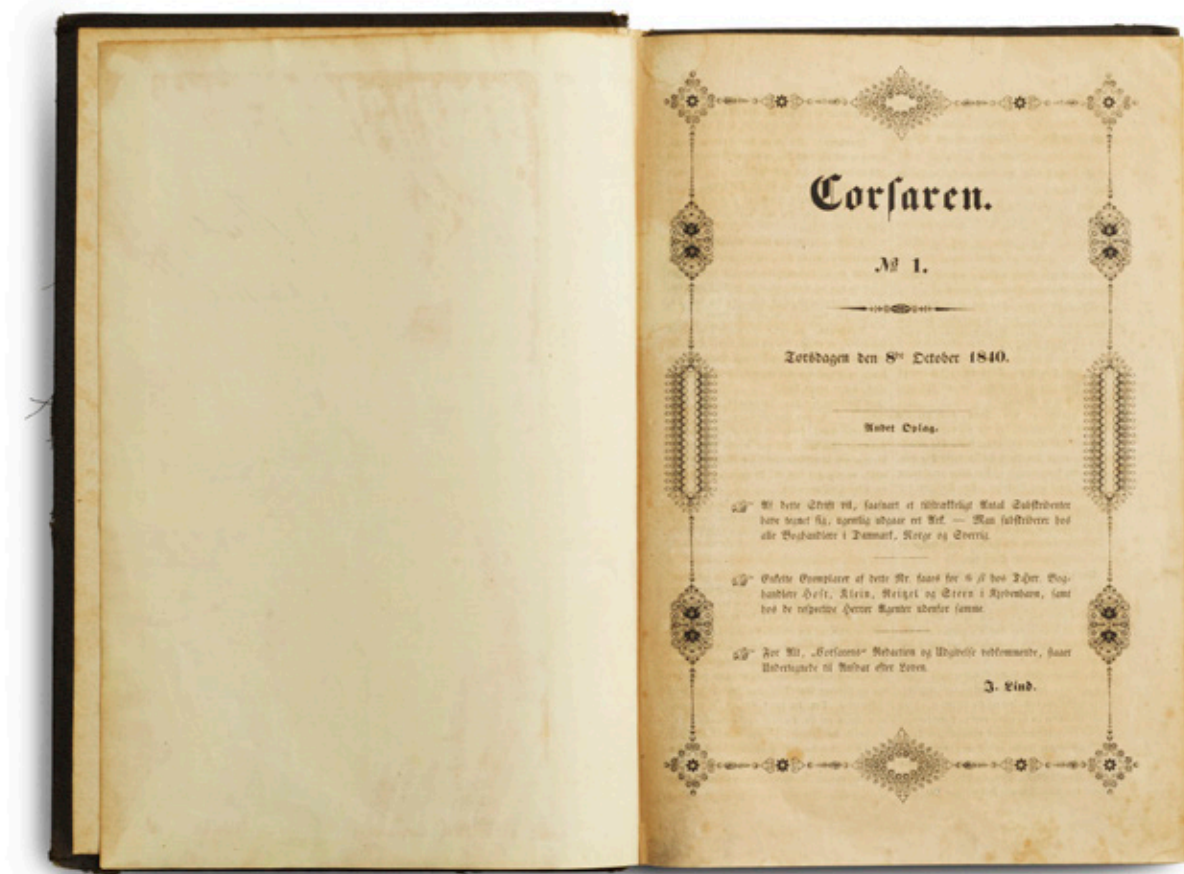
Kierkegaard's second and final reply, "The Dialectical Result of a Literary Police Action"

A string of articles published in *The Corsair*"

This set includes

1) The first edition of all three volumes of *Gæa* (all that was published), the aesthetical magazine by P.L. Møller, in which he published his review of Kierkegaard's *Stages on Life's Way*, which is the paper that begins the entire Corsair Affair, the paper, which Kierkegaard responds to in *The Fatherland*, at the same time attacking *The Corsair*.

Apart from Møller's fateful review of *Stages on Life's Way*, which in turn came to have such a profound influence upon Kierkegaard's life, the literary periodical also contains numerous original contributions



by Kierkegaard's most famous contemporaries, providing an excellent picture of Danish literature at this exact moment in time. There are numerous contributions by Hans Christian Andersen: *Stoppenaalen* (BFN 482), three poems for Jenny Lind, Melbye, and Gertner respectively (BFN 483, 484, 485), *To Billeder fra Kjøbenhavn* (BFN 515, 513), and *Hvad den lille Hund siger* (BFN 514); Blicher: *Pilen* (Bertelsen s. 42), *Halv Spansk og halv Dansk* (Bertelsen s. 42), and *Ungdom og Løndom* (Bertelsen s. 42) and many more first printings by Aarestrup, H.C. Ørsted, Oehlenschläger, Christian Winther, Hauch, Høegh-Guldberg, P. L. Møller himself, and many others.

2) A complete collection of all rightful issues of Goldschmidt's *Corsaren*, the seminal periodical that took Copenhagen by storm and is now famous world-wide for its harsh ridicule of Søren Kierkegaard, with the iconic caricature of him that now constitutes the most famous "portrait" of the founder of Existentialism.

The seized numbers account for the lacunae in the numbering of the issues in the present set. Most of these were destroyed and never reached the public, to the great disappointment of the many loyal readers. A few of the seized issues were later released by the chancellery, and the subscribers would receive them, albeit several months later. This accounts for the five issues that are present here, although they were seized – the few seized issues that were not also destroyed.

3)-5) The exceedingly scarce original printing of the three issues of *Fædrelandet* that contain the three articles in this paper pertaining to The Corsair Affair – Kierkegaard's two only published contributions to the Corsair Affair as well as Møller's important reply published merely two days after Kierkegaard's first.

1) Kjøbenhavn, Udgeverens Forlag, 1845-47.

8vo. (IV), 372; (VIII), 330; (VI), 314 pp. Three volumes, all uncut and all in the original glitted paper bindings with gilding to boards. Rebacked and with restored tears to edges of boards. Inner hinges re-enforced. Gilding to boards rubbed and vague. Some brownspotting throughout. Illustrated.

2) All that was issued of The Corsair during Goldschmidt's ownership, including those of the seized issued that were not also destroyed: 36, 64, 70, 81, 293 as well as no. 215b, the addenda-issues to 75, 194, 215, 215b, 227, 259, 262, 208 as well as the extra numbers of 86 and 259 (with different dates and contents, i.e. just errors in the consecutive numbering), and "Følgeblad" after no. 204]. [The seized and destroyed issues are, as expected, not present: 3, 11, 21, 22, 26, 63, 65, 67, 68, 73, 77, 79, 80, 136, 149, 151, 176, 192, 194, 199, 208, 226, 242, 243, 261, 265, 270, 281, 294, 305, 307, 313]. Nos. 1-16: Andet Oplag (i.e. second issue). (Copenhagen), 1841-1846.

Lex 8vo. Bound in three contemporary uniform black full cloth bindings with gilt lettering and numbering to spines. Extremities a bit worn and hinges a bit weak. Some brownspotting. Overall a very good set. Richly illustrated throughout, both in the text and with plates.

3)-5) [Edt. Giødwad & Ploug]:

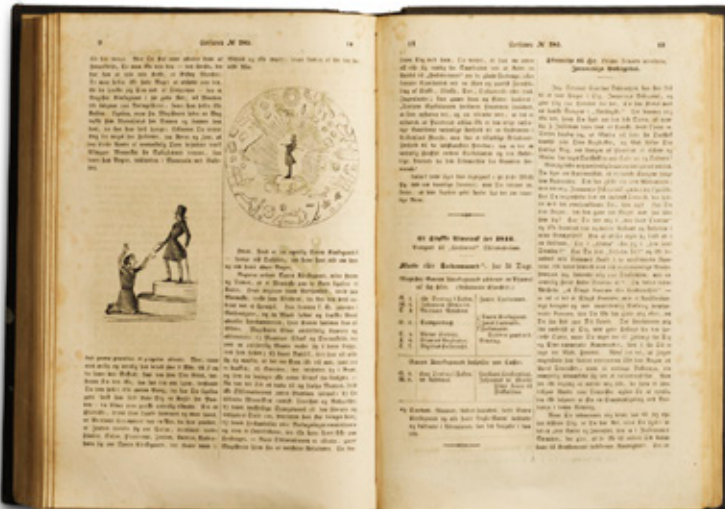
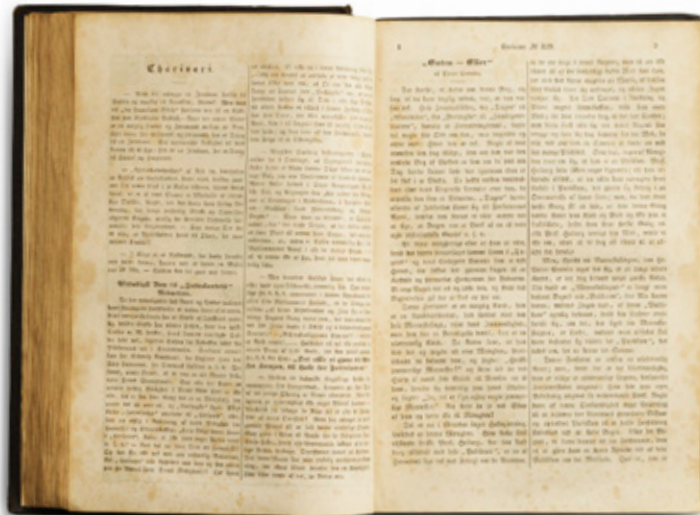
3) 6te Aarg. Nr. 2078. Løverdagen den 27. December 1845. 2 pp. Columns 16653-16660. Kierkegaard's article: Columns 16653-16658

4) 6te Aarg. Nr. 2079. Mandagen den 29. December 1845. 2 pp. Columns 16661-16668. Møller's article: Column 16665

5) 7de Aarg. Nr. 9. Løverdagen den 10. Januar. 1846. 2 pp. Columns 65-72. Kierkegaard's article: Columns 65-68

(København), 1845 & 1846.

All three articles in large 4to (33 x 24,7 and 33 x 24,5 cm). 2 columns to a page.



Den nye Planet.

Heiberg, Dlusfen, Søren Kierkegaard! I store Philosoph og Astronomer! Kyphph! der er kommet en ny Planet!

„Den Trifanbebe“ er alt i den syvende Himmel, Provindsaviserne strige og see op som Høns, naar Høgen er i Luften.



Ligesom Generalkrigscommissair Saaby træder ind i Høsparkellet, saaledes er denne Planet uden ringeste Grund traadt ind imellem de andre Planeter og paatrænger sig alle Forregninger.



Heiberg, Dlusfen, Søren Kierkegaard! Lad os see saae en fornustig lille Paaske om denne Planet. Søren Kierkegaard! Tal De forsk.

Søren Kierkegaard. Jeg er Philosoph og Grundteier i Kjøbenhavn. Jeg svater Skatter og Afgifter af min Gaard paa Nytorv og betaler Næringskat af mit Forgerstøb som Experimentator. Jeg paastaar, at denne Planet er en Landstræger, en paatrængende Hyr, en Løsgjænger. Jeg anseer det for Politiets Pligt at vaage over, at denne Person's Fremtrædelse ikke foraarsager os Forgermand af Staden Kjøbenhavn nogen Kritik eller anden Ulykke. Hebrigens vil jeg blive nitten opbyggelige Taler over den, hvorved den Eneste, der ikke bliver opbygget, skal være min Forlagger, Boghandler Philipsen.

Corfaren. Meget godt! Hr. Professor Heiberg, De har Ordet.

Heiberg. Jeg byder denne Planet et hjerteligt Velkommen; den viser min astronomiske Spaadoms-kraft. For to Aar siden spaaede jeg i min „Urania“, at der i Maanedens Løb vilde vise sig to store glimrende Stjerner. Men det viste sig kun een. Hvor den anden blev af, er mig til Dato ubegribeligt. Jaar spaaede jeg set ingen Stjerner, og der har vi set sig een. En mathematisk Beregning — Mathematiken er yderst vigtig i Astronomien — viser nu:

a. Spaaet: 2 Stjerner — viist sig 1.

b. Spaaet: 0 — — viist sig 1.

Summa: Spaaet 2 — viist sig 2.

Astronomiens Hre et frelst, jeg gratulerer mig selv.

Corfaren. O, Heiberg! Søqvæsthuset er Danmarks andet Hoven! Hr. Dlusfen, hvad siger saa De om Planeten?

Dlusfen. Jeg paastaar, at det er en Comet. Nu vide Cometerne, at jeg væsler paa, og saa forklære de dem som Planeter, bare for at narre mig. Men jeg er ikke nogen Kledrian: det er en Comet!

Kierkegaard. Ja, men den har jo ingen Hale, Hr. Professor!

Dlusfen. Har den ingen Hale? Naa, hvad siger det? De har heller ingen Hale, og De er dog en Comet.

Kierkegaard. Hvad, er jeg en Comet?! Saa skal da — jeg havde nær —

Dlusfen. Bliv bare ikke bidt! De er ogsaa saa uregerlig! Nu skal jeg vel imorgen i „Fædrelandet“. Men sandt er det alligevel. Hvad er en Comet?

Kierkegaard. Det er et eccentric, lysende Legeme, som viser sig til ubestemte Tider for os Develige . . .

Dlusfen. Naa, er De saa ikke en Comet? Er De ikke et lysende Legeme, et Lys?

Kierkegaard. Jo, et Lys er jeg; det er rigtigt.

Dlusfen. Naa, og eccentric er De ogsaa, det kan De ikke fragaae. Hvem er Deres Skræder?

Kierkegaard. Hærmær.

Dlusfen. Nu er Etablisementet ikke længer Hærmær, Jbsen har overtaget det. Vil De bide mig ind, at Jbsen har syet Deres Brændslæder efter sit eget Hoved?

Kierkegaard. Nei, men efter mine Been.

Dlusfen. Ja, det er godt nok at sige Hærmær. Nei, Jaki, jeg lader ogsaa see hos Jbsen; men det ene Burelaar er sgu altid lige saa langt som det andet, naar jeg ikke udtrykkelig forlan-

ger det anderledes, for at see genialt ud. Holgelig er De en Comet.

Heiberg. Hr. Clussen! De bliver personlig...

Clussen. Hvorfor skal jeg taale, at han farer saa arrig i mig? Skal jeg ikke bide fra mig? Og det klæder Dem godt, at tale om Personligheder, fordi jeg taler om Hr. Kierkegaards Beensklæder — De, som i den flyvende Post angreb Professor Vadens Strømper! Ere Beensklæder helligere end Strømper? Ere De? Hvad?

Corfaren. Mine Petter! De glemme Planeten.

Clussen. Na, for mig kan Planeten gaar Puffer i Vold.

Corfaren. Det er et astronomisk Onske, ei at tale om, at det er uchristeligt.

Clussen. Hvad er da Deres vise Mening? De sætter saadant et skøgt Ansigt op; lad os høre.

Corfaren. Ja, jeg maa først vide, om det er ganske vist, at Planeten er der. Verden er ond. De husker nok, hvordan det gik Nathanson med Klaffen.

Heiberg. Om den er der! Lovet ikke, Menneſke! Gud straffe mig, om den ikke sidder deroppe! Og i Grunden er det et frygteligt Syn. Naar en ny Prindsesse viser sig eller Kongen træder ind i Theatret, saa skriver man et Digt — videre fortrængt er man da ikke. Men naar man om Nattem staaer op og seer til sine Stjerner, og saa disse fremmede Væsen sidder der og stirrer En alvorlig ind i Ansigtet uden at møde et Ord, saa bliver man ganske underlig om Hjertet. Hvergang jeg seer den, er jeg tilmode, som dengang Carstenen udfordrede mig: jeg er benaet.

Søren Kierkegaard (strækker sig i Stolen og staaer Benene overfor). Hvad er der at være angst for? En ny Stjerne — en Stjerne meer, hvortil den jordiske Berømmelse naaer.

Heiberg. Har De set den?

Søren Kierkegaard. Nei; men jeg kan da godt tænke mig, hvordan en Stjerne seer ud.

Heiberg. Ja, ja! Jeg har selv sagt i min „Urania“, med 14 Vignetter, Reigels Forlag, at der ingenlunde er mystisk Doertrø at antage, at Stjernerne have Indflydelse paa Jorden. Pas paa! der vil see noget Unaturligt. — (med dyb, slangløs Stemme) Hvad om Hesten paa Kongens Nytorv gjerde sig udtillæns og gav sig til at ride paa sin Retter! — — —

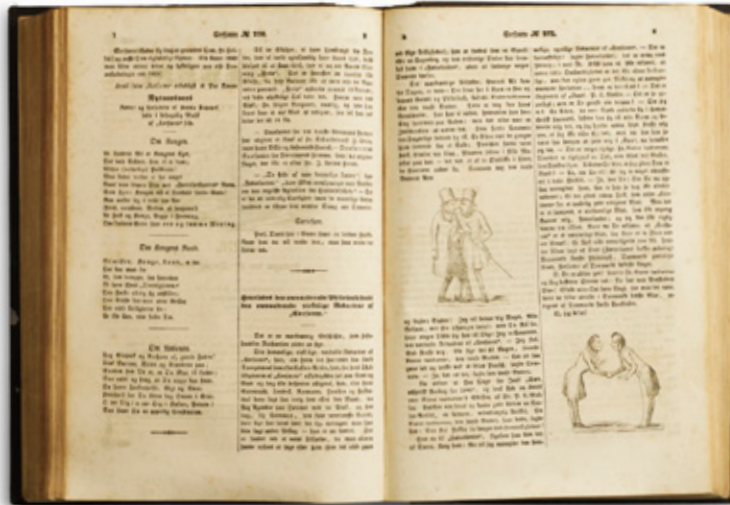
Clussen (angst). Hvad troer De, Corfar? Nylt kog ud med det.

Corfaren. Det gaar mig som Brev Schullin; jeg har samme Mening som min Guldmagtig;

men jeg har ingen Guldmagtig. Min private Mening er maaskee den, at det er en Comet, der saa længe har været den Comet, at den allernaadigst er bleven forfremmet til Planet, med Rang som Girkjerne af Adle Klasse. Men velunderrettede Folk have yttret nogen Betænkelse. Jeg talte sidst med Dr. Lehmann, og han mente, at den formodentlig kun er Planet paa Proeve; lad os først see, om den aflægger Embedssted, sagde han. Hr. Hultmann betrorde mig ligeledes, at han troede, den kun var ansat paa Proeve, og naar den ikke havde Conferensraad Collin i Ryggen, kunde den let igjen blive ombrikkende Comet uden Gage. Hvem ved altsaa, om den ikke en Aftenshund, naar der er Valparé og Illumination, forvinder som Haabet om Besparelser i Statshuusholdningen. Maaskee er den hele Planet kun et Hollehaand, en Illusion. Allenfalls troer jeg ikke paa Tegn, jeg lader Planet være Planet, ligesom det Stemannuske Ministerium.



— Det Scandinaviske Selskabs Indtægter udgjere omtrent 4800 Rbd. om Aaret. Noget over Hverdelen heraf, 1400 Rbd., har Selskabets Bestyrelse, der omtrent bestaar af „Fædrelandets“ Redaction, bestemt til Underskættelse for „Fædrelandet“, nemlig til et literært Sendageblad for bemeldte Journal. At denne Bestemmelse blev billiget af Generalforsamlingen, vidner om en meget rigtig Lact fra Generalforsamlingens Side, idet man antog, som givet, at et literært Foretagende af „Fædrelandets“ Redaction behøvede Underskættelse.





XVII

Afsluttende uvidenskabelig Efterskrift / *Concluding Unscientific Postscript*

Himmelstrup 90

BY MANY considered Kierkegaard's crowning achievement and by most philosophers, his greatest work, *The Postscript*, as the work is usually referred to, occupies a central position in Kierkegaard's authorship.

Not only is the *Postscript* arguably the most philosophically important of Kierkegaard's publications, it is also the work that reveals one of the most important "secrets" of our philosophical giant: the authorship of not only his main work and the main work of existentialism, *Either-Or*, but of all of Kierkegaard's pseudonymous writings.

Apart from revealing the true identity of the author of all of the pseudonymous writings and providing the key to understanding the complicated thoughts behind the pseudonyms, the *Postscript* is especially famous for its dictum "Subjectivity is Truth". The work is an attack on Hegel, especially his *Science of Logic*, and on Hegelianism in general.

This magnum opus of 19th century philosophy marks a defining turn in philosophy, away from the system and towards subjectivity, in general terms bringing "existence" into modern philosophy.

As we have established many times over the previous pages, nothing that Kierkegaard did was left to chance, which is also reflected in his carefully chosen pseudonyms and everything that came with them, e.g. his presentation-inscriptions,

which carefully followed the pseudonym of the book, so that he never signed himself the author, if his Christian name was not listed as the author on the title-page.

This meticulousness also applied to the publication of his works, and the *Postscript* is arguably the most carefully planned of his works. The format of the book is large – 145 x 230 mm, and it is comprehensive – 480 pages, followed by six unpaginated pages, the last four of which contain the hugely important and carefully planned revelation of the true authorship of all the pseudonymous writings, under the headline *A First and Last Explanation*. The pages are left unpaginated, divided from the rest of the book by a blank leaf and printed with a smaller type than the rest, which clearly indicates for the reader that these pages are not part of the actual text, but noticeably different and worth paying special attention to.

The postscript to the *Postscript* begins thus: "As a matter of form, and for the sake of order, I hereby acknowledge, what can hardly be of real interest to anyone to know, that I am, as people say, the author of *Either/Or* (Victor Eremita), Copenhagen, February 1843; *Fear and Trembling* (Johannes de silentio) 1843; *Repetition* (Constantin Constantius) 1843; *The Concept of Anxiety* (Vigilius Haufniensis) 1844; *Prefaces* (Nicolaus Notabene) 1844; *Philosophical Crumbs* (Johannes Climacus) 1844; *Stages on Life's Way* (Hilarius

Bogbinder: William Afham, the Assessor, Frater Taciturnus) 1845; Concluding Postscript to the Philosophical Crumbs (Johannes Climacus) 1846; an article in *Fædrelandet*, No.1168, 1843 (Victor Eremita); two articles in *Fædrelandet*, January 1846 (Frater Taciturnus).” (*A First and Last Declaration*, p. 527).

This is followed by an explanation of the significance of the chosen pseudonyms, the reason why Kierkegaard chose to write under these, and what his relationship to each of them is – questions that none the less continue to puzzle readers to this day and which seem to bear the key to the understanding of Kierkegaard the man as well as his philosophical writings.

This ironic Kierkegaard-title (stated as being a postscript to the *Philosophical Fragments*, which is approximately 1/6 of the size of the present work), has Kierkegaard’s name as the editor on the title-page, unlike all the other pseudonymous works, where his name does not appear at all, clearly showing the central position that this work occupies in Kierkegaard’s overall authorship.

Exactly because Kierkegaard’s name appears on the title-page, he was able to give away presentation-copies of it, unlike the other pseudonymous writings. Four presentation-copies of the work are known to exist: for Heiberg, Mynster, Sibbern, and A.S. Ørsted.

46

*Afsluttende uvidenskabelig Efterskrift til de filosofiske
Smuler. Mimisk=pathetisk=dialektisk Sammenskrift, Existentielt
Indlæg af Johannes Climacus. Udgiven af S. Kierkegaard.*

Kjøbenhavn, Reitzel, 1846.

Large 8vo. X, 480 pp + (3) ff. (- i.e 1 blank + 4 pp. postscript). Gift binding of plain purplish-brown full cloth with single gilt lines to spine. Spine and top of boards faded. A bit of wear to capitals and corners, but overall excellent condition. All edges gilt. Brownspotting throughout. A pencil-correction on p. 125 (in the word "Udødelighed", i.e. immortality).

With the book-plate of Karl Madsen to inside of front board. On this a gift-inscription from Oluf Berntsen to Paul Petit, who translated the *Postscript* into French, dated Copenhagen Nov. 5 1938.

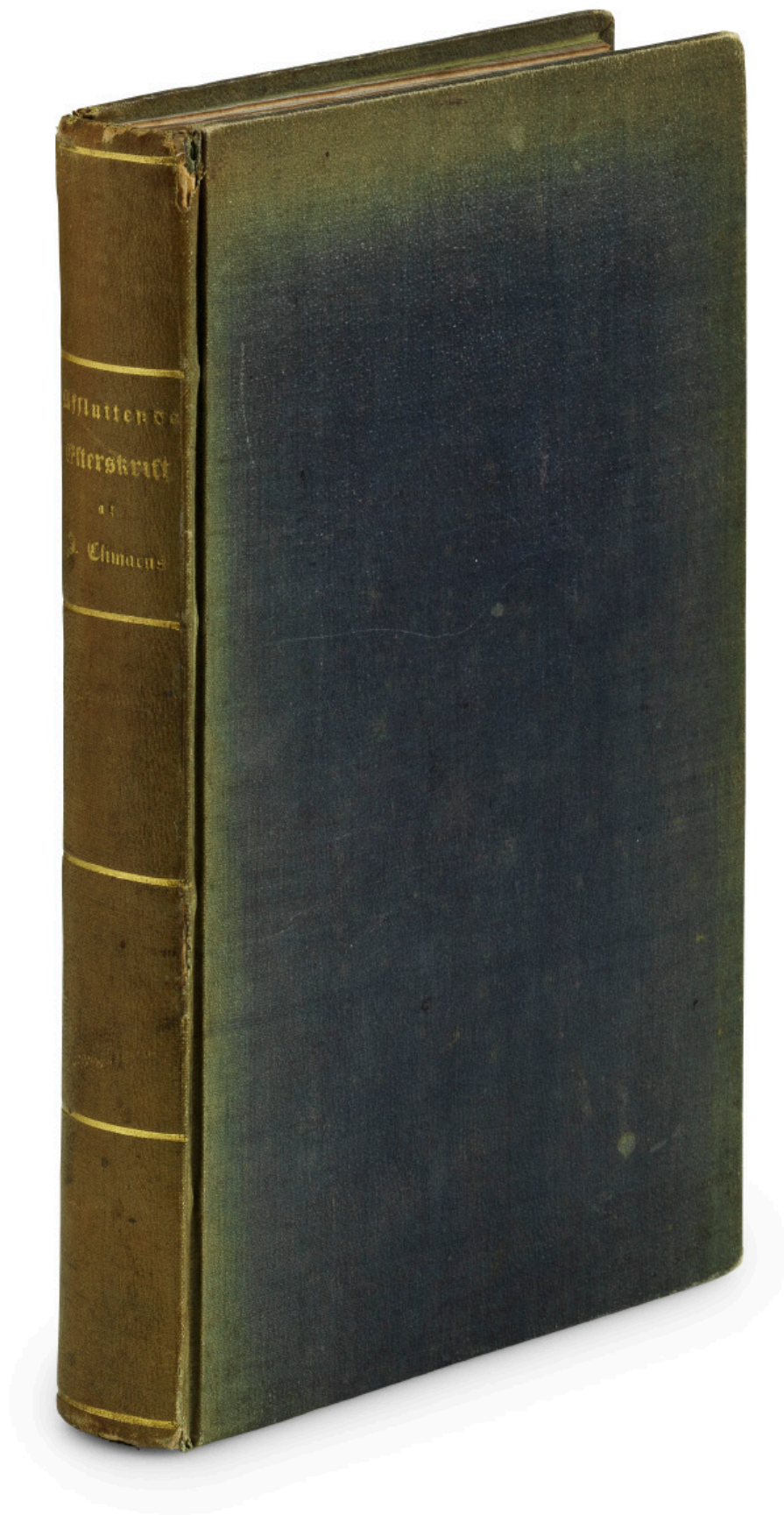
Presentation-copy from Kierkegaard to Heiberg.

Inscribed to front free end-paper: "Til / Hr. Professor J.L. Heiberg / ærbødigt / fra / Forfatteren. (i.e. For / Mr. Professor / J. L. Heiberg / most respectfully / from the Author).

There is no need to mention again the importance of Heiberg in Danish society nor in his relation to Kierkegaard. But in the present context, it must be mentioned that in his critique of Hegel in the present work, Kierkegaard also mentions Heiberg.

On p. 125 (pp. 143-44 of the English translation), where the pencil correction (possibly in Heiberg's hand?) is to be found, Kierkegaard writes:

"Furthermore, I know that some have found immortality in Hegel, others have not. I know that I have not found it in the system, where it is indeed also unreasonable to look for it; for in a fantastical sense all systematic thinking is *sub specie aeterni*, and to that extent immortality is there in the sense of eternity. But this immortality is not at all the one inquired about, because that is a matter of the immortality of a mortal, and is not answered by showing that the eternal is immortal, because the eternal is after all not the mortal, and the eternal's immortality is a tautology and a misuse of words. I have read Professor Heiberg's *Sjæl efter Døden* [i.e. *The Soul after Death*], indeed I have read it with Dean Tryde's commentary. If only I had not done so, for one takes an aesthetic delight in a poetic work and does not demand that last detail of dialectical precision appropriate in the case of a learner who wants to adjust his life in accordance with such guidance...".

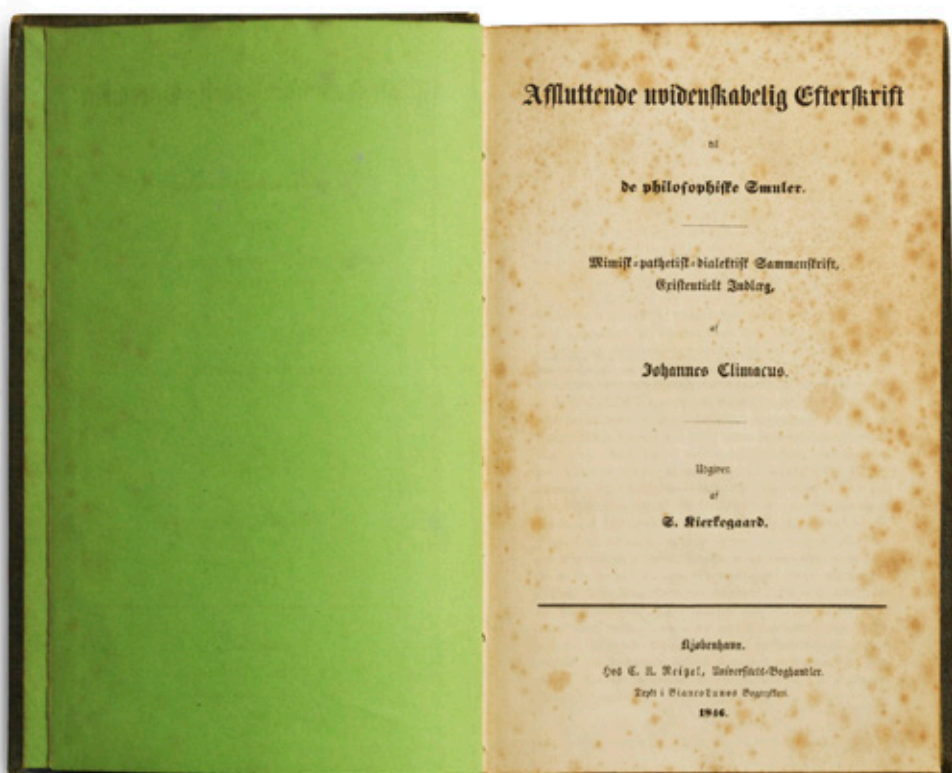
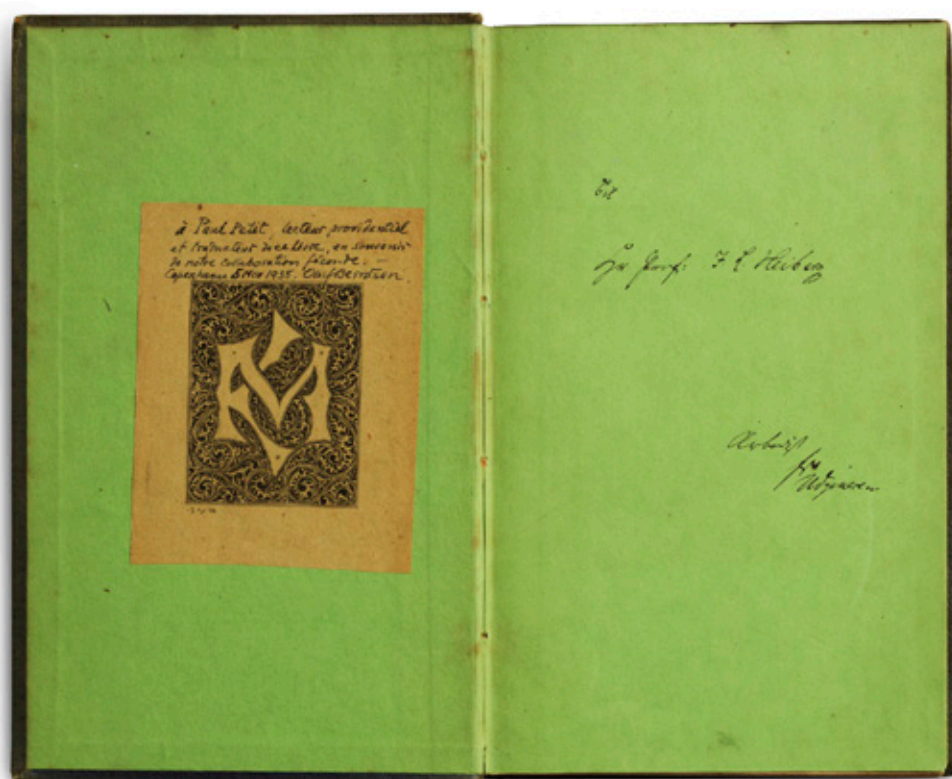


1877

En første og sidste Forklaring.

For en Form og for Ordens Skyld vedgaaer jeg herved, hvad der realiter neppe kan have Interesse for Noget at vide, at jeg er, som man siger, Forfatter af: Enten—Eller (Victor Eremita), Kjøbenhavn i Februar 1843; Frygt og Bæven (Johannes de silentio), 1843; Gjentagelsen (Constantin Constantius) 1843; Om Begrebet Angest (Vigilius Hasniensis) 1844; Forord (Nicolaus Notabene) 1844; Philosophiske Smuler (Johannes Climacus) 1844; Etudier paa Livets Vej (Hilarius Bogbinder: William Asham, Askesoren, Frater Taciturnus) 1845; Afsluttende Efterkrift til de philosophiske Smuler (Johannes Climacus) 1846; en Artikel i "Fædrelandet" Nr. 1168, 1843 (Victor Eremita); to Artikler i "Fædrelandet", Januar 1846 (Frater Taciturnus).

Min Pseudonymitet eller Polyonymitet har ikke havt en tilfældig Grund i min Person (viiselig da ikke i Frygt for Lovens Straf, i hvilken Henseende jeg ikke er mig bevidst at have forbrudt Noget, og har Bogtrykkeren, samt Censor qua Embedsmand, samtidigen med Skriftets Udgivelse altid været officielt underrettet om, hvo Forfatteren var), men en væsentlig i selve Frembringelsen, der for Replikkens, for den psykologisk varierede Individualitets-Forsjælligheds Skyld digterist travede den Hensynsløshed i Godt og Ondt, i Sonderknauselse og Overgivenhed, i Fortvivlelse og Overmod, i Lidelse og Jubel o. s. v., der kun er ideelt begrændset af den psykologiske Consequens, hvilken ingen faktisk virkelig Person i Virkelighedens sædelige Begrændsning tør tillade sig eller kan ville tillade sig. Det Skrevne er da vel Mit, men kun forsaavidt jeg har lagt den producerende digterist-virkelige Individualitet ham hans Livs-Anstælse i Munden ved Replikkens Fortilighed. Thi mit Forhold er end yderligere end en Digters, der digter Personer og selv dog i Forordet er Forfatteren. Jeg er nemlig upersonligt eller personligt i tredje Person en Souffleur, der digterist har frembragt Forfattere, hvis Forord atter er deres Frembringelse, ja hvis Navne ere det. Der er saaledes i de pseudonyme Bøger ikke et eneste Ord af mig selv; jeg har ingen Mening om dem uden som Trediemand, ingen Bide om deres Betydning uden som Læser, ikke det nærmeste



47

*Afsluttende uvidenskabelig Efterskrift til de filosofiske
Smuler. Mimisk=pathetisk=dialektisk Sammenskrift, Existentielt
Indlæg af Johannes Climacus. Udgiven af S. Kierkegaard.*

Kjøbenhavn, Reitzel, 1846.

Large 8vo. X, 480 pp + (3) ff. (- i.e 1 blank + 4 pp. postscript). Absolutely magnificent full black morocco gift-binding with richly gilt ornamental spine with gilt Gothic lettering. Double gilt line-frames to boards, inside which a beautiful gilt ornamental frame. Edges of boards with gilt single line-ornamentation. All edges gilt. A truly magnificent binding with a bit of wear to spine, but in overall splendid condition. Printed on very thick, fine paper (making the volume approximately 1/3 thicker than the other known presentation-copies). Slight browning to some leaves. Remarkably fresh.

Old owner's names to verso of front fly-leaf, one of them later crossed out, but identifiable (Professor Frantz Dahl) and previous owner's neat pencil annotations to back free end-paper.

Housed in a custom-made slipcase of dark red marbled paper and black morocco edges. With gilt super ex-libris to the front.

Presentation-copy from Kierkegaard to Mynster, an absolutely magnificent gift-copy, in Kierkegaard's most lavish type of gift-binding, the only copy of the work known in this type of binding and the only known copy on thick, fine paper.

Inscribed to front free end-paper: "Til / Høivelbaarne Høiærværdige / Hr Biskop Dr. Mynster / St. af D. og DM. / I dyb Ærefrygt / fra / Udgiveren." (i.e. For / honourable Right Reverend / Mr Bishop Dr. Mynster / St. af D. (i.e. Storkorsridder af Dannebrog – an honourable title) and DM. (i.e. Dannebrogsmænd – another honourable title) / in deep veneration / from / the publisher.).

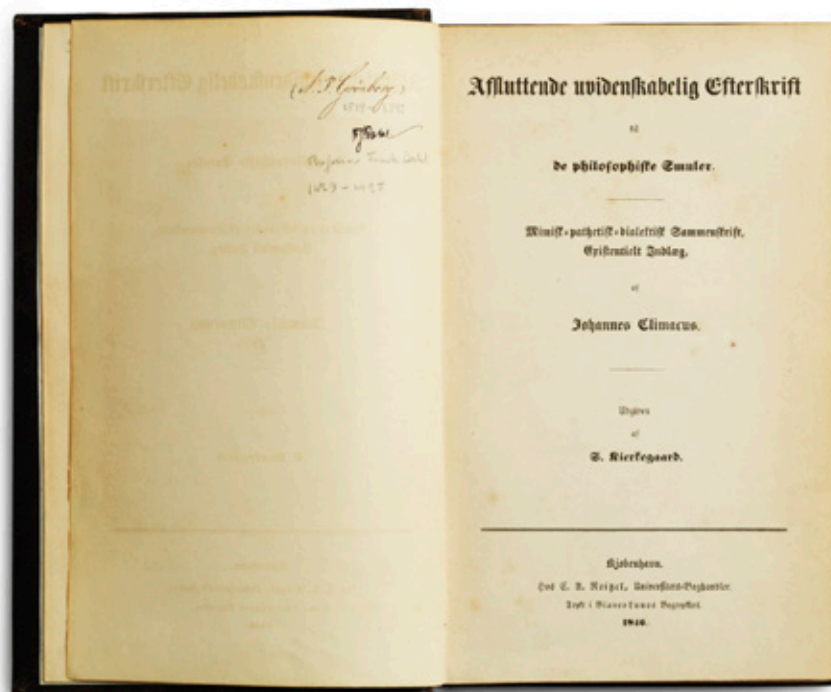
As we know (see also the Index of Personal Names), Mynster played an enormous role in Kierkegaard's life and religion. Few other people had the kind of impact upon him that Mynster did, making this one of the most significant of all Kierkegaard-presentation copies. The special place that Mynster held in Kierkegaard's life is directly reflected in the extremely beautiful and lavish binding on the present copy of his philosophical magnum opus.

This magnificent copy stands out from the other three known presentation-copies in both being on especially thick, heavy paper (almost twice the size of the other copies) and in an utterly amazing binding. It "has been unusually daintily bound and decorated, a special treasure of a copy for the Bishop". (Tekstspejle p. 90, translated from Danish).

Kierkegaard's relationship with Mynster was both extremely significant and extremely complicated, spanning feelings of deep reverence, of sincere admiration and those of sheer frustration and perhaps even hatred. Kierkegaard knew him from his childhood home, and his Father also had great reverence for him, which was also significant to Kierkegaard. The last person to speak to his father, before he died, was in fact Mynster.

In his notebooks from June 1855 (a few months before his death and a year and a half after Mynster's), Kierkegaard recalls his donation of the present copy under the heading *Some Historical Data Concerning my Relationship with Bishop Myser*, in a section which concerns his own authorship in relation with Mynster. Kierkegaard here describes the present copy of his *Concluding Unscientific Postscript* and writes "I brought that to him. It was the first time after having appeared as an author that I visited him", adding "We are complementaries. From my side was said: that I was in as much disagreement with him as possible; that what concerned me was the memory of my father. Then the years passed. He sent me his books, as I sent him mine." (Pap. XI,2: 419, translated from Danish). This tells us that Kierkegaard, after not having visited Myser for a very long time (which he had previously done very frequently – see the Index of Personal Names) sought him out in his home and there gave him the present copy, the finest he had made.

It seems likely that Myser would also have been the recipient of the other non-pseudonymous works as well, at least since the *Irony*. In Pap XI,2: 419, however, Kierkegaard mentions only *Either-Or* (which Myser first sent back to Reitzel, but then later requested) and *Fear and Trembling* (which he reviewed in *Intelligensbladene*), but he does not mention whether he gave him presentation-copies of any of his other works before *Concluding Unscientific Postscript*, making it more likely that this is the first presentation-copy of any of his books that he gave to Mynster. It is certainly the earliest known presentation from Kierkegaard to Mynster to have surfaced.



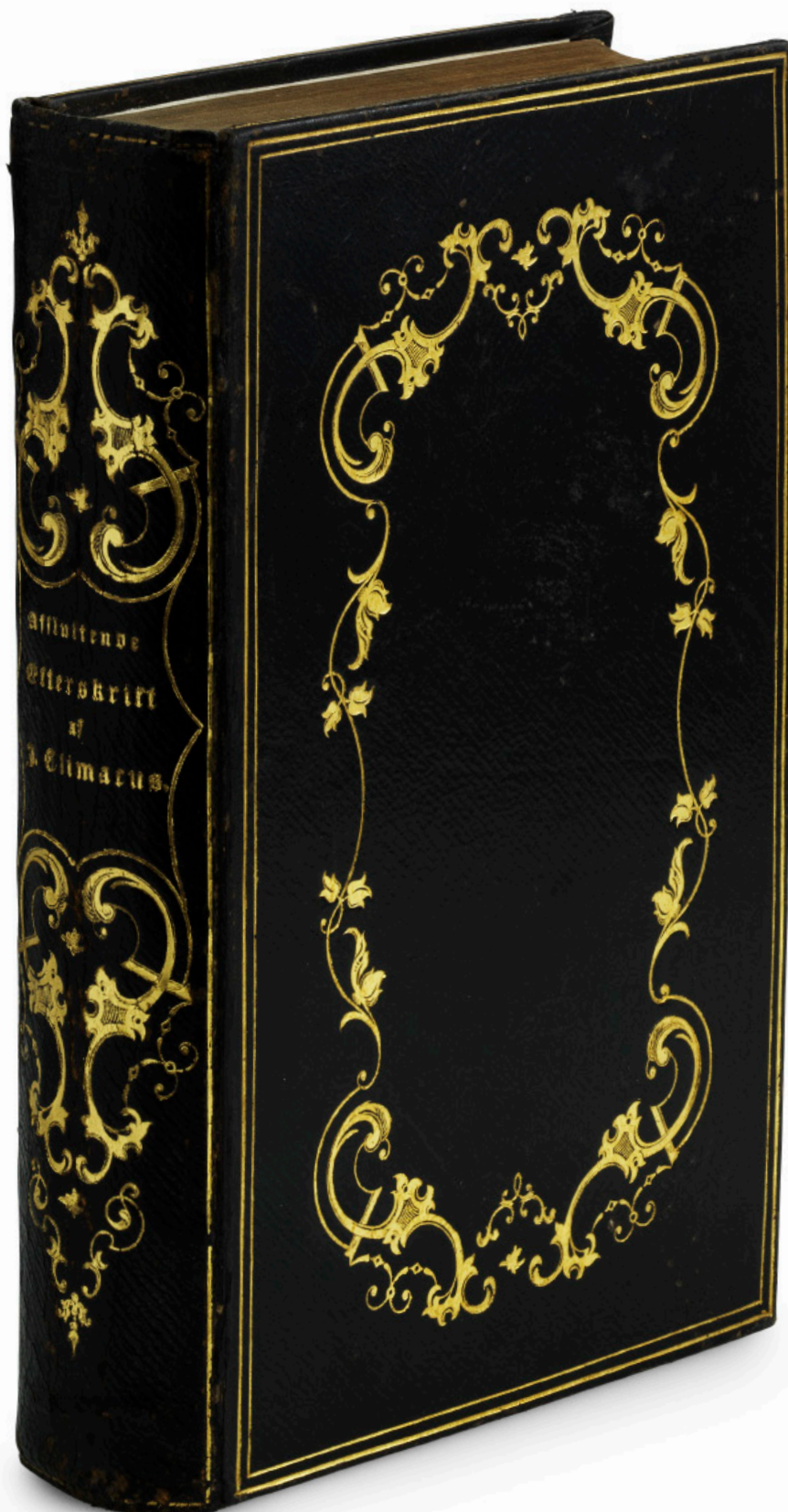
Li

Føiretæmme Føiretæmme

Ja Lige ad. Nynster
H. af d. 3. d. H.

i Lige Lige

for
Wynner.



48

*Afsluttende uvidenskabelig Efterskrift til de filosofiske
Smuler. Mimisk=pathetisk=dialektisk Sammenskrift, Existentielt
Indlæg af Johannes Climacus. Udgiven af S. Kierkegaard.*

Kjøbenhavn, Reitzel, 1846.

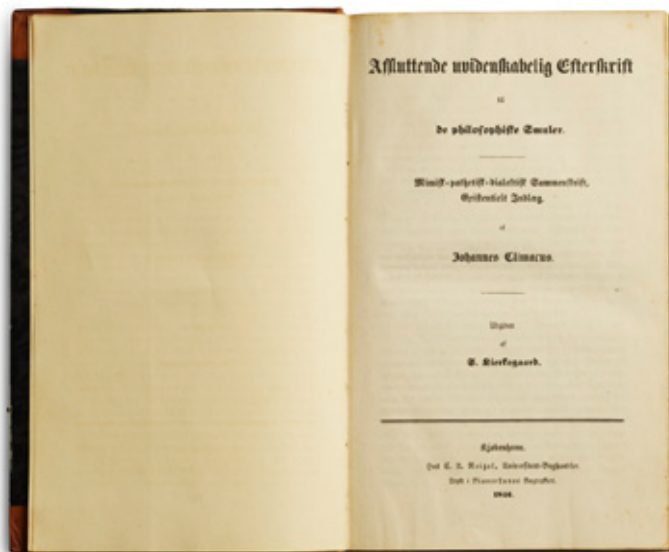
Large 8vo. X, 480 pp + (3) ff. (- i.e 1 blank + 4 pp. postscript). Beautiful contemporary half calf with richly gilt spine. Boards with beautiful patterned black moiré-cloth. Lovely patterned edges in blue and red. "H.P. Kierkegaard" in gold to lower spine. Light pink glitted end-papers. Light wear to spine and extremities. Internally very nice and clean. A remarkably lovely copy in splendid condition with very little wear and almost no brownspotting.

With the ownership signature of H.P. Kierkegaard to front fly-leaf.

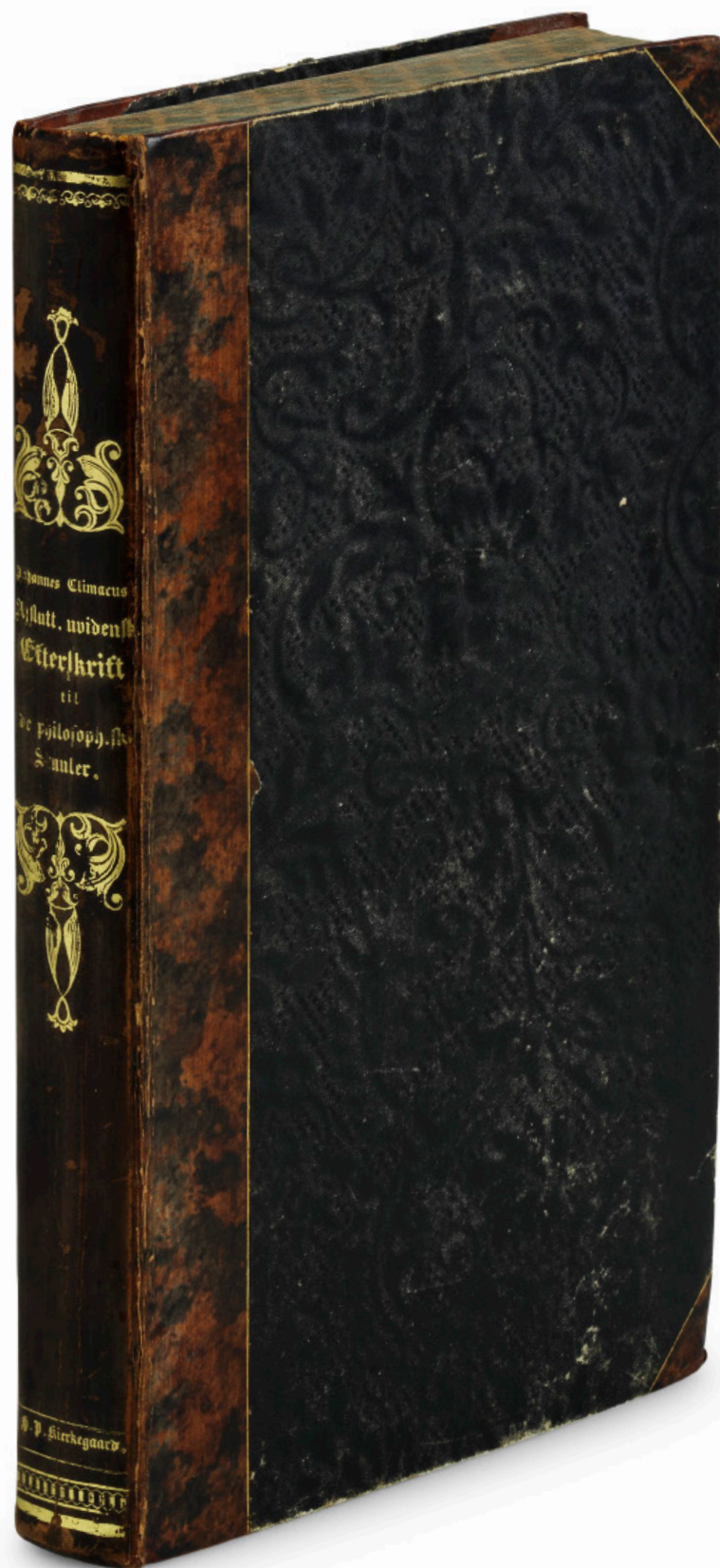
A splendid copy of the first edition, which has belonged to Kierkegaard's disabled cousin, who was a great source of inspiration to him.

The relationship between the two cousins was very touching, and they both benefitted greatly from the other. Søren drew inspiration from his cousin, who was lame and unable to walk, and he cared a great deal for him. Hans Peter was one of the very few who had a standing invitation to visit Søren. He felt that his cousin might lead a truer and more meaningful life than most other people, who don't face the same hardships.

Hans Peter, on the other hand, was greatly comforted by his famous cousin and his edifying writings. Søren helped him feel that, despite his hardships, his life was not wasted – he helped him believe in God.



For further reading on the touching relationship between the two cousins, please see the Index of Personal Names, under Hans Peter Kierkegaard.



49

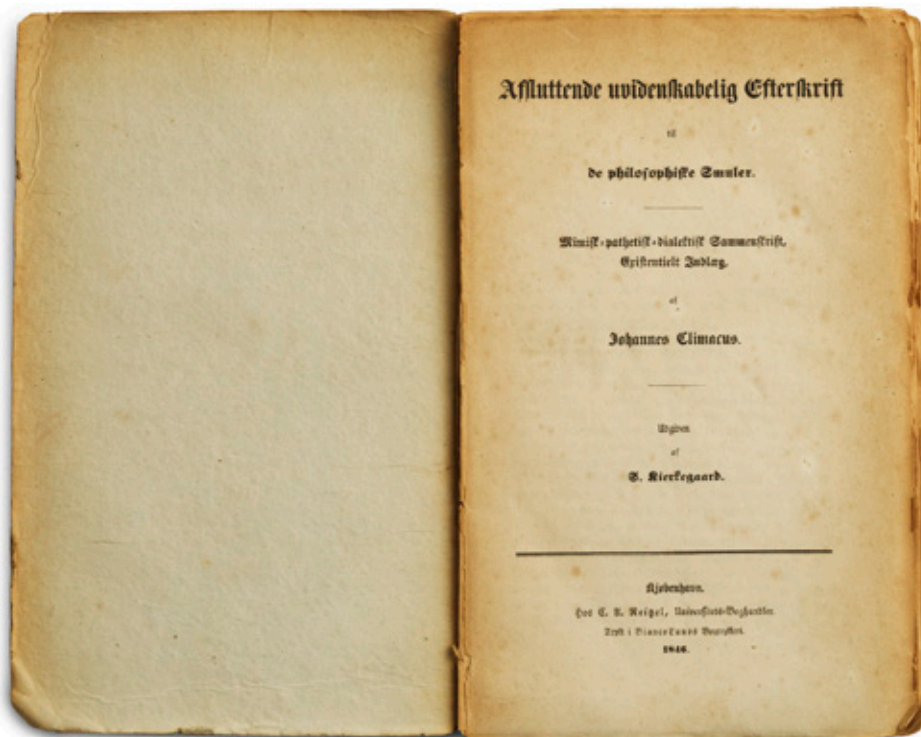
*Afsluttende uvidenskabelig Efterskrift til de filosofiske
Smuler. Mimisk=pathetisk=dialektisk Sammenskrift, Existentielt
Indlæg af Johannes Climacus. Udgiven af S. Kierkegaard.*

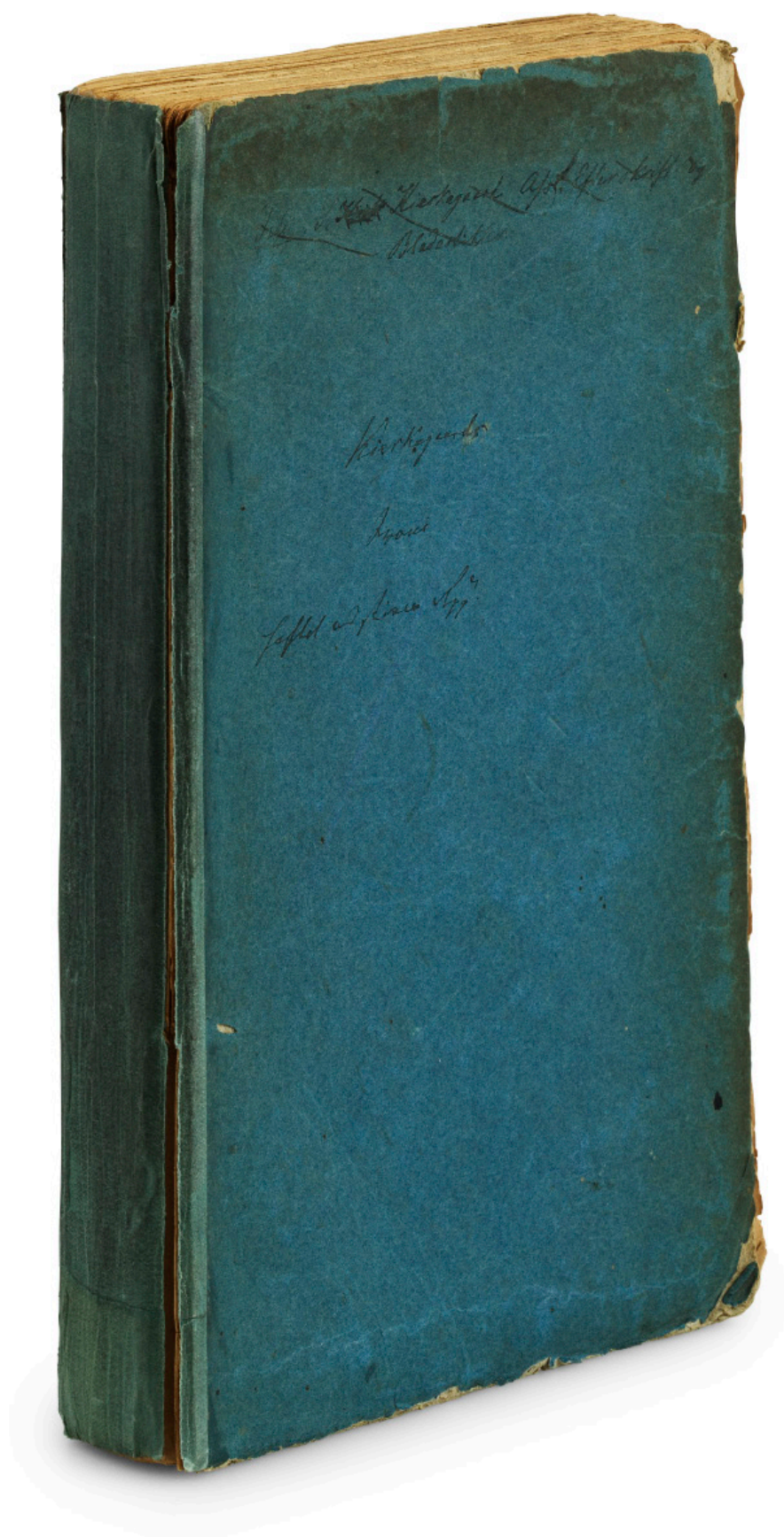
Kjøbenhavn, Reitzel, 1846.

Large 8vo. X, 480 pp + (3) ff. (- i.e 1 blank + 4 pp. postscript). Completely uncut in the original blue paper-binding. Rebacked with paper matching the original boards. Front hinge loosening and first few leaves loose from stitching. Edge-wear and contemporary ink annotations (Kierkegaard-titles) to front board. Browning and a bit of brownspotting.

A used, but fully complete copy of the first edition in the original blue boards, which is very rare.

As has been explained in some of the descriptions above, the spines of the original Kierkegaard cardboard bindings are always just thin paper directly glued on the block, making them extremely fragile, especially on the larger volumes like the present. If one finds these original bindings, the spines are almost always more or less disintegrated.





XVIII

En Literair Anmeldelse / *Two Ages: A Literary Review*

Himmelstrup 100

HAVING FINISHED his “first” authorship with his monumental *Unscientific Concluding Postscript*, the *Literary Review* of Thomasine Gyllembourg’s *Two Ages* invokes Kierkegaard’s second authorship.

The *Literary Review* is a classic within the conservative critique of modern society. It is here that Kierkegaard presents his most concise and significant analysis of modern society as it shows itself through the press, in the relationship between public authorities and the subjects.

The work was printed amidst the Corsair-Affair (see no. 45 above), which was a defining event in Kierkegaard’s life and work. Having been unbearably ridiculed in *The Corsair* since January 1846, Kierkegaard uses his *Literary Review* of *Two Ages* (printed March 30th, 1846) to convey his thoughts on the public and the individual’s relationship to it.

Thomasine Gyllembourg was the mother of Johan Ludvig Heiberg and a magnificent author herself. She was one of the most productive authors of the Danish Golden Age, despite having had her debut late in life, at the age of 53. She was the founder of Danish feminist literature, writing about the position of women in society and in the home.

Her novel *Two Ages* portrays one of her eminent Madonna figures, Claudine, who, despite her status as seduced and abandoned single mother stays true to herself, her beliefs, and her role

as a mother. Claudine’s sexual liberty of the Revolutionary age is contrasted to the gentle and modest heroine of the present age, whose identity is in caring for the home. As such, *Two Ages* opposes the ideals of freedom from the age of the French Revolution with the bourgeois ideals of the Golden Age.

In his review, Kierkegaard is mainly concerned with the contrast between the two ages in the novel – that of The French Revolution, and that contemporary with the novel. Expressed with Kierkegaard’s concepts, the age of revolution is passionate and the present age dispassionate; Kierkegaard ends up attacking the conformity of the present age and the de-individualization of people into an abstract public.

The inanimate beliefs and views of the present age become especially fatal in the daily press. As a reader, one is no longer a passionate individual, but part of an anonymous and diffuse public audience.

Not until the single individual has established an ethical stance to the whole world as it is, can there be any question of genuinely uniting.

This is a clear reference to the ridicule Kierkegaard himself experienced due to the *Corsair* and a harsh verdict upon the Copenhagen audience.

But it is not only Kierkegaard’s characterization of mass media that has made *A Literary Review* a

conservative classic within the critique of modern society, so has Kierkegaard's description of how the dispassionate age has subverted all social hierarchies and put into question all the relative strength of the different powers of society.

This magnificent work is one of Kierkegaard's most political and that which gives us his clearest analysis of modern society.

Two presentation-copies of the work have been registered (one for Giødwad, one for Madvig), and Kierkegaard had one copy in his library, which was sold at the auction of his books after he died. We also know that Kierkegaard gave a copy to Johan Ludvig Heiberg, in his capacity of publisher of *Two Ages*", to pass on to the anonymous author of the work, who, as we know, happened to be Heiberg's mother.

50

*En literair Anmeldelse. To Tidsaldre, Novelle af Forfatteren
til "En Hverdagshistorie", udgiven af J. L. Heiberg.
Kbhv. Reitzel. 1845, anmeldt af S. Kierkegaard.*

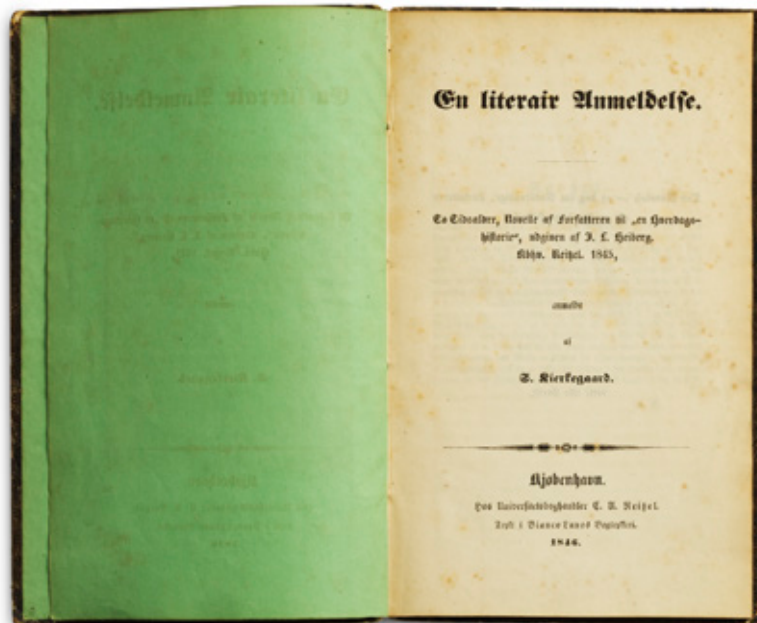
Kjøbenhavn, Reitzel, 1846.

8vo. 114 pp. Splendidly bound in full patterned silver-moiré gift-binding with all edges gilt. Green endpapers. A bit of brownspotting. Spine, edges and corners worn and the silver dulled. But a splendid binding, nonetheless.

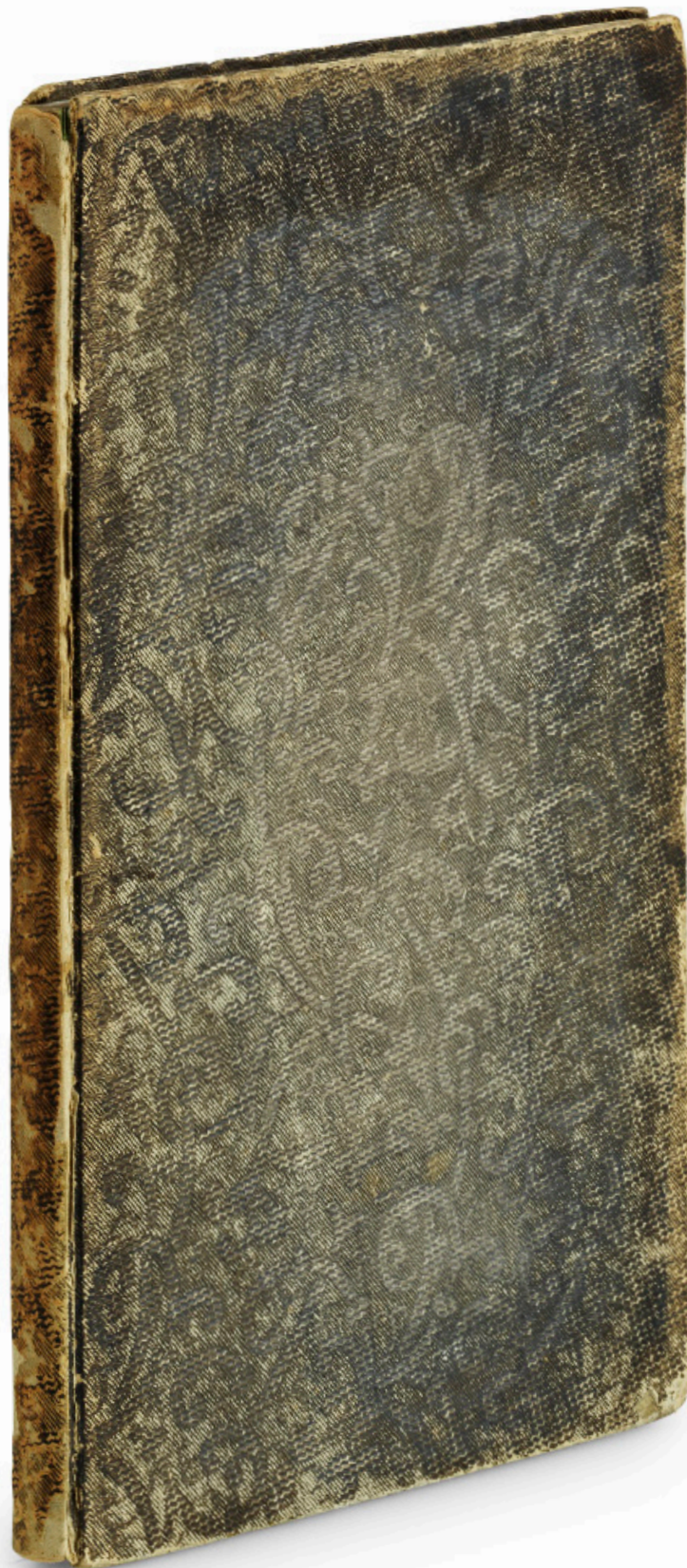
With Karls Madsen's ex libris, on which he has added in hand "Eksemplaret har tilhørt Joh. Ludv. Heiberg." (i.e. the copy has belonged to Johan Ludvig Heiberg) to inside of front board. Inside of front board with previous owner's neat pencil annotation explaining that this is the copy that Kierkegaard sent to Heiberg with the wish of having it expedited to the author of *Two Ages*, alias Thomasine Gyllembourg.

Magnificent copy in original silver-gift binding, with all likelihood be the copy that Kierkegaard intended for Thomasine Gyllembourg, mediated by Heiberg.

This provenance, although it seems likely, has not been definitively established. We know that the copy belonged to Karl Madsen, as it has his ex libris, and we know that he bought a good deal of Mrs. Heiberg's books after she died, among them quite a few gift- and presentation-copies from Kierkegaard to Heiberg (see Gert Posselt's Preface p. 13). It is also clear that the book is in a gift-binding and is bound exactly like Kierkegaard's own copy of the book (see no. 51).



See *Aarbog for Bogvenner* 1925, where Karl Madsen describes how he came to buy a large part of the books from Mrs. Heiberg and also mentions Kierkegaard-presentation-copies. But the present copy is not mentioned specifically.





3-23 1858

Eksemplaret har tilhørt Joh. Ludv. Heiberg.



51

*En literair Anmeldelse. To Tidsaldre, Novelle af Forfatteren
til "En Hverdagshistorie", udgiven af J. L. Heiberg.
Kjøbenhavn, Reitzel, 1845, anmeldt af S. Kierkegaard.*

Kjøbenhavn, Reitzel, 1846.

8vo. 114 pp. Splendidly bound in full patterned silver-moiré gift-binding with all edges gilt. Green pasted-down end-papers. A bit of brownspotting. Spine, edges and corners worn and the silver dulled. But a splendid binding, nonetheless.

With neat handwritten pencil notes from the previous owner to inside of front board, explaining that this is Kierkegaard's own copy, and that it is identical to the copy that Kierkegaard gave to Heiberg to give to Thomasine Gyllembourg (see no. 50 above).

The notes further explain that in 2003, the pasted-down end-papers had been lifted in order to establish whether the pasting of the end-papers was due to a wish of hiding some annotations. But the attempt revealed nothing.

Kierkegaard's own copy, in the splendid silver-gift binding, containing four corrections in Kierkegaard's own hand.

Some of the corrections are smaller, but the handwriting of the second correction on p. 96 reveals without a doubt that this is Kierkegaard's own hand.

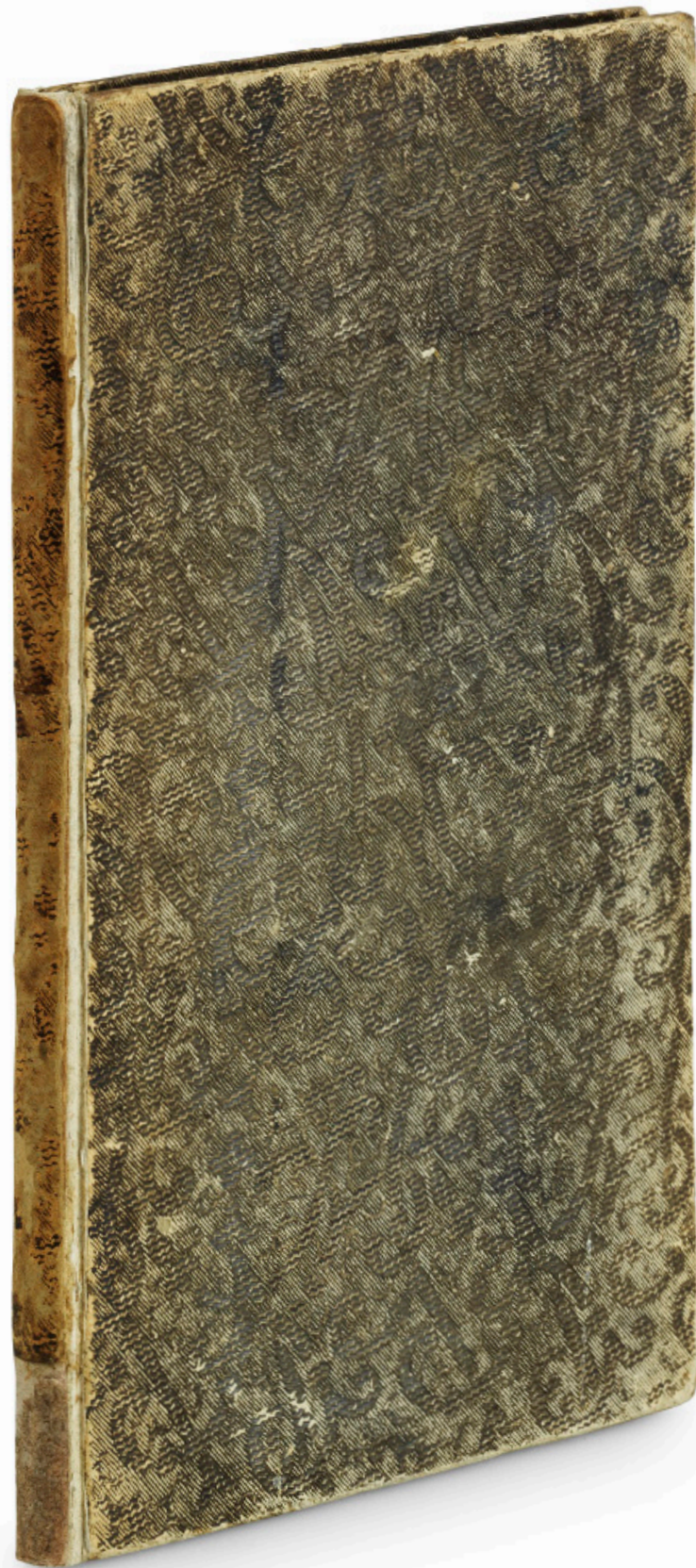
The four corrections are:

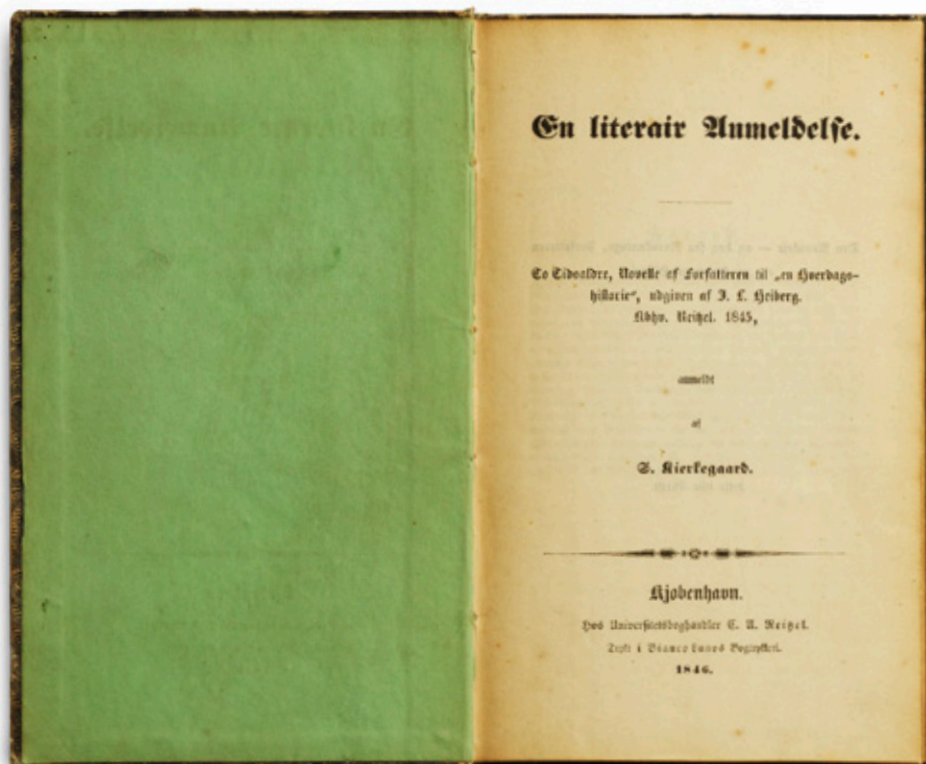
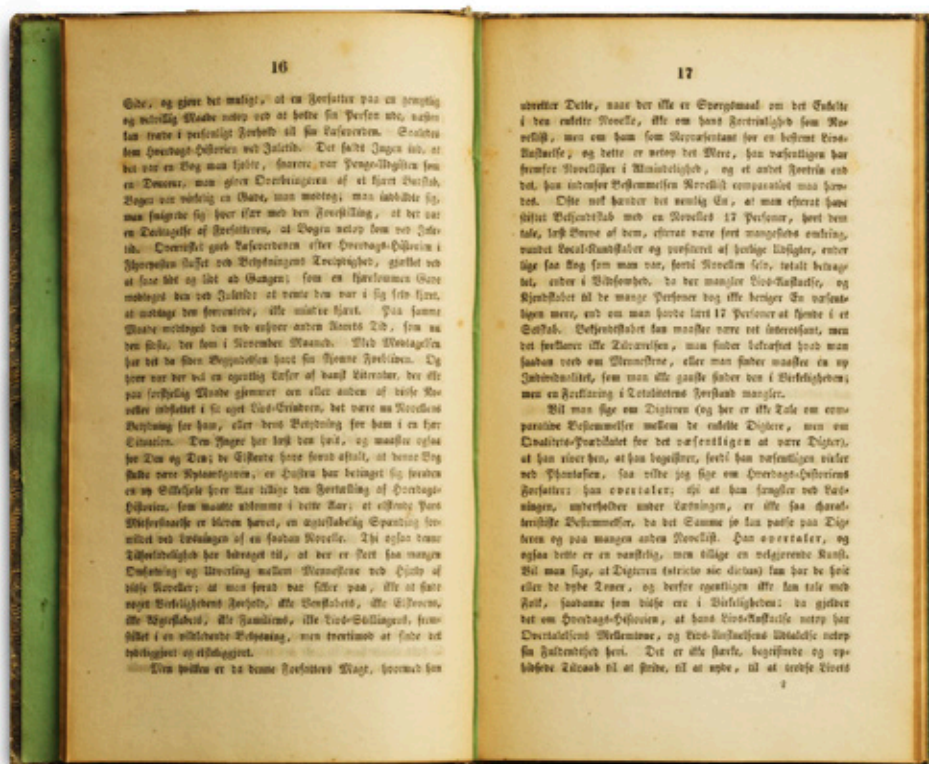
p. 42, l. 9: Changing "hos hende" (i.e. with her) to "for hende" (i.e. for her).

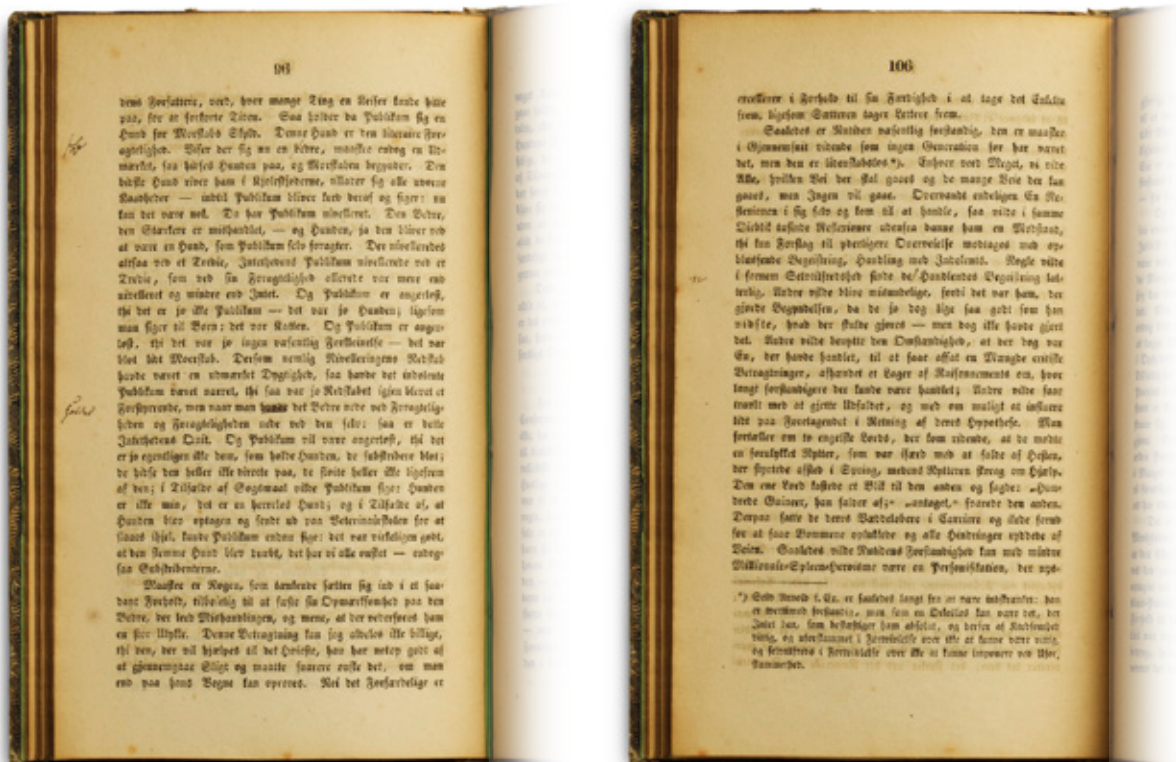
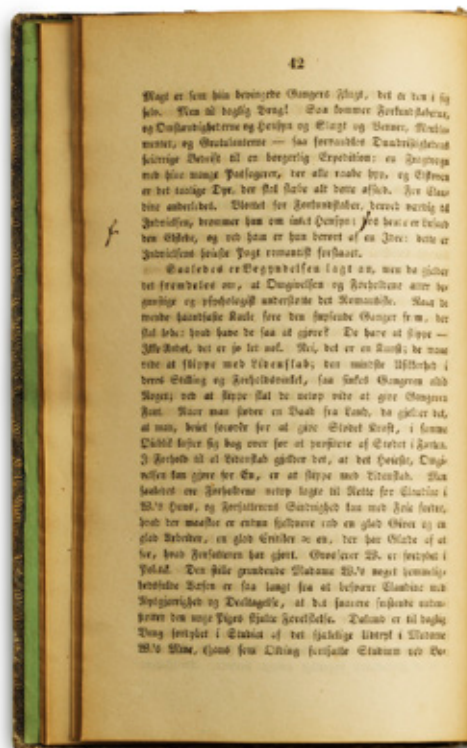
p. 96, l. 4: Changing "en bedre" (i.e. a better) to "en Bedre" (i.e. a Better) – the capital letter denouncing that it is a noun not an adjective, corresponding to the "en Udmærket" (i.e. an Excellent) later in the same line.

p. 96, l. 20: Changing "havde" (i.e. had) to "holder" (i.e. holds) (in holding down the Better).

p. 106, l. 12: Changing "De Handlendes" to "Den Handlendes".







52

*En literair Anmeldelse. To Tidsaldre, Novelle af Forfatteren
til "En Hverdagshistorie", udgiven af J. L. Heiberg.
Kbhv. Reitzel. 1845, anmeldt af S. Kierkegaard.*

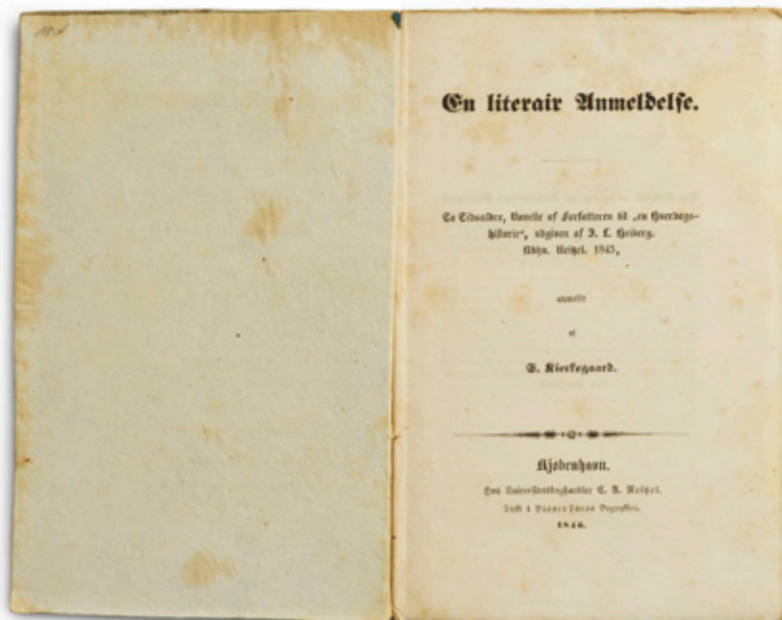
Kjøbenhavn, Reitzel, 1846.

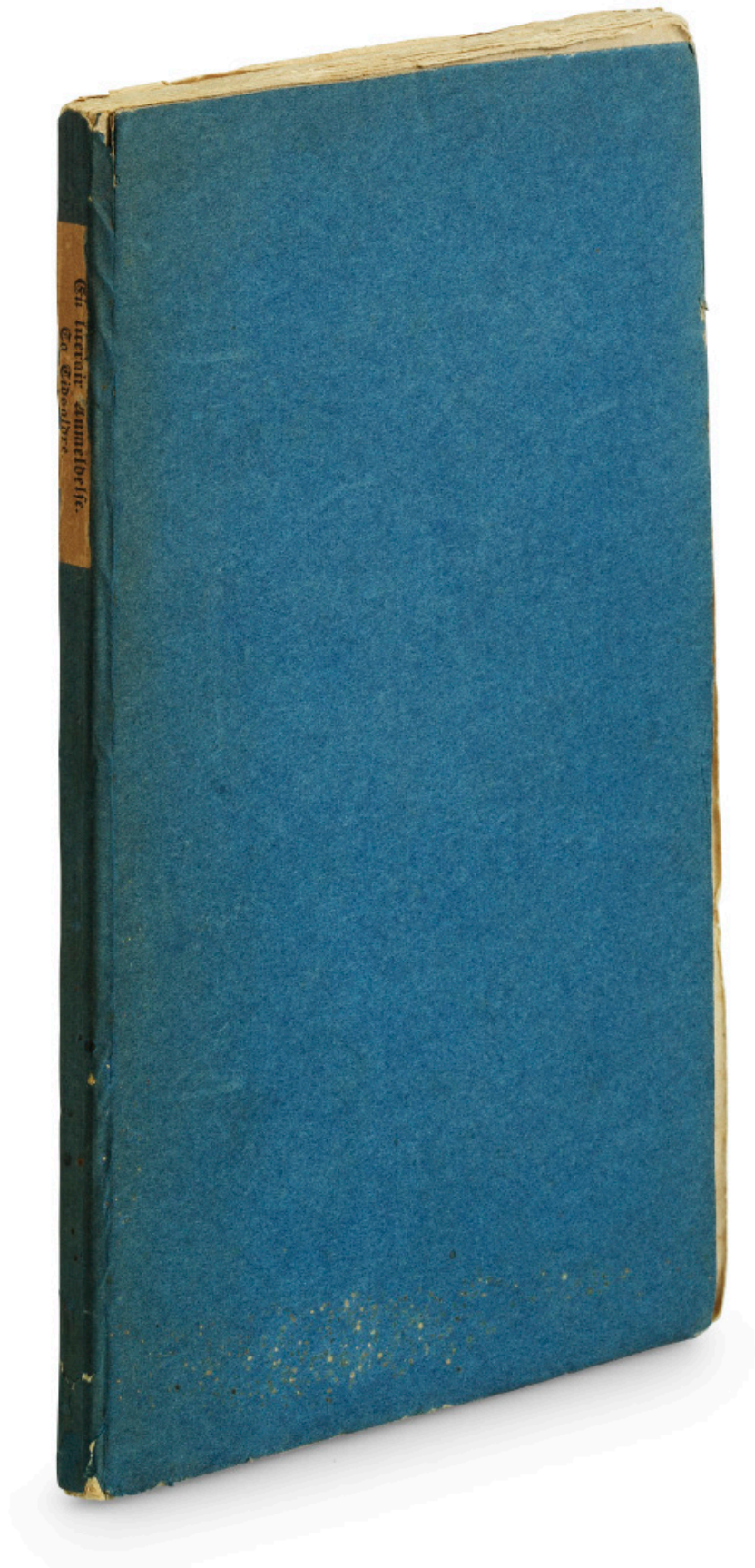
8vo. 114 pp. Completely uncut in the original blue cardboard-binding. Minimal wear to capitals, and upper front hinge with a tiny tear. Tiny paper loss to capitals. Small spotting to lower front board (possibly from removal of an old owner's signature). The printed title-label splendidly preserved, with only tiny loss of blank paper edge. Light brownspotting due to the quality of the paper.

A truly magnificent copy in completely original state – looks like it came fresh from the press.

Housed in a beautiful custom-made box with grey morocco spine excellently gilt in pastiche-style and with gilt Gothic lettering. Marbled paper over boards (a bit sunned at top and towards front hinge). Gilt owner's initials to front board. Box signed in gilt lettering to inside of spine, by Mogens Dickow Lund, Anker Kysters Eftf. and gilt by Hagel Olsen.

The first edition in the very rare original blue binding in truly magnificent state and with the printed title-label excellently preserved.





XIX

Opbyggelige Taler i forskellig Aand / *Upbuilding (or Edifying) Discourses in Diverse (or Various) Spirits*

Himmelstrup 101

THE *UPBUILDING DISCOURSES IN VARIOUS SPIRITS* constitutes the first work of Kierkegaard's "second authorship". Just as *Either-Or*, the beginning of his "first authorship", the *Upbuilding Discourses in Various Spirits* was divided into three parts.

When Kierkegaard published *Concluding Unscientific Postscript* in February 1846, he marked the end of the authorship that began with *Either-Or*. This was the "Concluding" work, and not another word would be written. Kierkegaard would now live a withdrawn life as a village priest. One thing was the intention, another, however, was fulfilling it.

Already in April-May the same year, Kierkegaard secretly began writing what would become *En Leiligheds-Tale*, which was later to become the first part of *Opbyggelige Taler i Forskjellig Aand*, which was published in March 1847. The second part was entitled *Hvad man lærer af Lilierne paa Marken og af Himmels Fugle. Tre Taler*, and the third *Lidelsernes Evangelium. Christelige Taler*. This three-part book would become a work of the utmost importance in Kierkegaard's authorship.

In his praise for Part I of *Upbuilding Discourses in Various Spirits*, the Kierkegaard scholar Eduard Geismar said, "I am of the opinion that nothing of what he has written is to such a degree before

the face of God. Anyone who really wants to understand Kierkegaard does well to begin with that..."

"Characterized by Kierkegaard as ethical-ironic, Part One... offers a penetrating discussion of double-mindedness and ethical integrity. Part Two... humorously exposes an inverted qualitative difference between the learner and the teacher. In Part Three,... the philosopher explores how joy can come out of suffering." (Hong-edition, 1993).

Kierkegaard had long been working towards creating a place for the concepts of guilt and sin in the conscience of the single individual. To do this, he undertook an extraordinarily rich analysis of inner dividedness. His aim was for the reader to choose God in order to dispel of illusion and ambivalence. Kierkegaard here challenges those who say they are not guilty of anything, he challenges the idea of reason and nature as being perfect (as presented by Goethe and Hegel), and he writes about the joy of following Christ.

It is in this magnificent work that we witness the three categories of the aesthetic, the ethical, and the religious being incorporated into the genre of edifying discourses. And it is also here that Kierkegaard introduces the phrase for which he – and the book – is so well known, namely "Purity of heart is to will one thing". The first part

of the book begins with the section entitled *On the Occasion of a Confession*, which is a postscript to the first section of *Three Discourses on Imagined Occasions* (see XII above). This section has also been entitled *Purity of Heart is to Will One Thing* in English translations.

Seven presentation-copies of this philosophical/religious magnum opus are registered and known to exist, namely to: Giødwad, J.F; Hansen; Jens Olaus; Heiberg; Madvig; Molbech; Mynster, and Kolderup-Rosenvinge – that to Mynster being by far the most interesting, both due to the immense influence he had upon Kierkegaard, the role he played in Danish Christianity at the time, and in the light of the defining attack that Kierkegaard

would launch upon Mynster and the established Danish Church. Please see the Index of Personal Names for more on Mynster, whose importance to the oeuvre of Kierkegaard can hardly be over-emphasized.

In 1847, the same year that *Upbuilding Discourses in Various Spirits* was published, Kierkegaard wrote a draft of a eulogy over Myser. The following years, he tried to find an appropriate context for it to be published in, but without luck. It seems to have been a great sadness for him that he didn't succeed in this. Instead, their relationship is now remembered primarily in the light of the gruesome attack that Kierkegaard launched upon him after his death.

53

Opbyggelige Taler i forskjellig Aand. Af S. Kierkegaard.

(Consists of: a) En Leiligheds=Tale. b) Hvad man lærer af Lilierne paa Marken og Himmelenes Fugle. Tre Taler. c) Lidelsesernes Evangelium. Christelige Taler – all with separate title-pages and half-titles).

Kjøbenhavn, Reitzel, 1847.

8vo. (4), 155; 64; 140 pp. Absolutely magnificent full black morocco gift-binding with richly gilt ornamental spine with gilt Gothic lettering. Double gilt line-frames to boards, inside which a beautiful gilt line-frame with gilt ornamental corners. White moiré end-papers. All edges gilt. A truly magnificent binding. Small signs of wear to capitals and upper front hinge. Overall in splendid condition. Printed on fine paper. A bit of brownspotting to some leaves.

Old owner's inscription to verso of title-page ("F. Selmer som Minde / om J. Aschlund" – i.e. F. Selmer in memory of J. Aschlund).

Presentation-copy from Kierkegaard to Mynster, an absolutely magnificent presentat-copy, in Kierkegaard's most lavish type of gift-binding.

Inscribed to front free end-paper: "Til / Høivelbaarne Høiærværdige / Hr Biskop Dr. Mynster / St. af D. og DM. / I dyb Ærefrygt / fra / Forfatteren" (i.e. For / honourable Right Reverend / Mr Bishop Dr. Mynster / St. af D. (i.e. Storkorsridder af Dannebrog – an honourable title) and DM. (i.e. Dannebrogsmænd – another honourable title) / in deep veneration / from / the author).

As we know (see XIX above and Index of Personal Names), Mynster played an enormous role in Kierkegaard's life and work. Few other people had the kind of impact upon him that Mynster did, making this one of the most significant of all Kierkegaard-presentation copies. The special place that Mynster held in Kierkegaard's life is directly reflected in the extremely beautiful and lavish binding on the present copy of the work that inaugurated Kierkegaard's "second authorship".



Er.

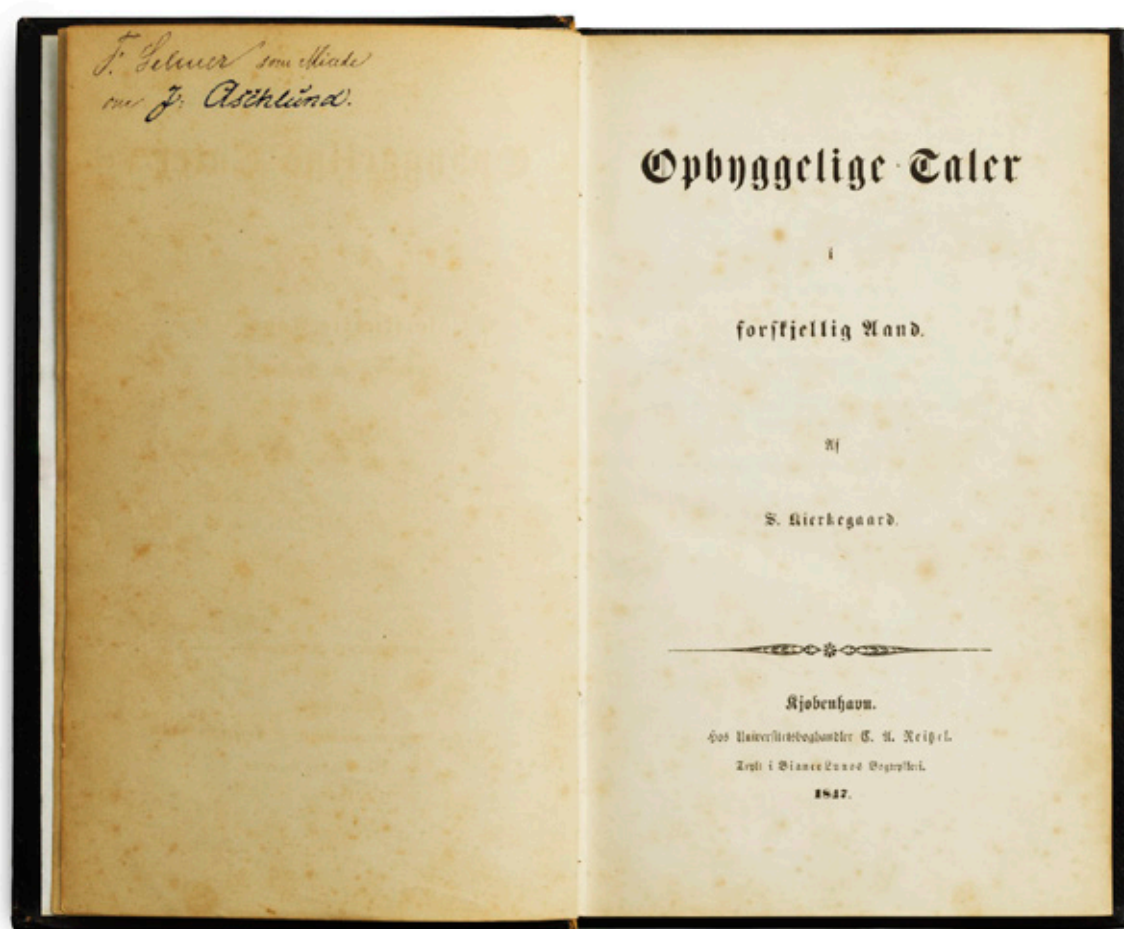
Joutheane Jönsson

J. L. Cox Dr. Mynster.
N. 12, S. M.

2. sigt Ansigst

fra

Soufaneven



53a

Opbyggelige Taler i forskjellig Aand. Af S. Kierkegaard.

(Consists of: a) En Leiligheds=Tale. b) Hvad man lærer af Lilierne paa Marken og Himmelens Fugle. Tre Taler. c) Lidelsernes Evangelium. Christelige Taler – all with separate title-pages and half-titles).

Kjøbenhavn, Reitzel, 1847.

8vo. Black granulated full cloth gift-binding with single gilt line-border to boards. All edges gilt and printed on fine paper. Neatly rebaked with gilt lines and Gothic gilt lettering to spine. Occasional light brownspotting. (4), 155; 64; 140 pp.

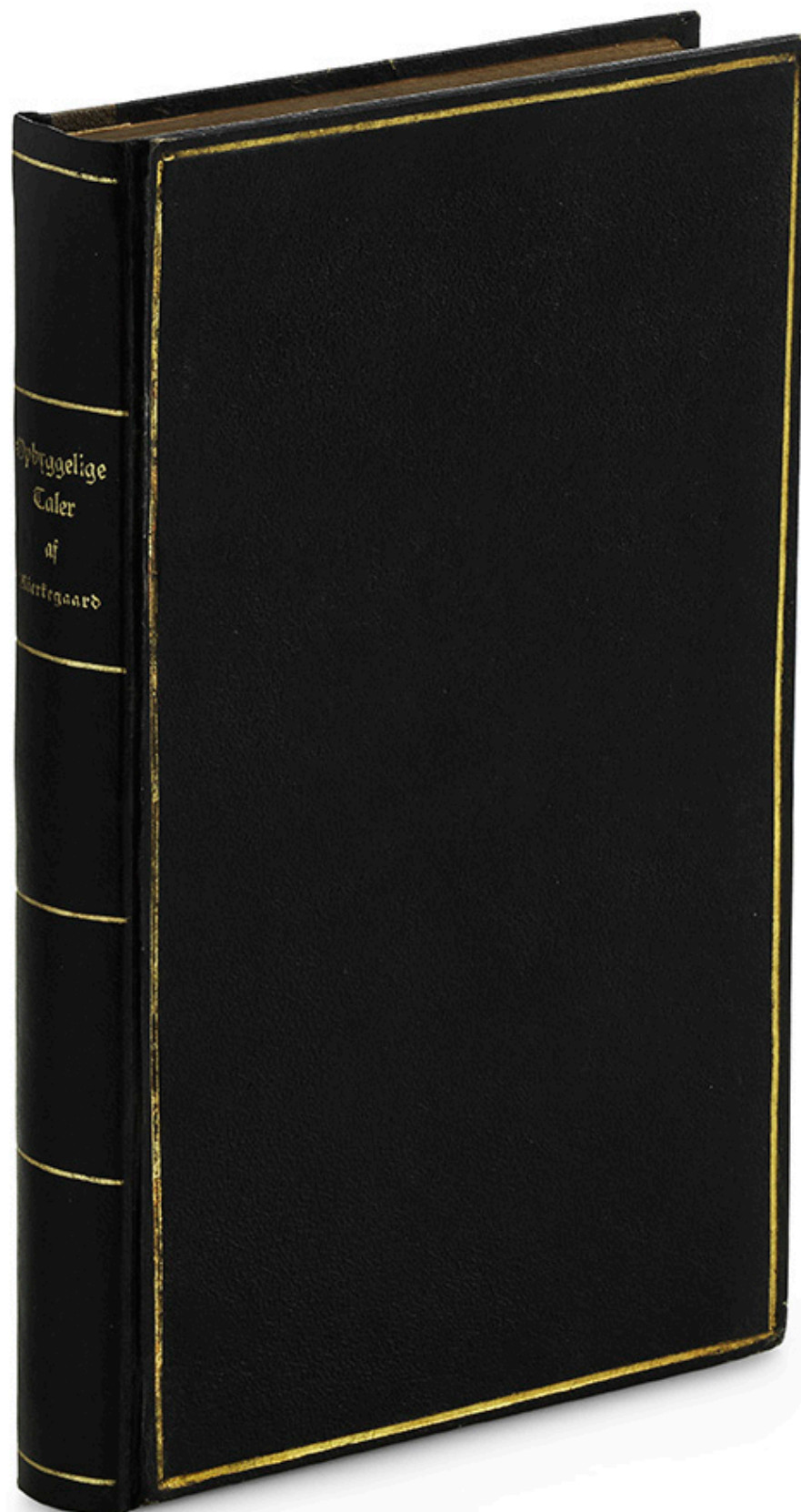
With Karl Madsen's ex libris to inside of front board.

Presentation-copy from Kierkegaard to Heiberg in a unique gift-binding of full black cloth. To our knowledge, this is the only example of this kind of Kierkegaard-gift-binding to ever have surfaced. It is possibly the only one, Kierkegaard had made.

The usual gift-bindings, as we have noted above, are the black glitted paper bindings, and some of his gift-bindings are in brown cloth (as we see on *The Concept of Irony*). Extremely rare exceptions are the splendid gift-bindings in full Morocco (see the ones he had made for Mynster). But no other copy of a gift-binding in black cloth is known to exist.

Inscribed to front free end-paper: "Til / Hr. Professor J.L. Heiberg / ærbødigst / fra / Forfatteren. (i.e. For / Mr. Professor / J. L. Heiberg / most respectfully / from the Author).

The copy was exhibited at the 60th anniversary of the Danish Bibliophile Association at Kunstindustri-museet in 2002 and described in the catalogue of the exhibition (no. 81).



Opbyggelige Taler

i

forskjellig Mand.

af

S. Kierkegaard.

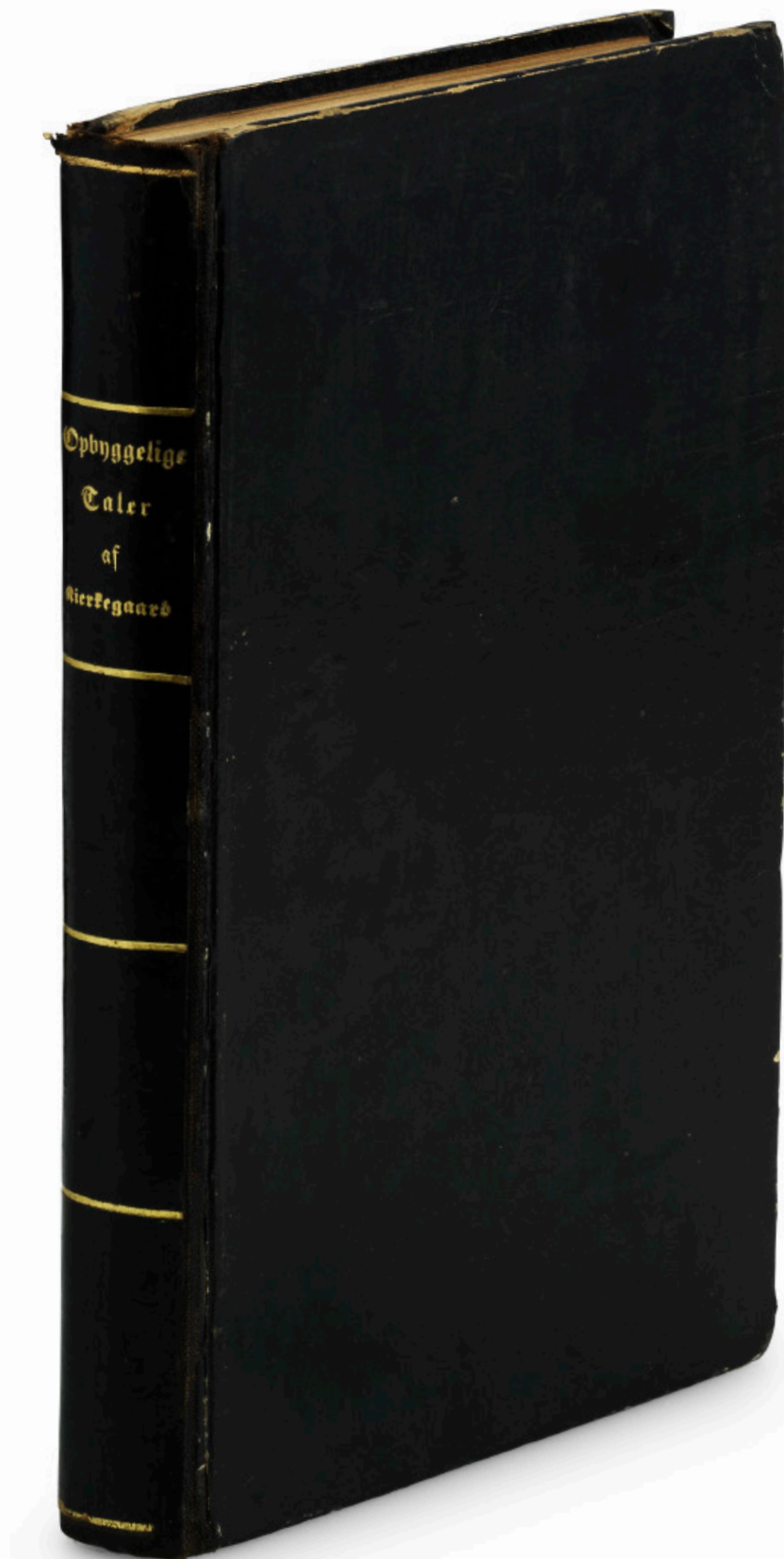
Kjøbenhavn.

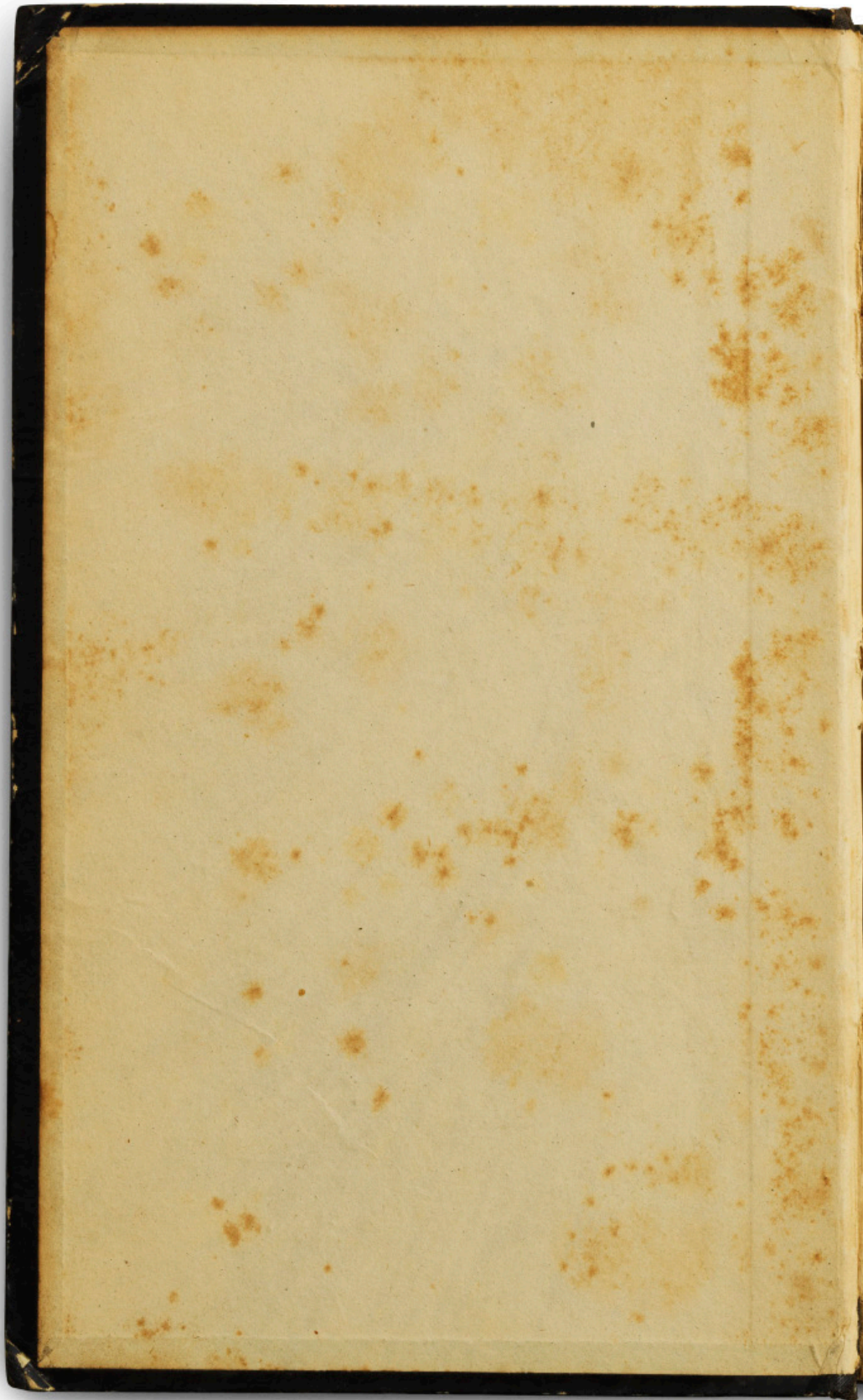
Det Universitetsboghandler C. H. Reigel.

Trykt i Bianco Lunos Bogtrykkeri.

1847.







22

Frederiksen
for Nationalt Hænge
København, D.M.

by the Author
for Copenhagen.

XX

Kjerlighedens Gjerninger / *Works of Love*

Himmelstrup 105

DUE TO ITS penetrating, illuminating analysis of the forms and sources of love, *Works of Love* constitutes the monumental highpoint for Kierkegaard's concept of love. It is the central work for understanding both the various kinds of love and the conditions of love that Kierkegaard identifies and uses as a basis for his thoughts on Christianity.

Although the concept of love is a theme throughout many of his writings, from *Either-Or* (1843) through to *On the Changelessness of God's Love* (1855), it is in the present work that it receives its full form.

The work is made up of 18 speeches that each explore the many aspects of love. The dominating theme is the commandment to love God and one's neighbor as one loves oneself. It is through this choice to love that one ideally expresses one's relationship to God.

All the obstacles that stand between this choice of love are also explored in full. But it is cemented that love is that which upbuilds and develops the individual and provides the courage to live a life true to oneself. Only if one loves oneself can one love another.

These thoughts are fundamental to Kierkegaard's philosophy and to his Christianity. As such, *Works of Love* constitutes one of his most important and fundamental works.

"This work is marked by Kierkegaard's Socratic awareness of the reader, both as the center of awakened understanding and as the initiator of action. Written to be read aloud, the book conveys a keenness of thought and an insightful, poetic imagination that make such an attentive approach richly rewarding. *Works of Love* not only serves as an excellent place to begin exploring the writings of Kierkegaard, but also rewards many rereadings." (from the Hong-edition).

Ajerlighedens Gjerninger.

Noale chriſtelige Overveielſer
i Talers Form

af

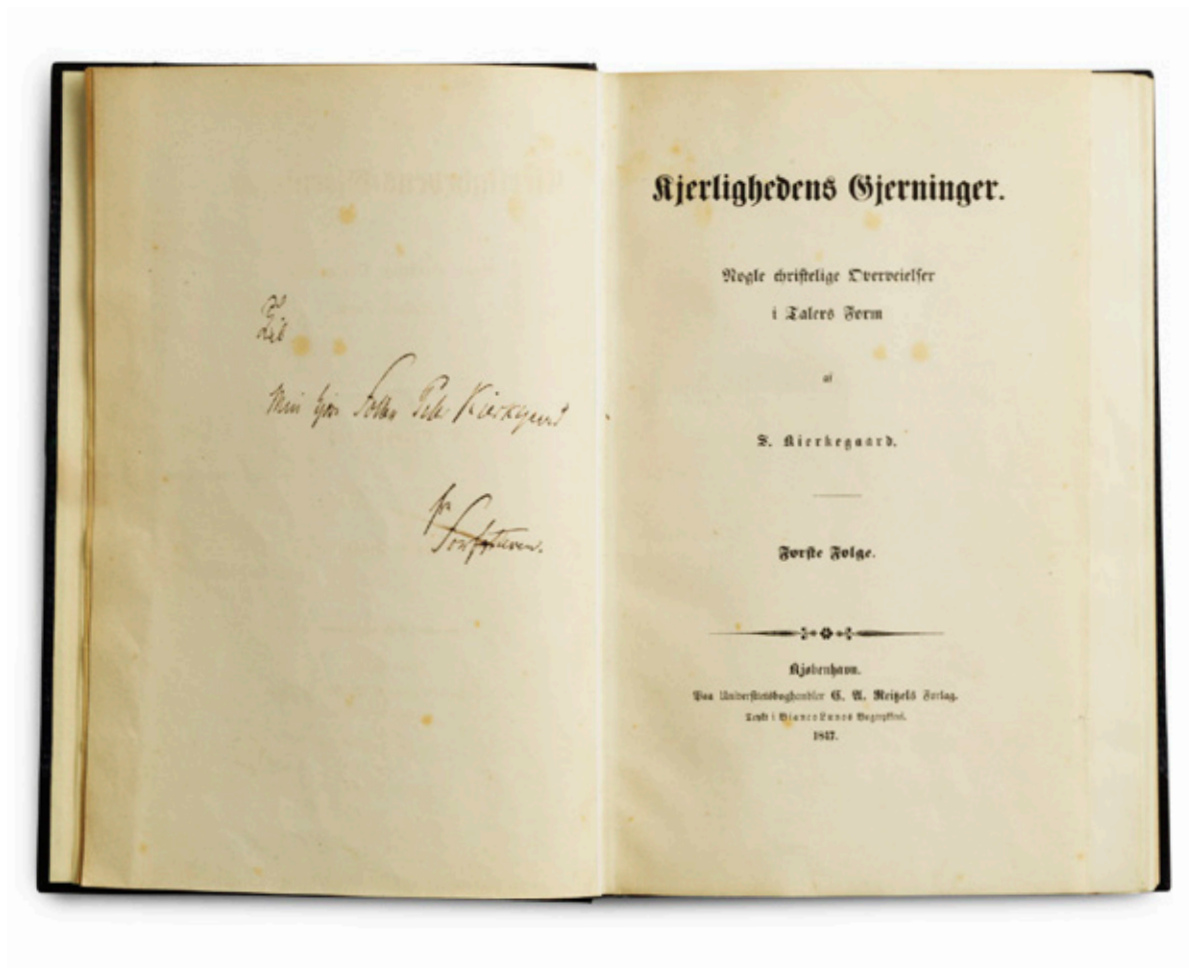
S. Aierkegaard.

Førſte Folge.

55

*Kjerlighedens Gjerninger.
Nogle Christelige Overvejelser i Talers Form af S. Kierkegaard.
Første & Anden Følge.*

Kjøbenhavn, Reitzel, 1847.



8vo. (2) ff. (i.e. front fly leaf + title-page), 224; 203 pp. Bound completely uncut and with the original blank blue paper wrappers in an elegant later (ca 1980) black half morocco binding in pastiche-style with gilt lines to spine as well as gilt Gothic lettering. Single gilt lines to boards. Printed on special paper – most of the quires on snow-white vellum paper, fly-leaf and title-page of first part as well as the quires 4-10 and 12-13 of the second part on different paper, which is more toned and not snowy white, but still significantly better and much heavier than the normal paper used for the sales copies. Minimal brownspotting and excellently preserved.

Front free end-paper with previous owner's neat pencil annotations noting earlier provenance – that of royal opera singer Frans Lasson, who bought the present copy at the Bonnesen auction in 1975. As is explained in the annotation, he then had it bound and sold it at Københavns Auktioner in Æbeløgade in 1988. The later owner calls this “bibliofile vandalism”, as the copy would otherwise have been preserved as issued, stitched in the original wrappers. The annotation also explains that the presentation-inscription is written on the fly-leaf which is virtually never present, as it was always removed when bound at the time and also not present in the original cardboard-bindings.

The most magnificent presentation-copy, from Kierkegaard to his cousin, perhaps the most heartfelt and personal of any Kierkegaard-presentation-copy one can come by. This is furthermore the only preserved copy in original wrappers on fine paper.

Inscribed to the verso of the blank front free end-paper: “Til / min kjære Fætter Peter Kierkegaard / fra Forfatteren.” (i.e. For my dear cousin Peter Kierkegaard from the author).

The relationship between Kierkegaard and his cousin was very touching, and they both benefitted greatly from the other. Søren drew inspiration from his cousin, who was lame and unable to walk, and he cared a great deal for him. Hans Peter was one of the very few who had a standing invitation to visit Søren. He felt that his cousin might lead a truer and more meaningful life than most other people, who do not face the same hardships.

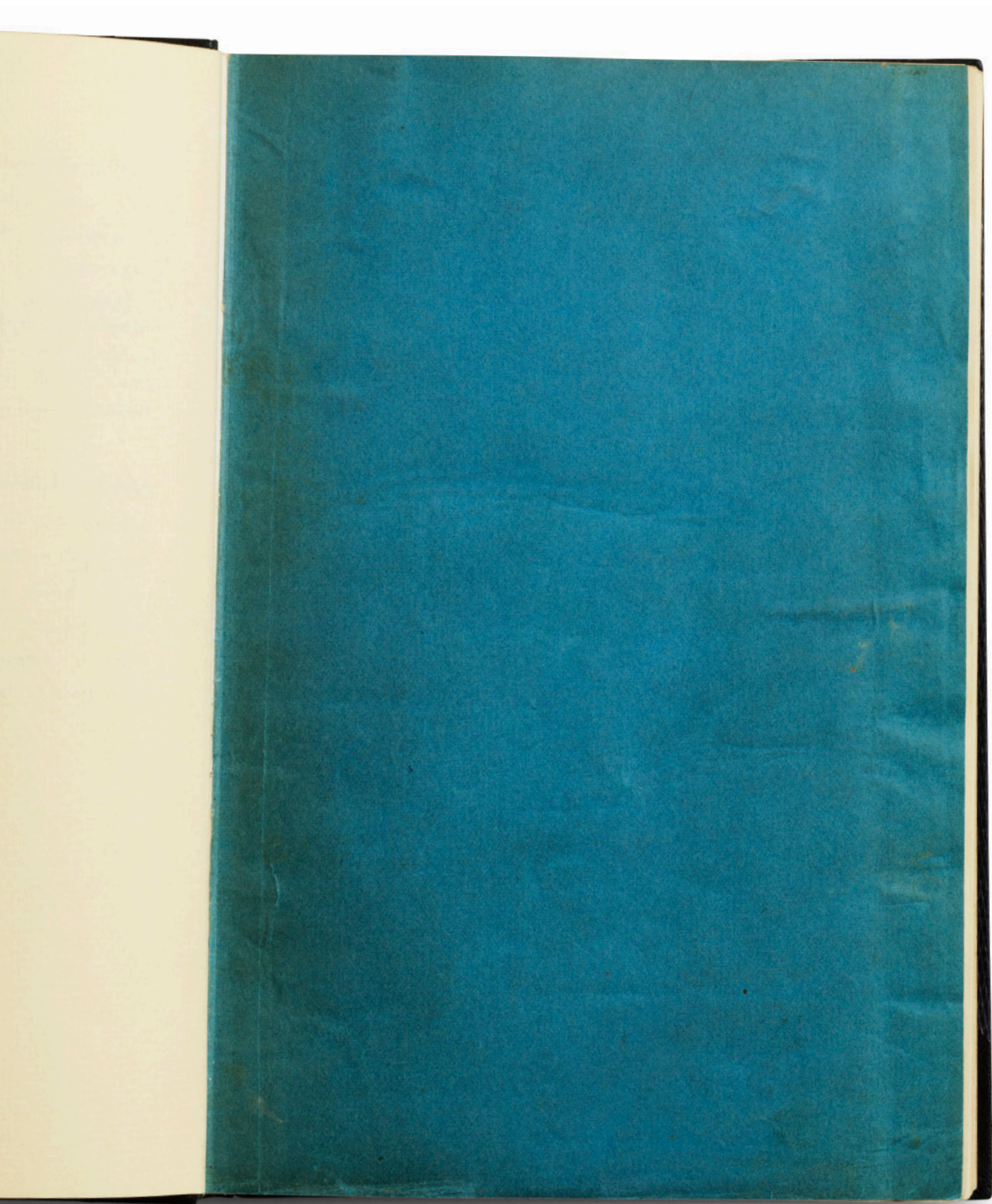
Hans Peter, on the other hand, was greatly comforted by his famous cousin and his edifying writings. Søren helped him feel that, in spite of his hardships, his life was not wasted – he helped him believe in God.

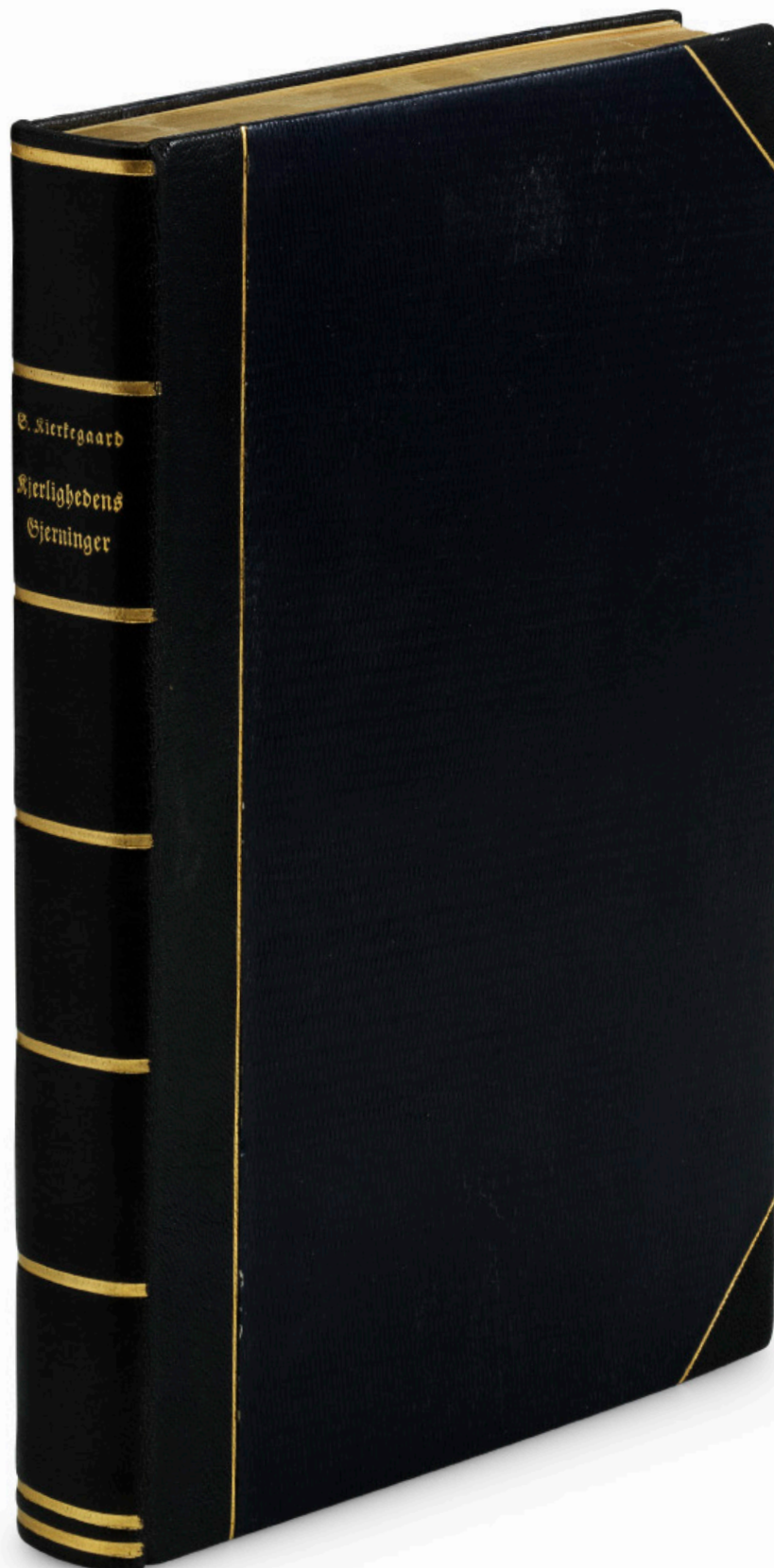
A copy of Works of Love presented by Søren to his cousin is especially appropriate and heartwarming.

Though Hans Peter Kierkegaard owned copies of all of Kierkegaard's works (several of these copies present on this catalogue), this is one of a total of only two presentation-copies from Kierkegaard to his cousin known to exist.

For further reading on the touching relationship between the two cousins, please see the Index of Personal Names, under Hans Peter Kierkegaard.

This copy is depicted and described in Tekstspejle p. 76: “The only known gift-book on large vellum-paper, given by Kierkegaard in uncut condition and in blue boards. This was lost when a new owner in 1975 had it rebound in a half calf binding, had the book lightly shaved (at top only) and added gilt top edge.” (translated from Danish).





56

*Kjerlighedens Gjerninger.
Nogle Christelige Overvejelser i Talers Form af S. Kierkegaard.
Første & Anden Følge.*

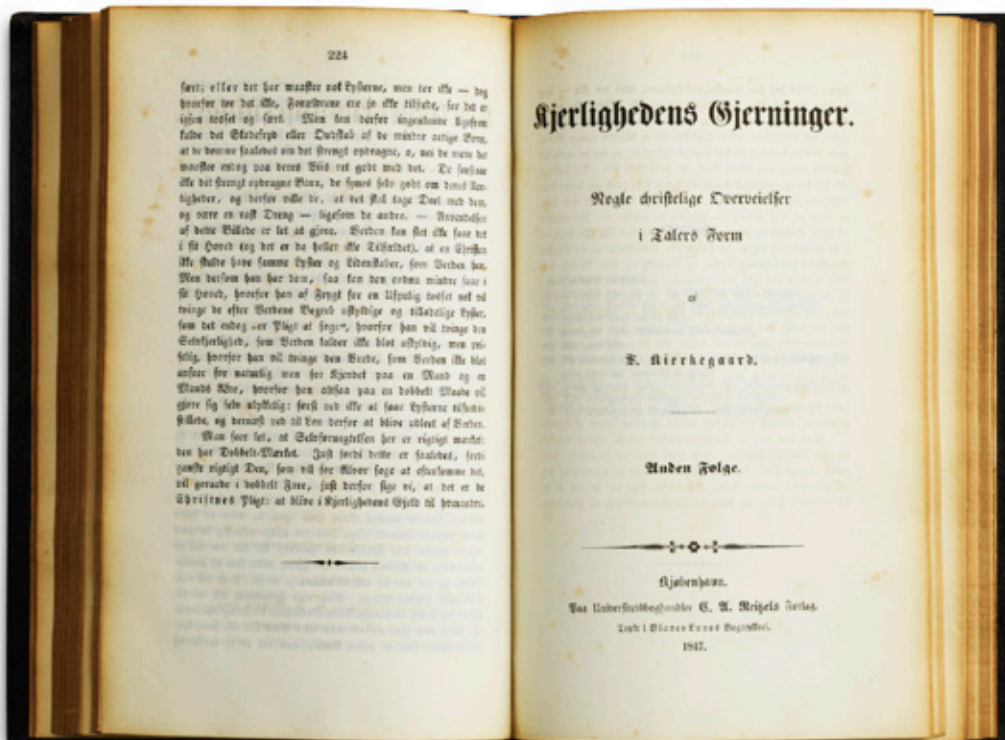
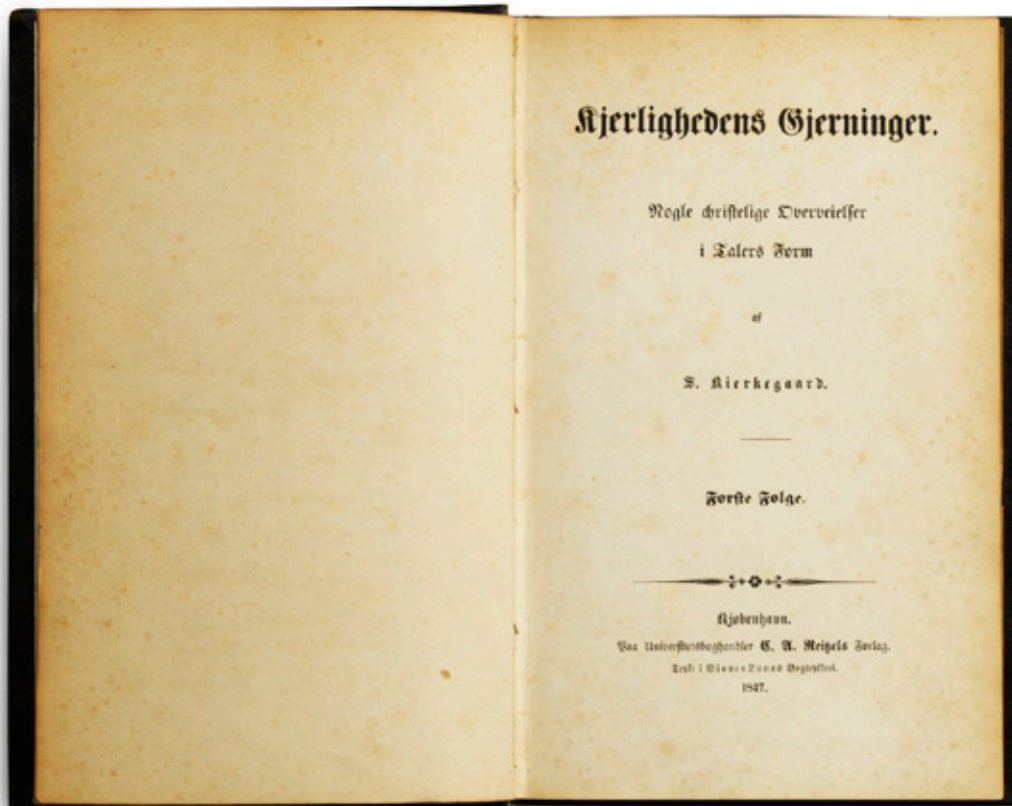
Kjøbenhavn, Reitzel, 1847.

8vo. (2) ff. (i.e. front fly leaf + title-page), 224; 203 pp. Absolutely magnificent full black morocco gift-binding with richly gilt ornamental spine with gilt Gothic lettering. Double gilt line-frames to boards, inside which a beautiful gilt line-frame with large gilt ornamental corners. White glitted end-papers. All edges gilt. A truly magnificent binding. A bit of wear along hinges, capitals, corners, and edges of boards, and a few superficial scratches to boards. Overall very nice, though, and very sturdy, fine, and tight. Brownspotting internally.

Presentation-copy from Kierkegaard to Mynster, an absolutely magnificent gift-copy, in Kierkegaard's most lavish type of gift-binding.

Inscribed to front fly-leaf: "Til / Hans Excellence / høiærværdige Hr Biskop Dr. Mynster / St. af D. og DM: m:m: / i / dyb Ærefrygt / fra / Forfatteren" (i.e. For / His Excellency / highly honourable Mr Bishop Dr. Mynster / St. af D. (i.e. Storkorsridder af Dannebrog – an honourable title) and DM. (i.e. Dannebrogsmænd – another honourable title) etc. / in deep veneration / from / the author).

As we know (see above and about Mynster under Index of Personal Names), Mynster played an enormous role in Kierkegaard's life and work. Few other people had the kind of impact upon him that Mynster did, placing this presentation-copy among the most significant. The special place that Mynster held in Kierkegaard's life is directly reflected in the extremely beautiful and lavish binding on this foundational work of Kierkegaardian Christianity.



Lii

Jens Seiden

Johannes for v. H. Dr. Nijster
N. a. D. 7 D. M. m.

2

Joh. Arefrigt

for

Sorfalleren.



56a

*Kjerlighedens Gjerninger.
Nogle Christelige Overvejelser i Talers Form af S. Kierkegaard.
Første & Anden Følge. Anden Udgave.*

Kjøbenhavn, Reitzel, 1847.

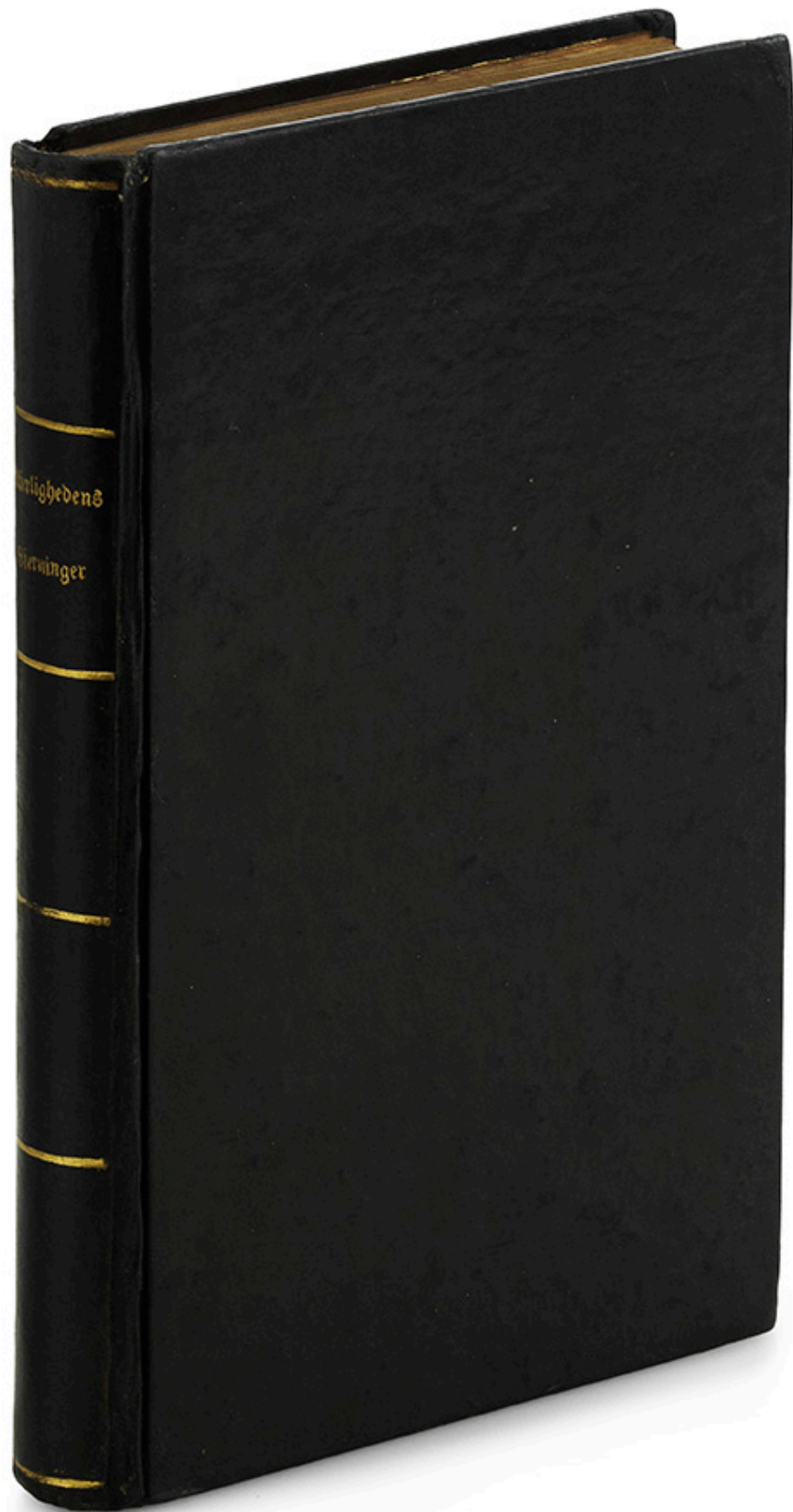
8vo. Original black glitted full cloth binding with gilt lines and gilt Gothic lettering to spine. Hinges and capitals neatly restored. All edges gilt and printed on fine vellum-paper. Internally completely fresh and clean. (2), 224; 203 pp.

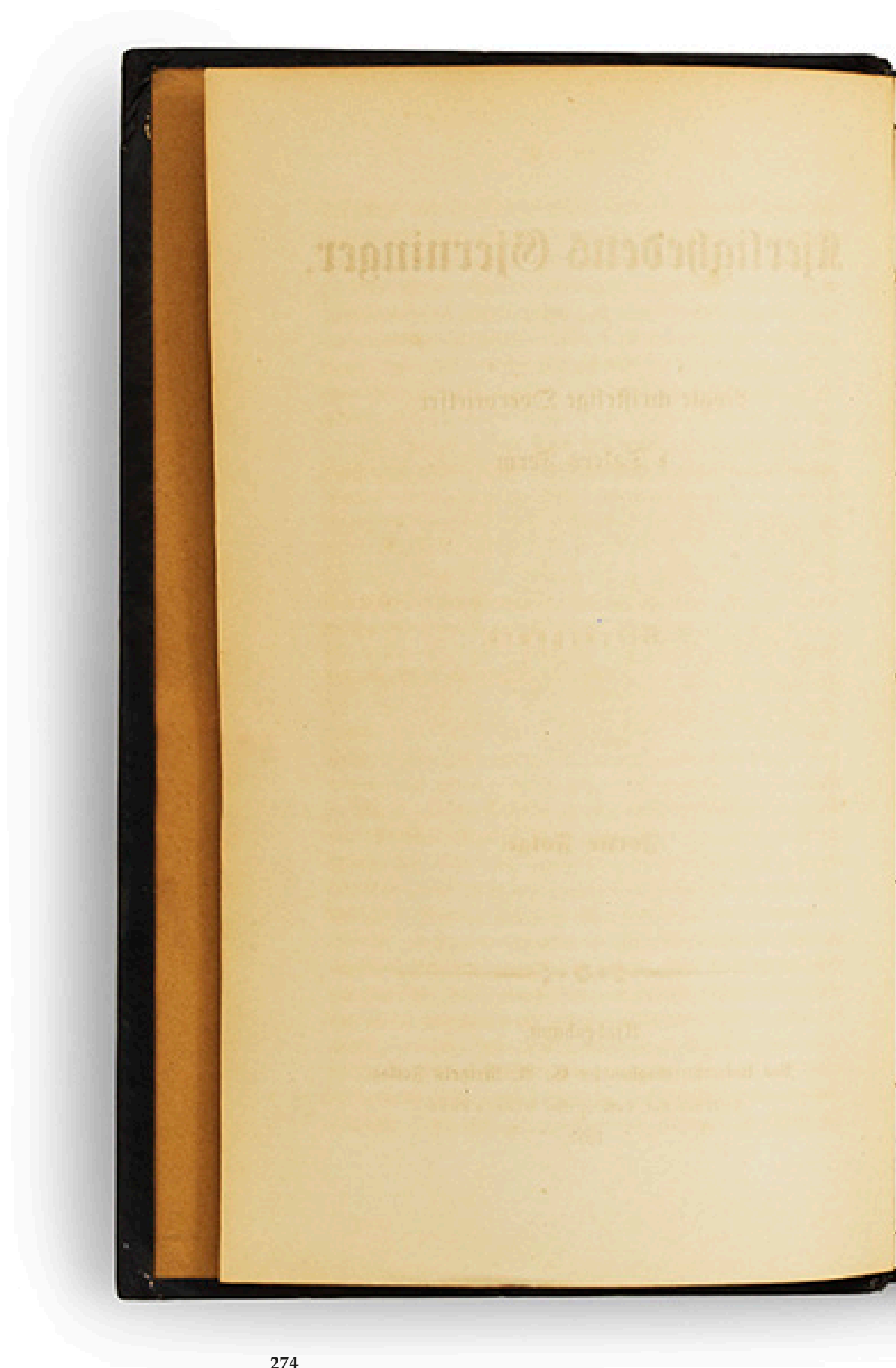
Kierkegaard's own copy of the second edition of *Works of Love*, being one of the two copies Høedt bought at the auction after Kierkegaard's death (auction catalogue no. 2150 or 51), the one later belonging to Hans Wilhelm Saxild as also described in the auction catalogue.

Apart from the second edition of *Either-Or* (and a second issue of *Training in Christianity*), this is the only second edition of any of his own works that Kierkegaard kept in his collection.

No presentation-copies are known of the second edition of *Works of Love*, explained by the fact that Kierkegaard stopped giving away presentation-copies of his books in 1850 (see XXVIII below). From then on, the books he gave away would not carry an inscription, but would be accompanied by a letter instead. No accompanying letter to a second edition of *Works of Love* is known to exist either.

Laid in the book is a letter from Kühle to Saxild, dated 1943, explaining which of Kierkegaard's own books from his own collection Høedt bought at the auction of Kierkegaard's book collection after his death.





Kjerlighedens Gjerninger.

Noget christelige Overveielser

i Salers Form

af

S. Kierkegaard.

Anden Udgave.

Torste Folge.

Kjøbenhavn.

Paa Universitetsbøgerhandler C. M. Rejsels Forlag.

Indt. hos Kgl. Hofbøgerhandler Bianco Lunos.

1852.

57

Kjerlighedens Gjerninger. Nogle Christelige Overvejelser i Talers Form af S. Kierkegaard. Første & Anden Følge.

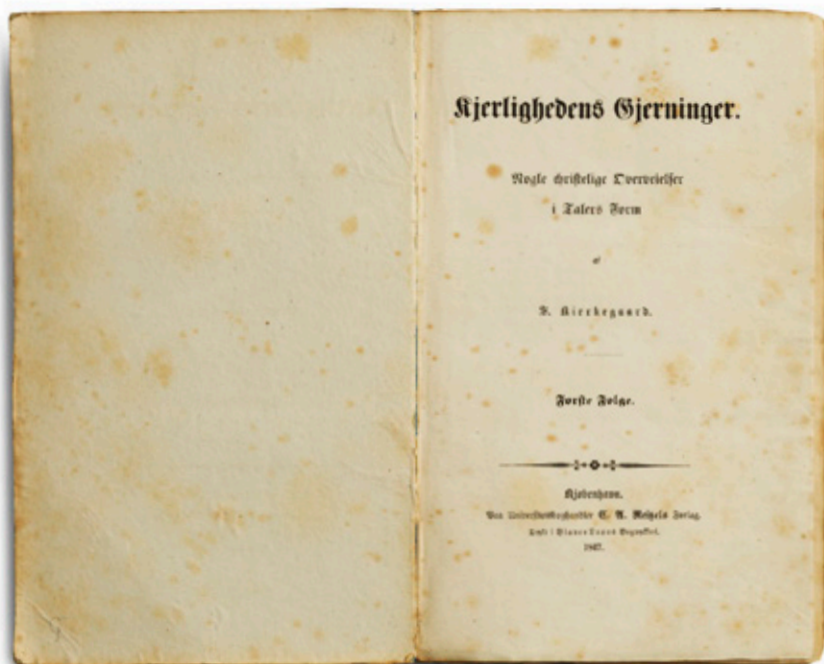
Kjøbenhavn, Reitzel, 1847.

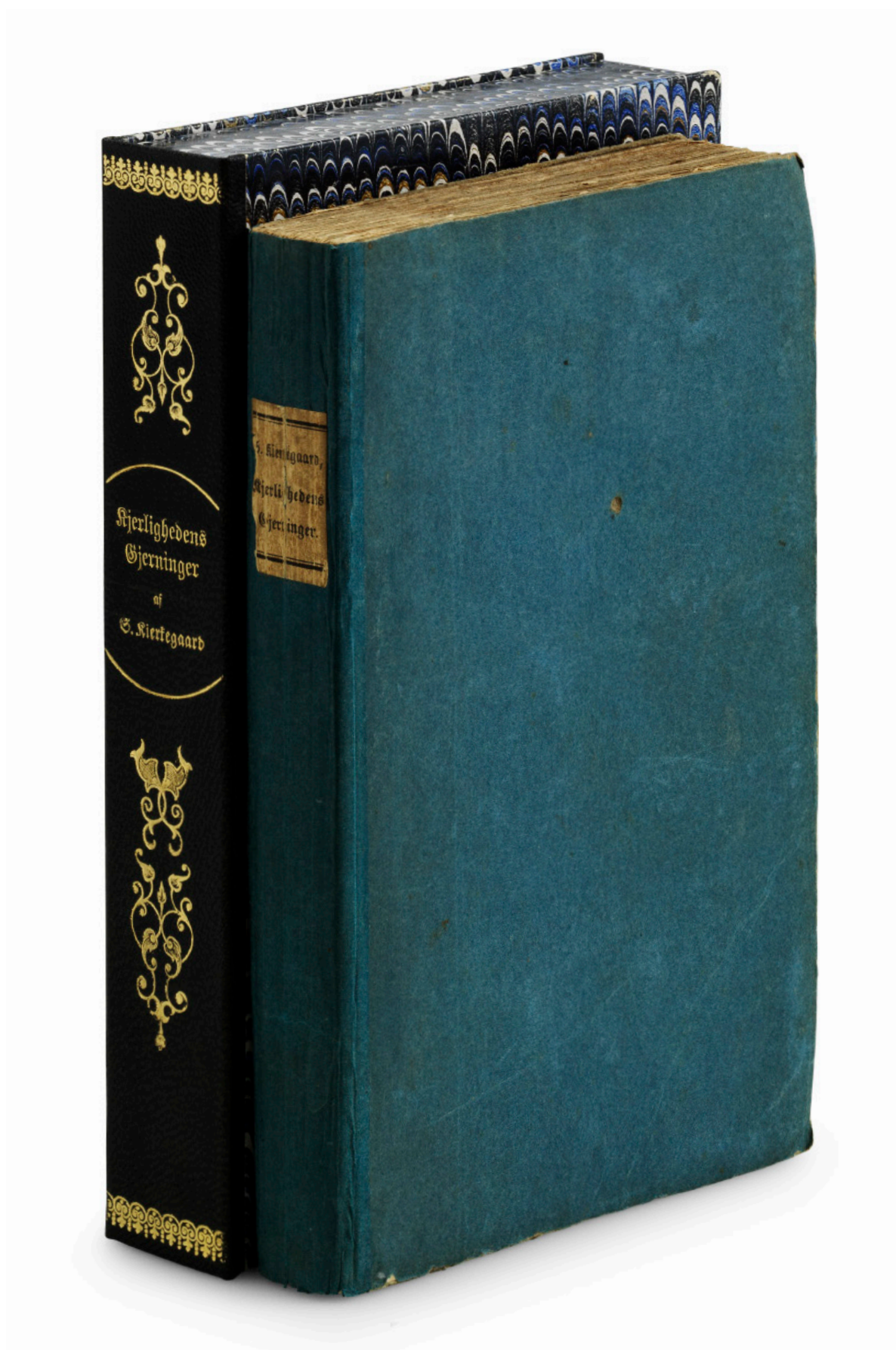
8vo. (2), 224; 203 pp. Completely uncut in the original blue cardboard binding. Professionally rebacked with paper matching that of the boards and excellently preserving the original printed paper title-label almost in its entirety, missing only a tiny part of the blank outer edge. Slight wear to extremities, a small hole to the outer layer of the front board and back board with a crease, from the verso. Brownspotting as usual. Overall a truly excellent copy.

Housed in a beautiful custom-made box with a dark grey morocco spine with rich gilding in pastiche-style and with gilt Gothic lettering. Sides covered in marbled paper in grey and blue tones. Gilt super ex libris to front and signed in gilt lettering to the inside: Anker Kysters Eftf. and gilt by Hagel Olsen.

A splendidly preserved copy in the original binding, which is very rare.

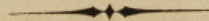
The spines of the original Kierkegaard cardboard bindings are always just thin paper directly glued on the block, making them extremely fragile, and the original paper-labels are hardly every preserved.





fært; eller det har maaskee nok Lysterne, men tør ikke — dog hvorfor tør det ikke, Forældrene ere jo ikke tilfiede, see det er igjen tosset og fært. Man kan derfor ingenslunde ligesvem falde det Skadesryd eller Ondskab af de mindre artige Børn, at de dømme saaledes om det strengt opdragne; o, nei de mene det maaskee endog paa deres Viis ret godt med det. De forstaae ikke det strengt opdragne Barn, de synes selv godt om deres Uartigheder, og derfor ville de, at det skal tage Deel med dem, og være en raff Dreng — ligesom de andre. — Anvendelsen af dette Billede er let at gjøre. Verden kan slet ikke faae det i sit Hoved (og det er da heller ikke Tilfældet), at en Christen ikke skulde have samme Lyster og Lidenstaber, som Verden har. Men dersom han har dem, saa kan den endnu mindre faae i sit Hoved, hvorfor han af Frygt for en Usynlig tosset nok vil tvinge de efter Verdens Begreb uskyldige og tilladelige Lyster, som det endog „er Pligt at søge“, hvorfor han vil tvinge den Selvfjerlighed, som Verden kalder ikke blot uskyldig, men priselig, hvorfor han vil tvinge den Brede, som Verden ikke blot anseer for naturlig men for Kjendet paa en Mand og en Mands Vre, hvorfor han altsaa paa en dobbelt Maade vil gjøre sig selv ulykkelig: først ved ikke at faae Lysterne tilfreds stillede, og dernæst ved til Ven derfor at blive udleet af Verden.

Man seer let, at Selvfornegtelsen her er rigtigt mærket: den har Dobbelt-Mærket. Just fordi dette er saaledes, fordi ganske rigtigt Den, som vil for Alvor søge at efterkomme det, vil geraade i dobbelt Fare, just derfor sige vi, at det er de Christnes Pligt: at blive i Kjerlighedens Gjæld til hverandre.



Kjerlighedens Gjerninger.

Nogle christelige Overveielser

i Talers Form

af

S. Kierkegaard.

Anden Folge.

Kjøbenhavn.

Paa Universitetsboghandler C. A. Reitzels Forlag.

Trykt i Bianco Lunos Bogtrykkeri.

1847.

XXI

Christelige Taler /
Christian Discourses

Himmelstrup 110

PUBLISHED IN THE MIDST of the politically tumultuous and revolutionary year 1848, Kierkegaard's *Christian Discourses* occupies a unique and inspirational position in European literature. With its simplicity and reflective inwardness, the four sections of discourses both invoke Kierkegaard's collision with the established order of Christendom, but at the same time serve as reassuring affirmations of the blessedness of Christian life – in the midst of a world that seemed to be governed by suffering, uproar, and fundamental change.

Marx had published his *Communist Manifesto* on February 29 1848, Denmark had just gotten its first Prime Minister on March 22 and would get its first Constitution a year later.

Kierkegaard's *Christian Discourses* was published on April 25 1848. This was amid the most widespread revolutionary wave in European history, also known as The Springtime of Nations, and a mere month after the fall of the absolute monarchy in Denmark (March 21st). But Kierkegaard recognized only one danger: the religious danger.

On March 27, 1848, he wrote in his journal: "So here I sit. Outside everything is in movement, nationalism surges high in all, everyone talks of sacrificing life and blood, is perhaps ready to do it, but supported by the omnipotence of public opinion. And here I sit in a quiet room (I will doubtlessly soon be in ill repute for indifference to

the national cause); I recognize only one danger: the religious danger." (NB 4:118).

The *Christian Discourses* consists of twenty-eight discourses that are divided into four equal sections of seven discourses each, on Biblical texts. The work is arranged in contrasting styles. Whereas Parts One, *The Cares of the Pagans*, and Three, *Thoughts That Wound from Behind--for Upbuilding*, are polemical and can be read as invoking Kierkegaard's collision with the established order of Christendom, Parts Two, *Joyful Notes in the Strife of Suffering*, and Four, *Discourses at the Communion on Fridays*, are reassuring for the single individual, affirming the joy and blessedness of a Christian life.

The work is written in a simple style, accessible for everyone, and it presents key Christian themes and concepts in a clear and simple way, thus serving as one of the best introductions to the Christendom of Kierkegaard. It is furthermore here that he introduces his *Discourses at the Communion on Fridays*, a completely novel genre that came to play a significant role in Kierkegaard's later writings.

The work was published in four parts, with separate title-pages and with half-titles stating First to Fourth section. The work is almost always found in one volume, as it also appeared, but the four parts also appeared separately.

After 1847, beginning with *Christian Discourses*, Kierkegaard's gift-bindings become more uniform

and more toned-down. They are now all in the black glitted paper bindings, often with single gilt lines to the spine. We do not know exactly why he altered his practice in this manner, but he was clearly aware of toning down his address to the recipient.

Thus, from now on there are no more elaborate full morocco bindings, no more patterned silver cloth bindings and no more richly ornamented gift-bindings of any kind.

58

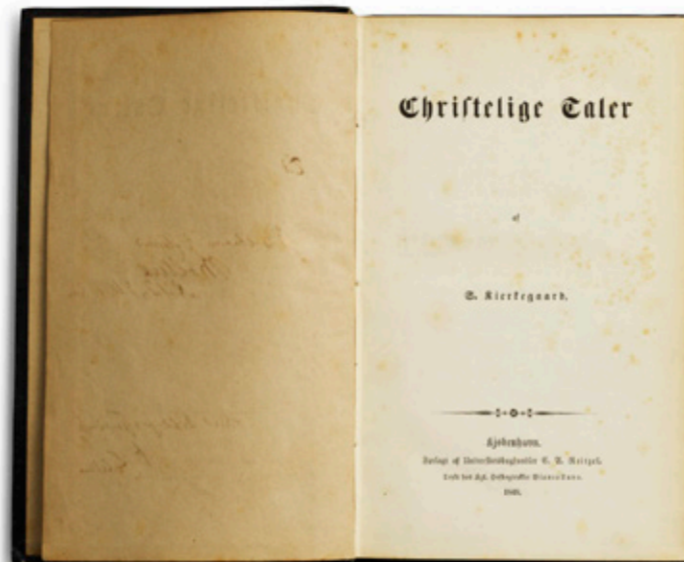
*Christelige Taler af S. Kierkegaard.
(Four Parts: Første Afdeling. Hedningenes Bekymringer;
Anden Afdeling. Stemninger i Lidelsers Strid; Tredje Afdeling.
Tanker, som saare bagfra – til Opbyggelse; Fjerde Afdeling.
Taler ved Altergangen om Fredagen).*

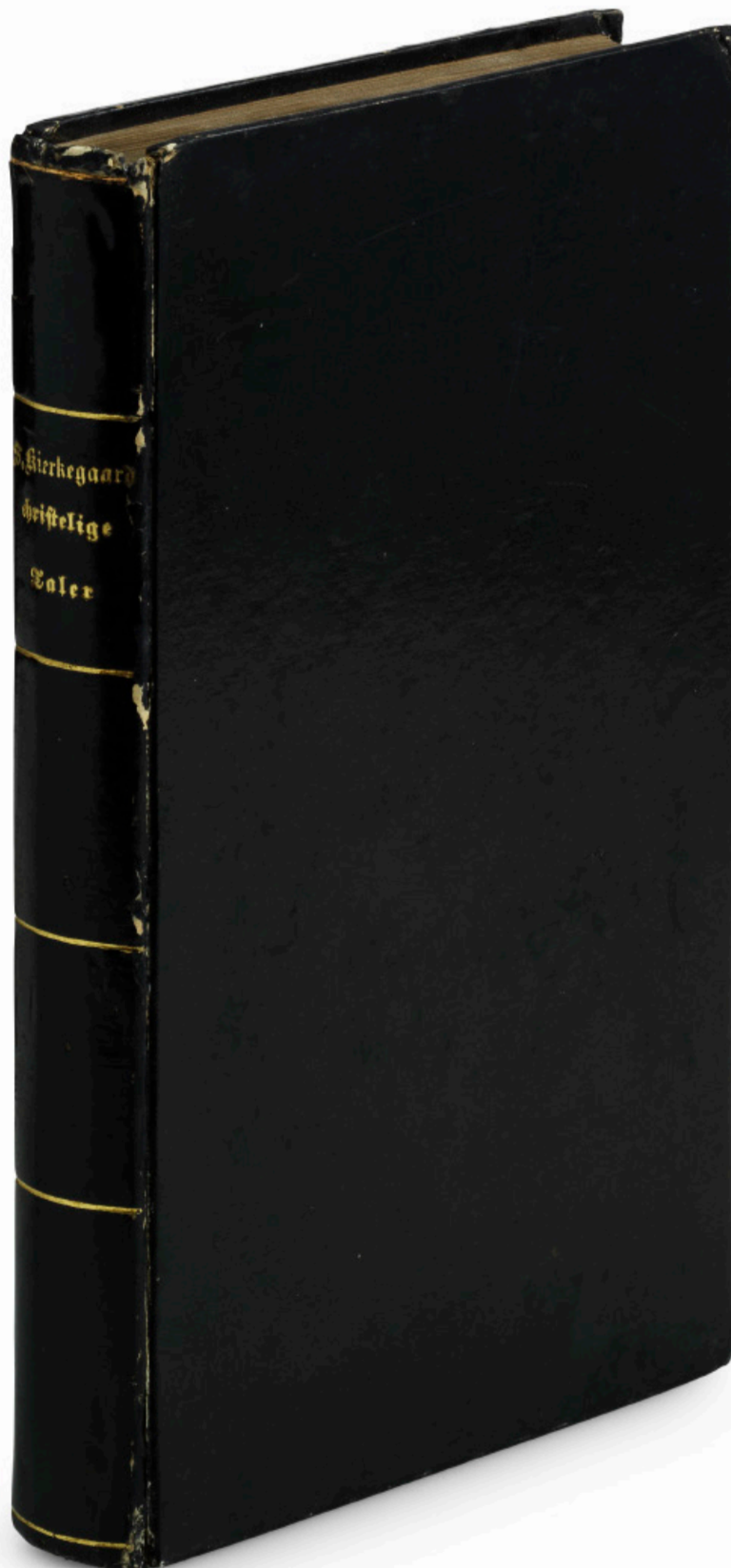
Kjøbenhavn, Reitzel, 1848.

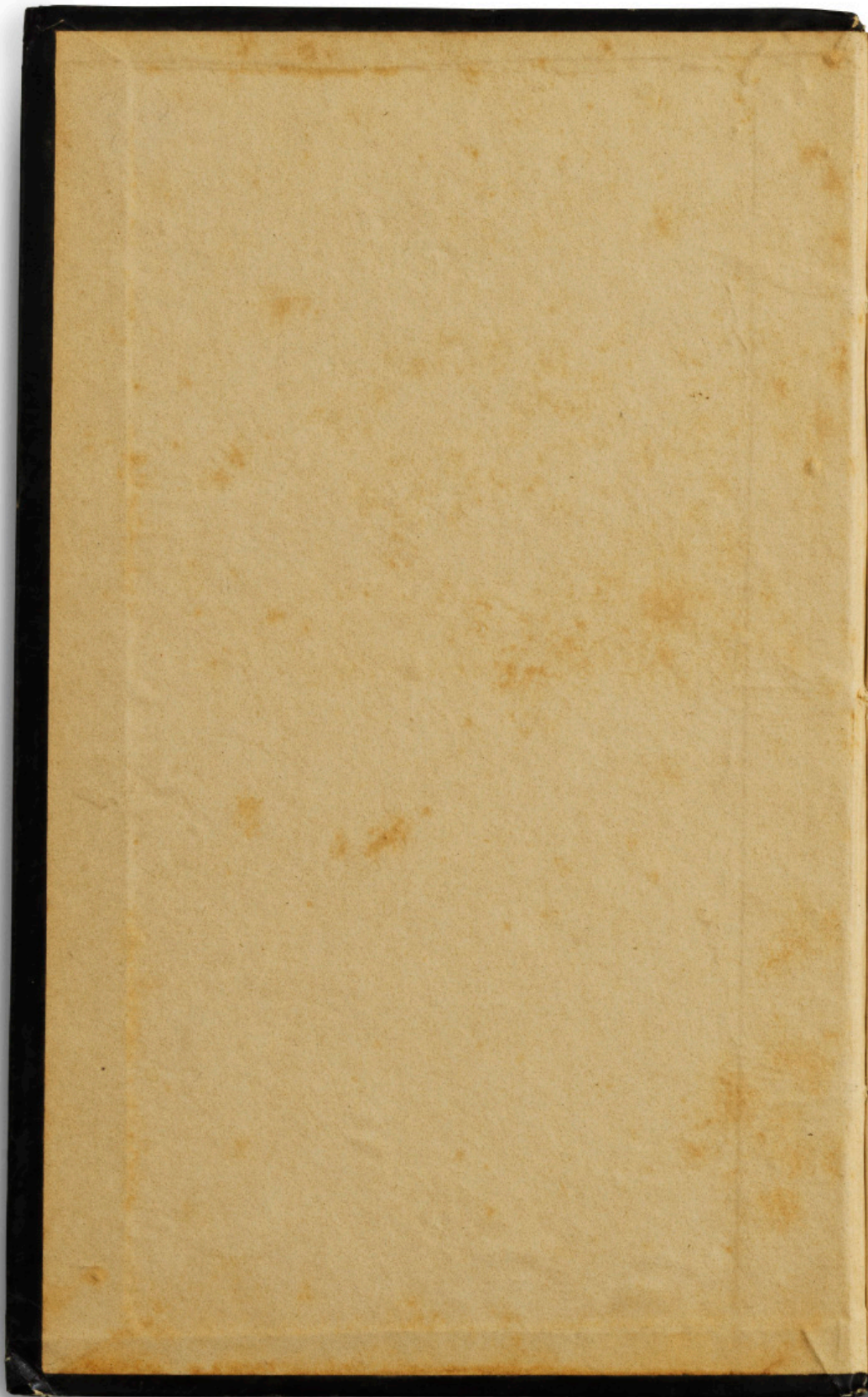
8vo. 103 pp. + 74 pp. + 96 pp. + 77 pp. Original gift-binding of the black glitted paper with Gothic gilt lettering and single gilt lines to spine and with all edges gilt. Printed on fine paper. Hinges and capitals with a little wear. Front hinge and part of upper capital lightly restored, corners likewise. Some leaves lightly brownspotted.

Presentation-copy for the renowned Danish historian, author, literary critic and theatre director Christian Molbech, whose lectures Kierkegaard followed as a student.

Inscribed to front free end-paper: "Til / Høivelbaarne Hr Etatsraad / Molbech / R af D og DM o: s: v: / Med Ærbødighed og Hengivenhed / fra / Forfatteren" (i.e. for / honourable Mr. Councillor of State / Molbech / R of D. (Ridder (i.e. Knight) af Dannebrog – an honorary title) and DM (i.e. Dannebrogsmænd – another honorary title) etc. / with reverence and devotion / from / the Author).







22

gennemløbet af Hæder
Molbuk
Laf. 2. 24 d. 1841.

mit Arbejde i Hæder
f. Hæder

59

*Christelige Taler af S. Kierkegaard.
(Four Parts: Første Afdeling. Hedningenes Bekymringer;
Anden Afdeling. Stemninger i Lidelsers Strid; Tredje Afdeling.
Tanker, som saare bagfra – til Opbyggelse; Fjerde Afdeling.
Taler ved Altergangen om Fredagen).*

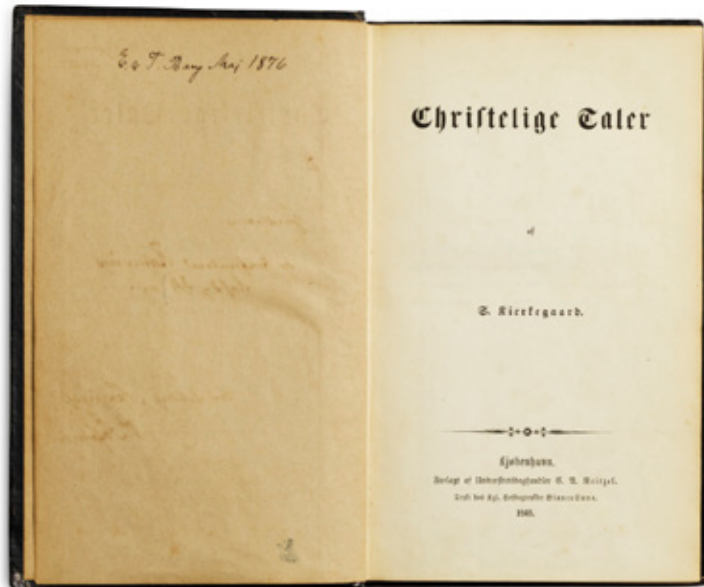
Kjøbenhavn, Reitzel, 1848.

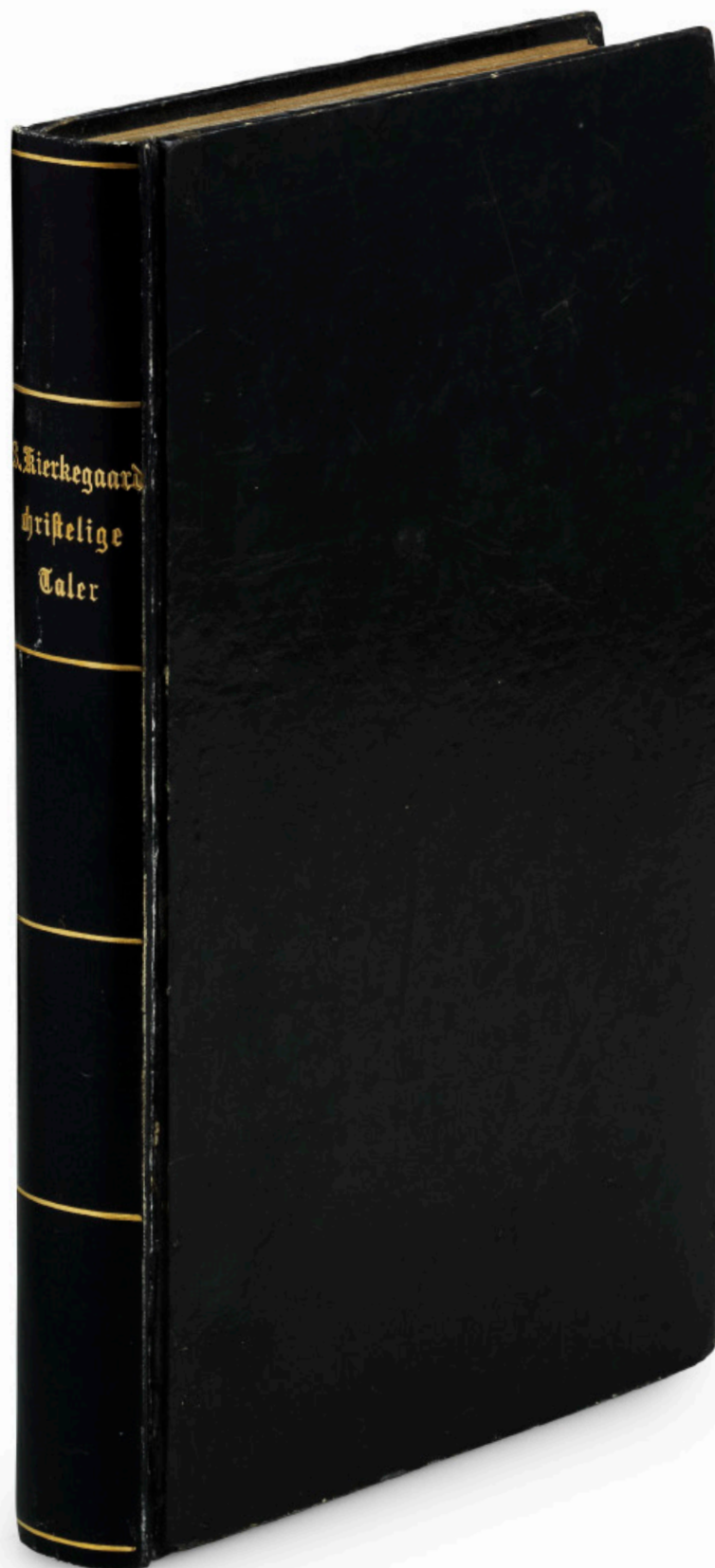
8vo. 103 pp. + 74 pp. + 96 pp. + 77 pp. Original gift-binding of the black glitted paper with all edges gilt and printed on fine paper. Excellently rebacked in perfect pastiche with Gothic gilt lettering and single gilt lines. A bit of overall wear with a bit of scratching to boards. Some leaves lightly brownspotted, but overall very fresh and clean.

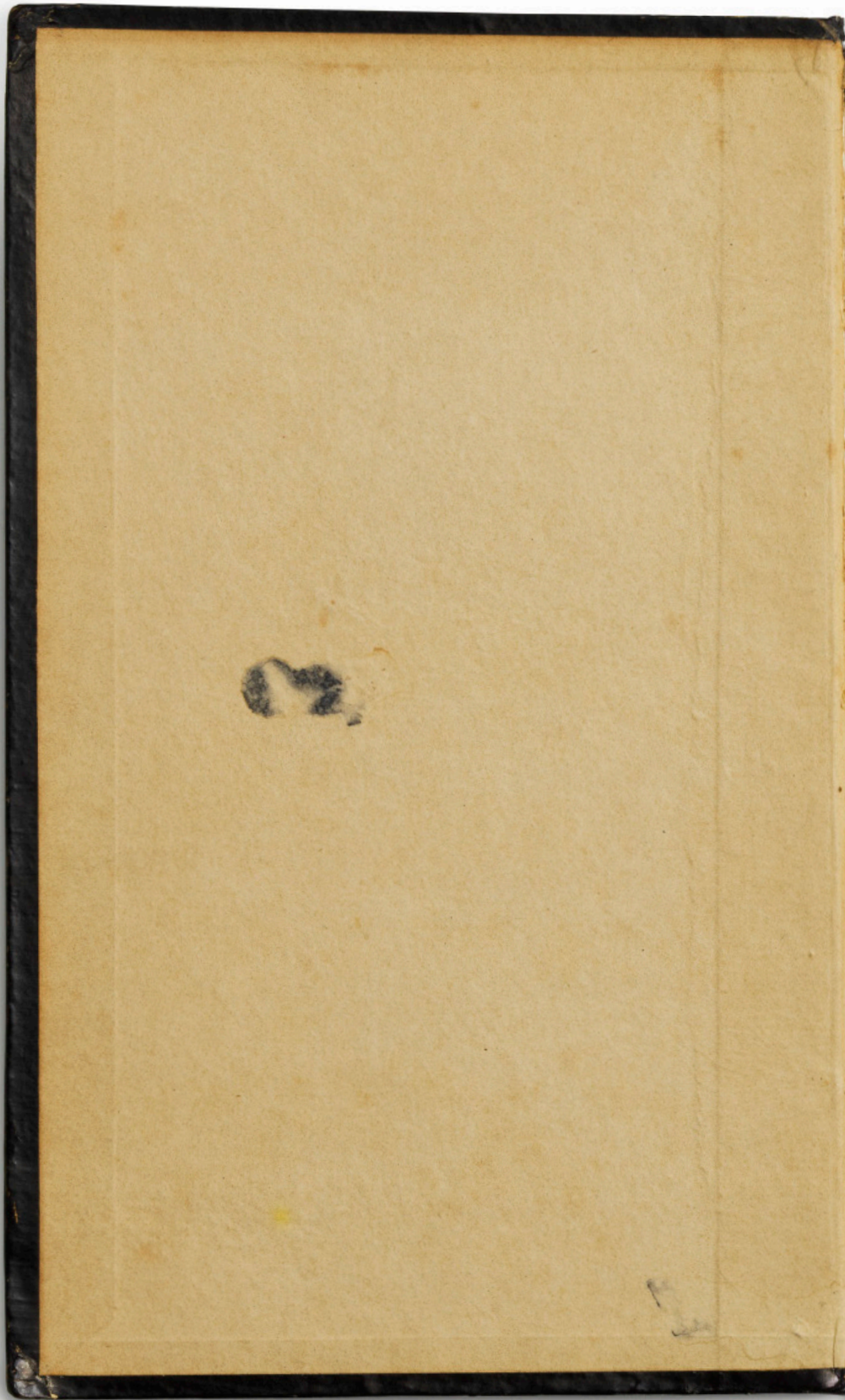
With the neat ownership signature of H. Brøchner (a relative and friend of Kierkegaard – see Index of Personal Names) dated 3/5 1851 to recto of front free end-paper and that of E. v. T. Bang dated May 1876 to verso.

Presentation-copy from Kierkegaard to Kolderup-Rosenvinge, with whom Kierkegaard became especially close from the time of the appearance of Christian Discourses, after which they corresponded frequently and took weekly walks together.

Inscribed to front free end-paper:
"Til / høivelbaarne / Hr Etatsraad
Rosenvinge / R af D. og DM o:s:v: /
Med Ærbødighed og Hengivenhed
/ fra / Forfatteren" (i.e. For /
honourable / Mr. Councillor of State
Rosenvinge / R of D (i.e. Ridder
(Knight) of Dannebrog) and DM
(short for Dannebrogsmænd, another
honourable title)etc. / With reverence
and devotion / from / the Author).







H. Bröchner
d. 3/5/51.

62

Frederik

fr. Confraternitas Rosariorum
Ref. 2, 2M. 1851.

med. 1851, 1852
P. 1851.

60

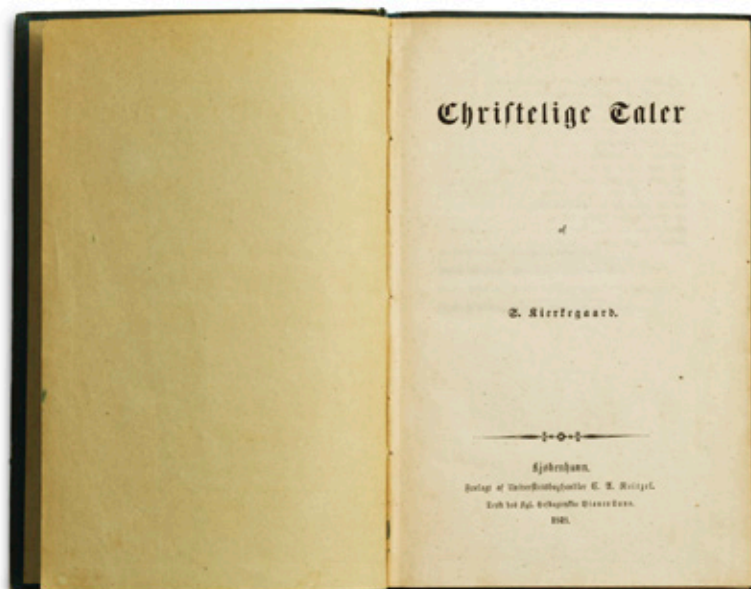
Christelige Taler af S. Kierkegaard.
Første Afdeling. Hedningenes Bekymringer.
Anden Afdeling. Stemninger i Lidelsers Strid.
Tredje Afdeling. Tanker, som saare bagfra – til Opbyggelse.
Fjerde Afdeling. Taler ved Altergangen om Fredagen.

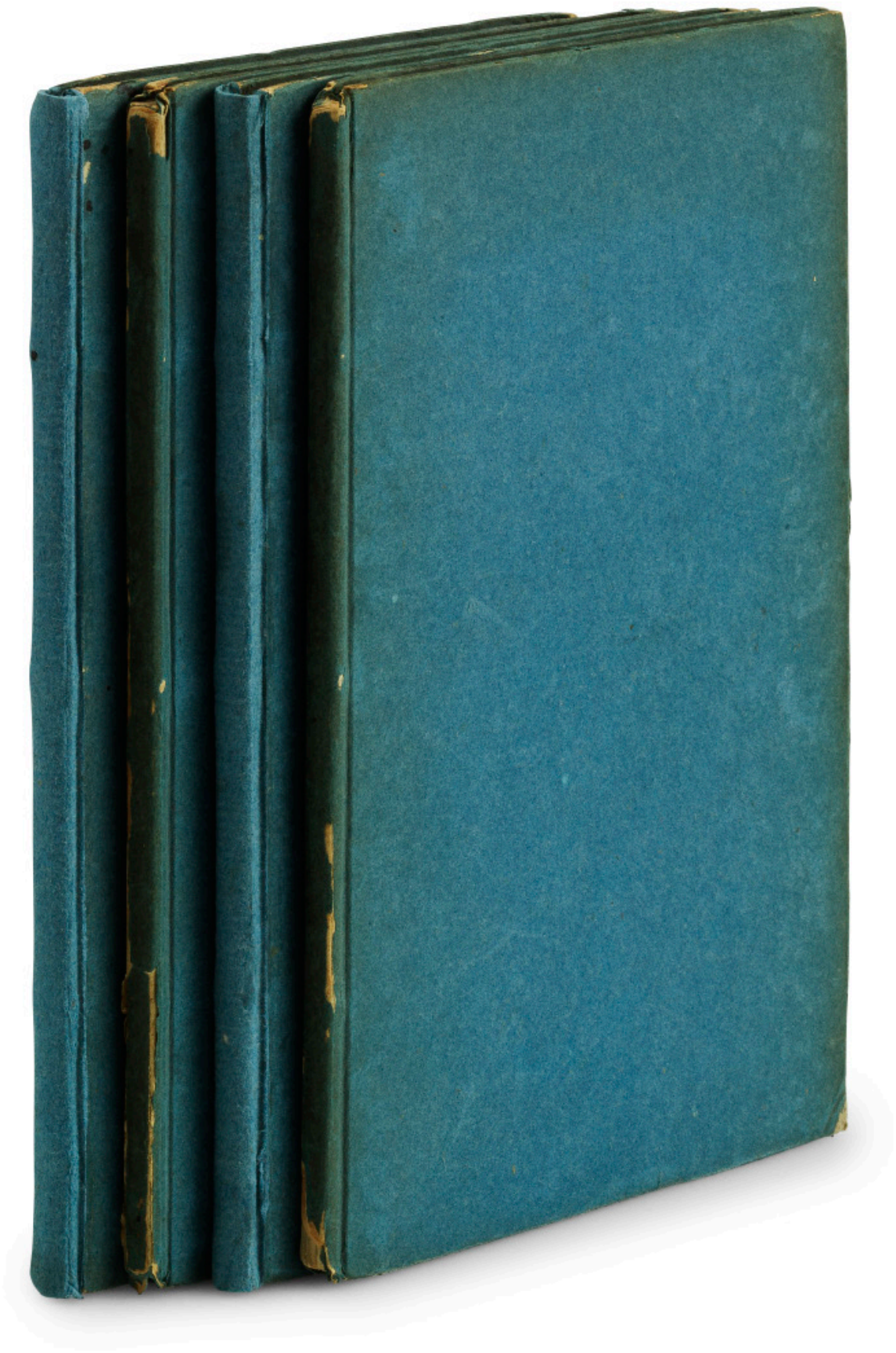
Kjøbenhavn, Reitzel, 1848.

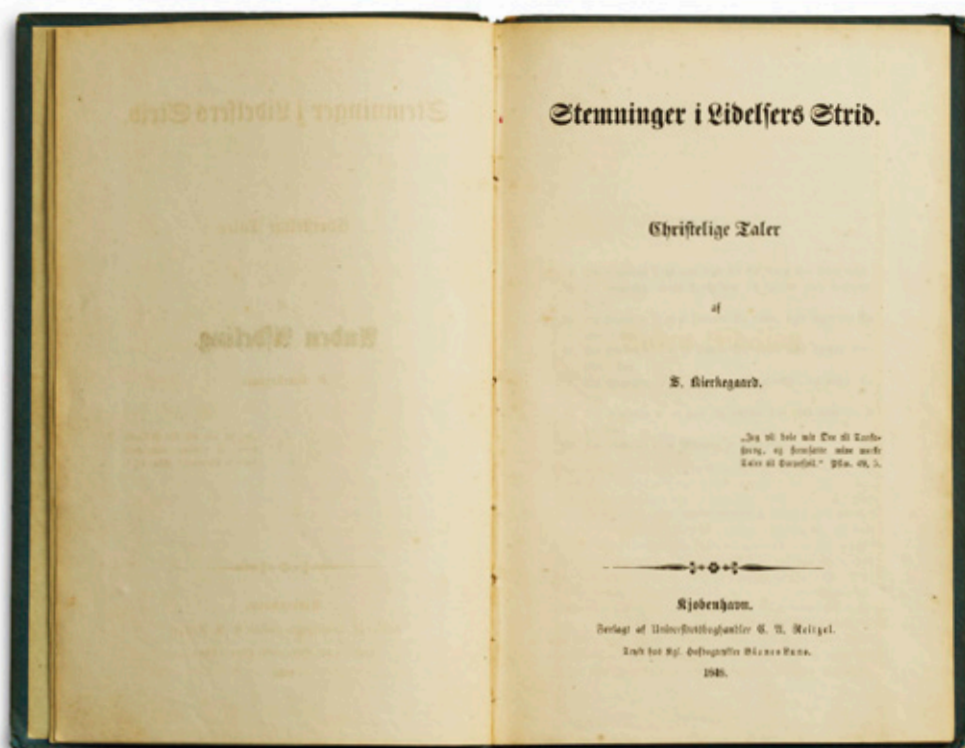
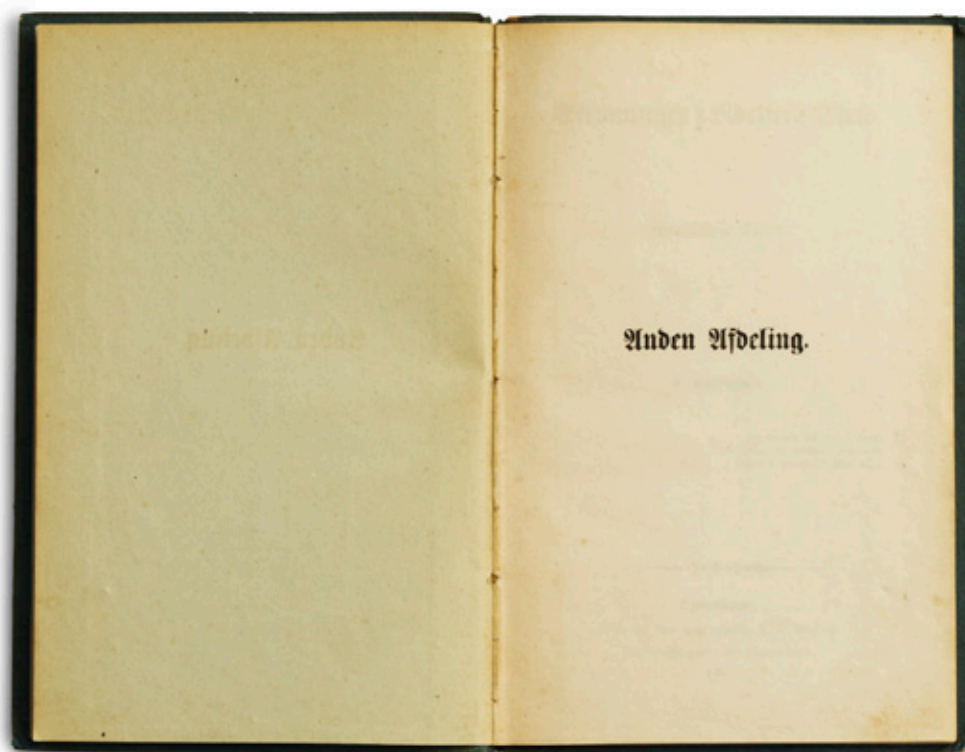
8vo. 103 pp. + 74 pp. + 96 pp. + 77 pp. In the four original blue cardboard-bindings, exactly as the work appeared. With the joint title-page in the first volume, and with all the separate half-titles and separate title-pages. The volumes have a bit of edgewear and a little loss of paper here and there. Two volumes have been rebacked with paper matching the original. The fourth part has a bit of light scattered brownspotting, but internally, all volumes are remarkably clean and fresh. A splendid set.

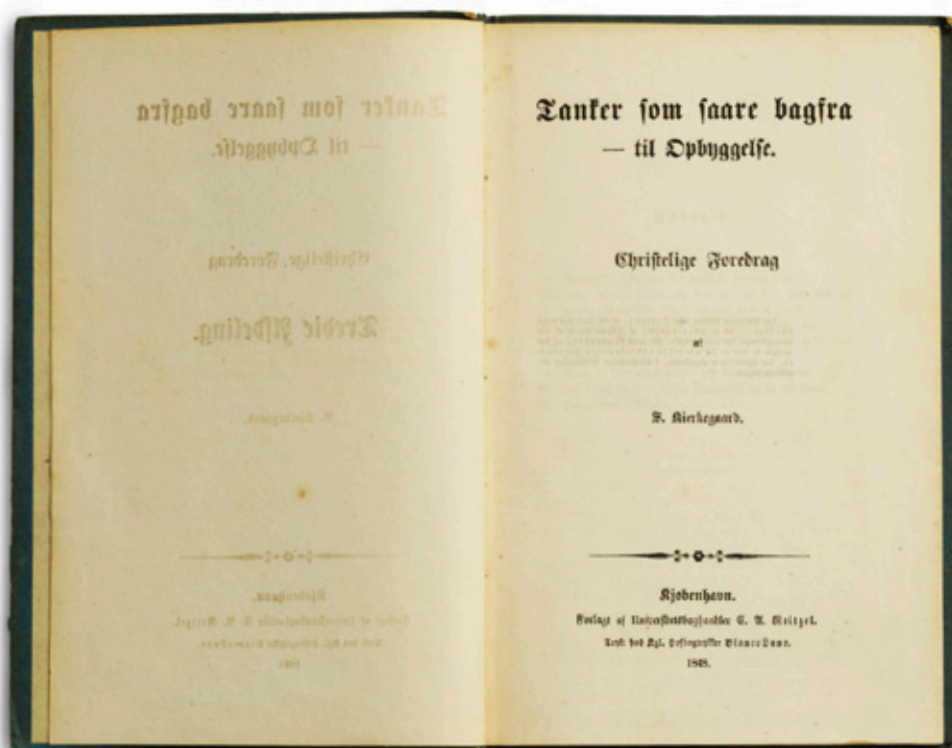
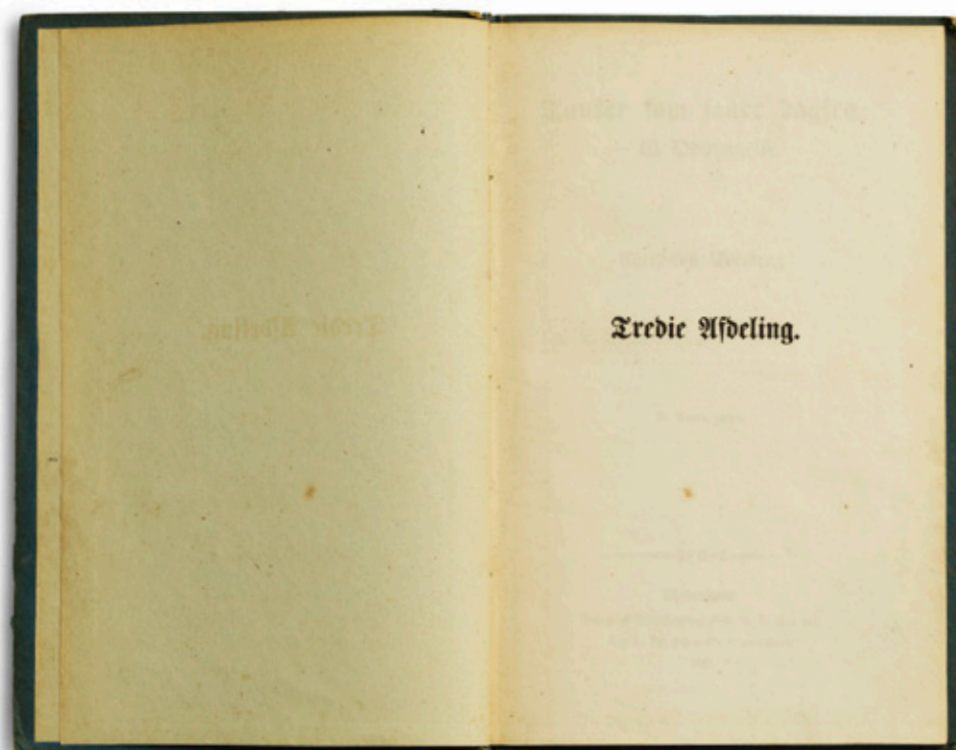
Housed in a beautiful custom-made box with red morroco spine with gilt Gothic lettering and double gilt lines. Sides covered in red marbled paper. Box made by Hanne Jensen.

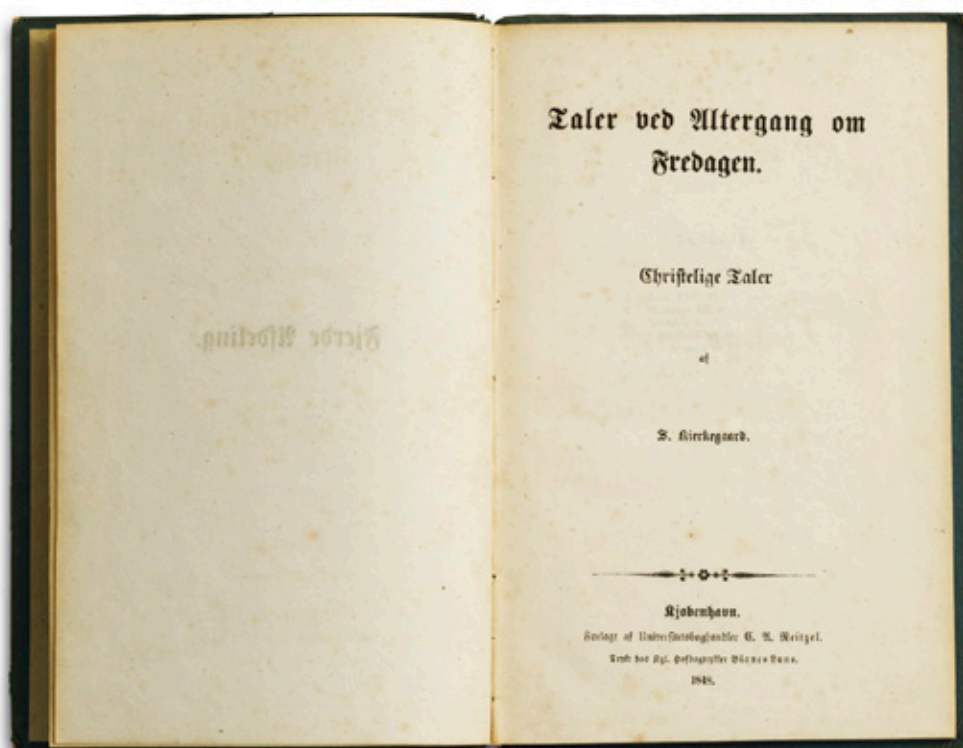
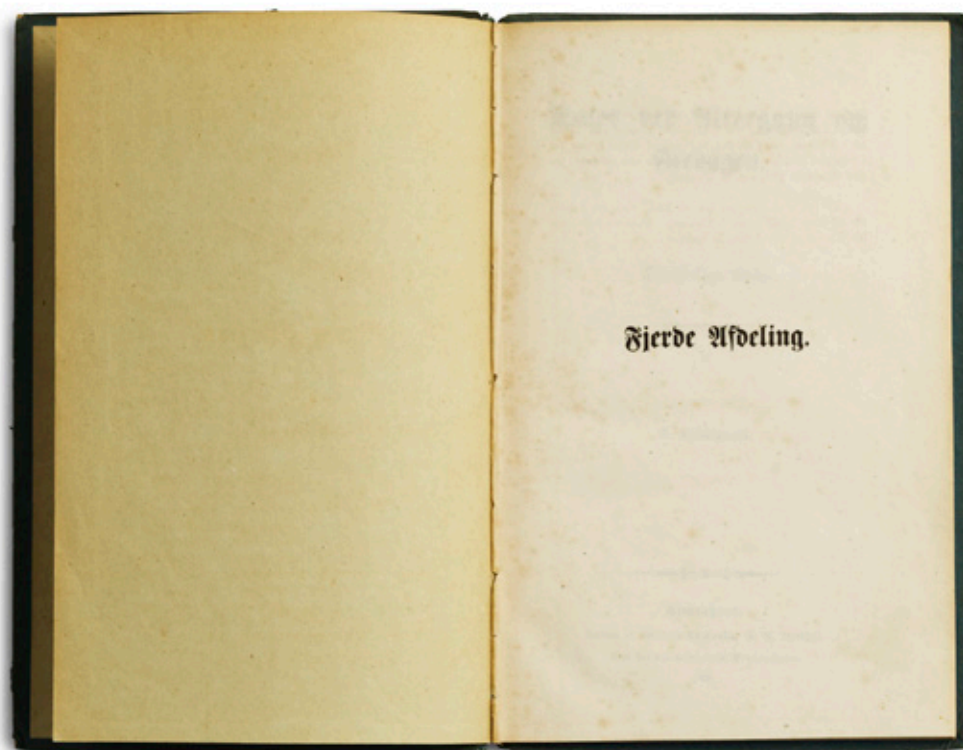
A truly remarkable set in completely original condition with all four parts in the original bindings, which is a true rarity. We have never seen a copy in this state before.

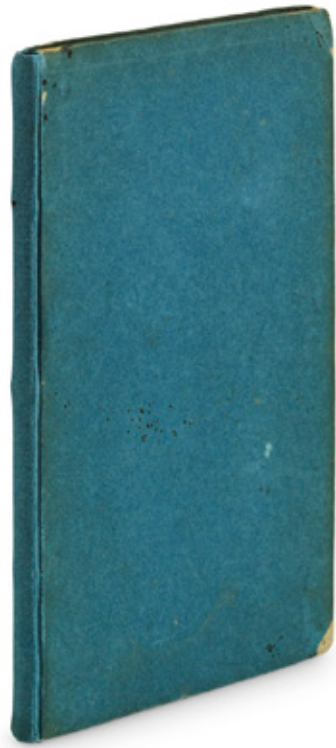
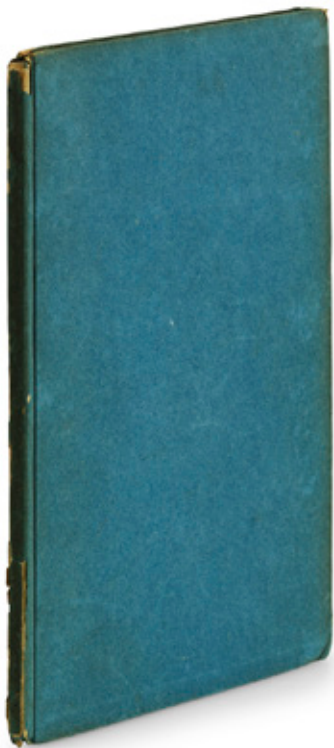
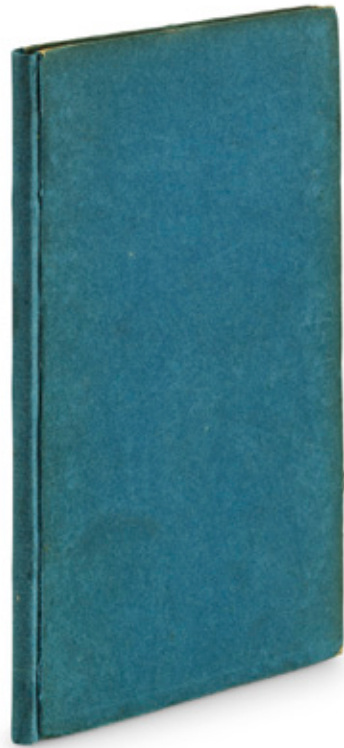
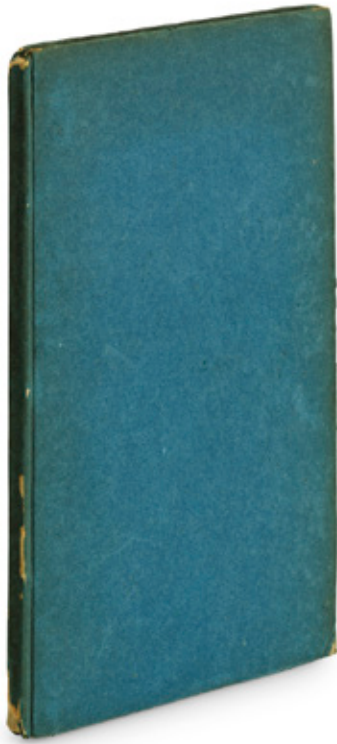












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Christelige Taler af S. Kierkegaard. (Four Parts: Første Afdeling. Hedningenes Bekymringer; Anden Afdeling. Stemninger i Lidelsers Strid; Tredje Afdeling. Tanker, som saare bagfra – til Opbyggelse; Fjerde Afdeling. Taler ved Altergangen om Fredagen).

Kjøbenhavn, Reitzel, 1848.

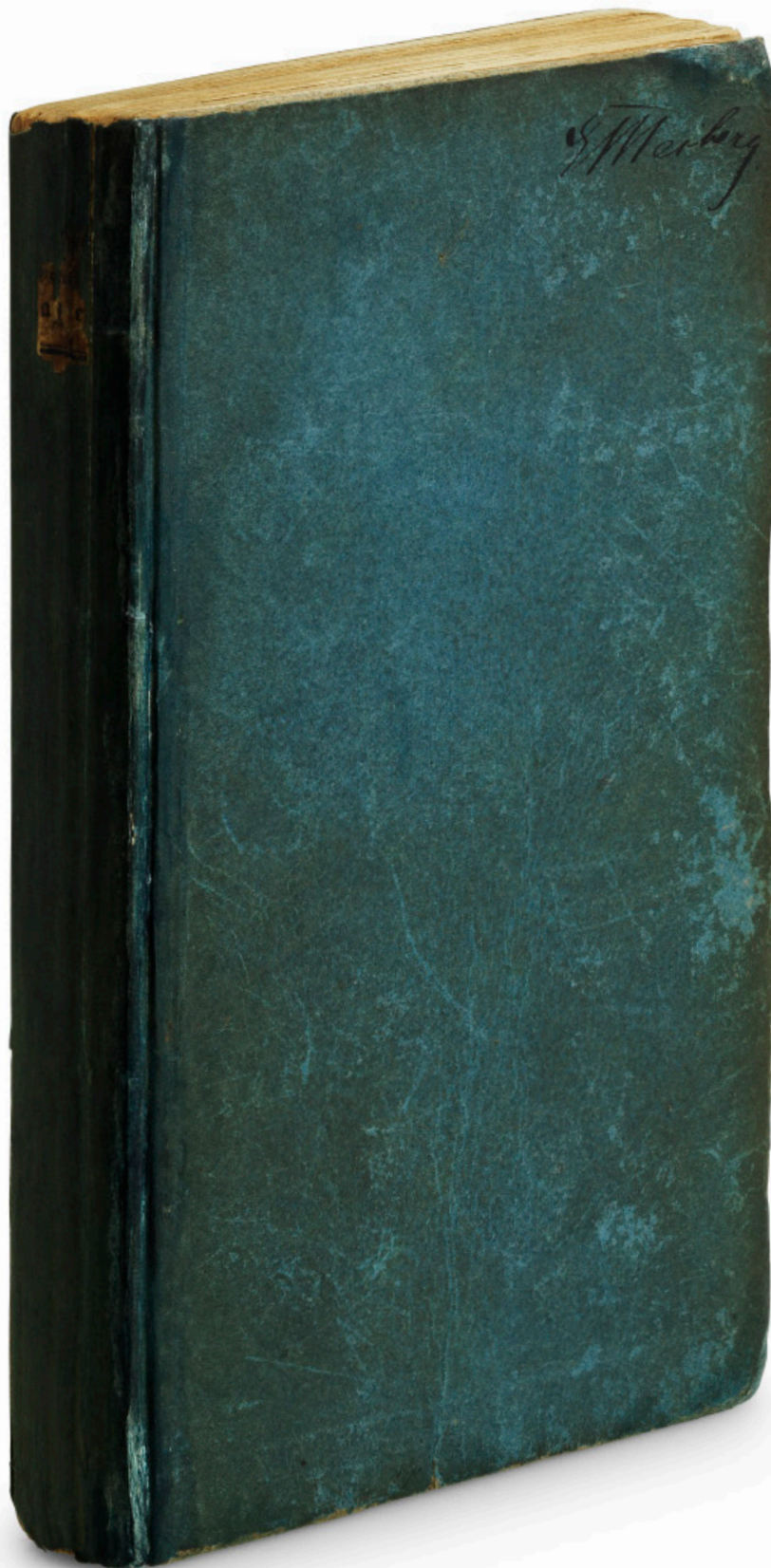
8vo. 103 pp. + 74 pp. + 96 pp. + 77 pp. Completely uncut in the original blue cardboard binding. Rebacked with paper matching the original boards and with a small part of the original printed title-label preserved. A bit of overall wear and tear. A bit of brownspotting internally. Housed in a blue paper slip-case perfectly matching the original boards.

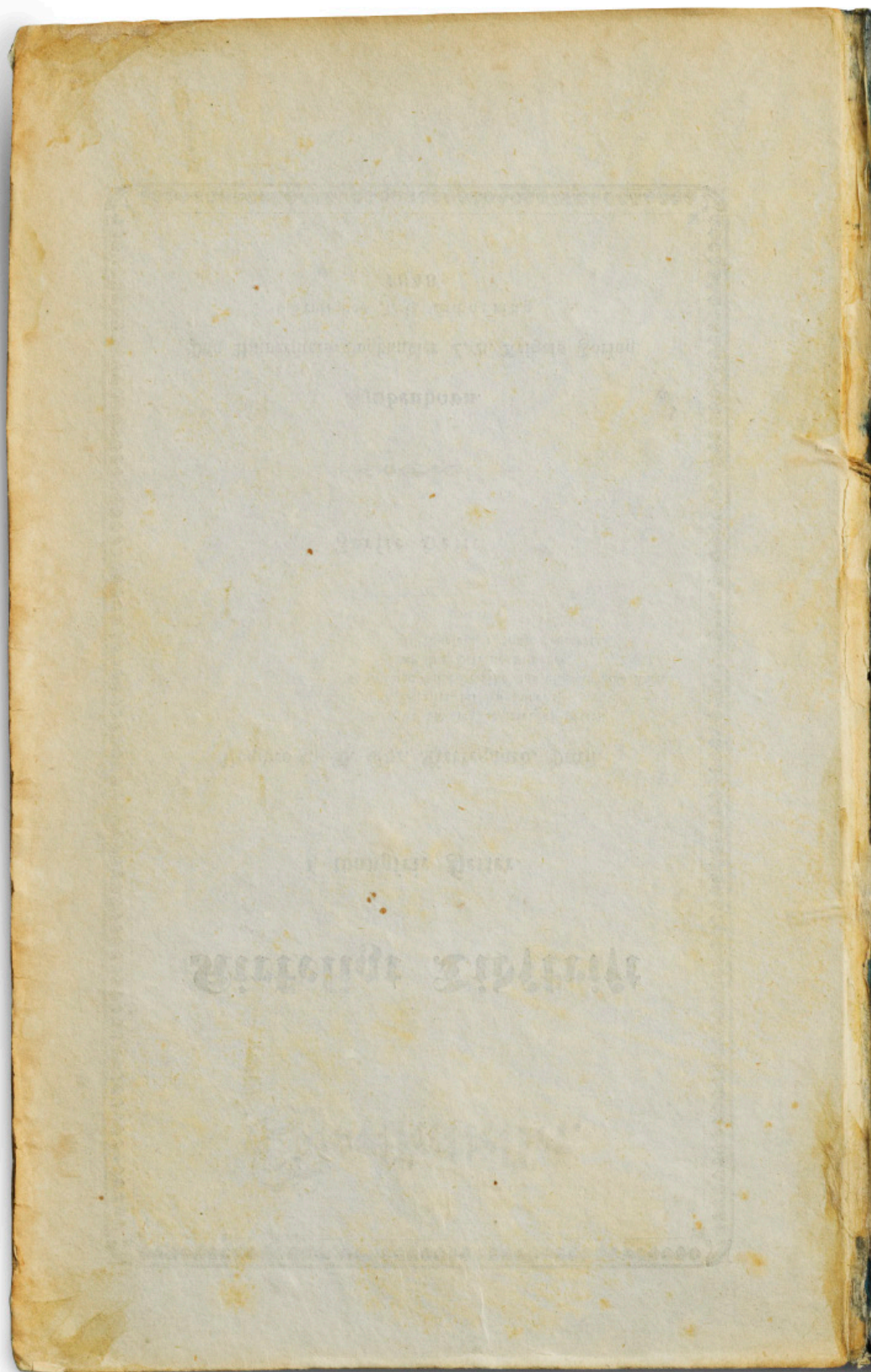
Contemporary ownership signature to front board (E Meiberg).

A used, but overall nice, fully complete copy of the first edition in the original blue boards, which is very rare.

Curiously, the versos of the pasted-down end-papers in this copy are fairly clearly visible and are reused title-pages from Reitzel, presumably from discarded volumes/leaves. The title visible from the for us recto is "Fortsættelser / Kirkeligt Tidsskrift", dated 1848. *Kirkeligt Tidsskrift*, with the full title *Fortsættelser from Pedersborg. Kirkeligt Tidsskrift* was by Søren Kierkegaard's older brother P. Chr. Kierkegaard, in two volumes from 1849 to 1852. Reitzel could have possibly made a mistake with the title-pages, printed the year before the periodical under this title began appearing, and have then used the discarded title-pages as pasted-down end-papers in his brother's new book. We have not been able to find another copy in original boards to compare with, so we do not know if this is the case in all copies. We know that it is not the case in the copy above, where all four parts are in the original individual volumes, issued separately.

As has been explained in some of the descriptions above, the spines of the original Kierkegaard cardboard bindings are always just thin paper directly glued on the block, making them extremely fragile, especially on the larger volumes like the present. If one finds these original bindings, the spines are almost always more or less disintegrated.





Christelige Taler

af

S. Kierkegaard.

Kjøbenhavn.

Forlagt af Universitetsboghandler C. A. Reitzel.

Trykt hos Kgl. Hofbogtrykker Bianco Luno.

1848.

XXII

Krisen og en Krise i en Skuespillerindes Liv /
The Crisis And A Crisis In The Life Of An Actress

Himmelstrup 111

THIS PAPER, printed as a feuilleton, in four installments in *The Fatherland*, from July 24th to July 27th, 1848 is one of Kierkegaard's most famous articles. The serial is signed with the pseudonym "Inter et Inter", meaning between and between, and as Stephen Crites concludes, this pseudonym "suggests the intermission at the theatre, but doubtless is also intended to reflect the fact that the article is only an interlude between the religious works which now comprise Kierkegaard's main task" (Stephen Crites transl.: *Crisis in the Life of an Actress, and Other Essays on Drama*, 1967). But just as much, the pseudonym cannot but make one think of the title *Either-Or*, which in Latin would be *Aut-Aut*.

Just as *Either-Or* is partly aesthetic, so is the present paper. And just as the parts *The Tragic in Ancient Drama* and *The First Love* of *Either-Or* reflect Kierkegaard's interest in acting and the theatre, so does the present paper, which is devoted to Johanne Luise Heiberg's role as Juliet in the staging of Shakespeare's *Romeo and Juliet* at the Royal Theatre of Copenhagen in 1847, from January to March.

Johanne Louise Heiberg, arguably the most famous woman in Denmark at the time and the most significant actress of the century, played Juliet, a role she had performed for the first time in 1828, aged 16. In 1847, she was 34, and she received severe criticism for being too old to play Juliet. In the present paper, Kierkegaard not only

defends her, but he raises her decision to perform the role to one of philosophical importance.

Kierkegaard assesses that it is indeed a requirement for the actress to be older in order to perform the role with the reflection necessary to do it well.

"The aspect of recollection, inspired by Plato's theory of recollection (knowledge acquisition), provides the launching pad for this short study in two ways. Fru Heiberg had performed the role of Juliet when she was young, and then returned to the role almost 20 years later, in 1847. The actress as an adult performs again the role of a teenage girl, and thus must recall her youth and youthfulness in general. Kierkegaard maintains that only an older woman has the necessary reflection to play this role. Second, the autobiography of Fru Heiberg was called *A Life Relived in Recollection*. Her whole assessment of her career was based on reflection." (D. Anthony Storm, *Commentary on Kierkegaard*).

Kierkegaard wrote the present paper a year before it was published, and he was unsure whether to publish it or not. We know from his journals that he gave the matter great consideration (see eg. SKS 21, 21,7-28) and listed both pro- and contra-arguments.

On the pro-side, he felt that he owed it to Mrs. Heiberg (whom he had put in a bad light in *Stages on Life's Way*), he wanted to poke at Heiberg (as he had done in *Prefaces*), whom he liked to tease,

and he felt this was a lighter way of saying things that he might not otherwise be able to express. But the main pro-argument was to prove to the public that he had not changed, that his Christianity was not a new thing, and that the attacks upon him launched by *The Corsair* had not in fact made him holy. By issuing this paper, he proves that he was religious all along, also when he wrote *Either-Or*.

Speaking against publishing the paper is the consideration for those who have been affected by his strict Christianity and the serious Christian works. The most important matter is the religious proclamation, and he needs to stay true to the cause. Nothing should compromise that. He is simply afraid that an article on Mrs. Heiberg, written by him and printed at this time will cause a sensation and deflect attention from the religious, from Christianity.

He later modifies these thoughts, however, and he warns himself against pretending to be more religious than he is or to be taken to mean something too radically pietistic. A final argument in favour of publishing the paper is the fact that Kierkegaard's friend and confidante, who was the editor of *The Fatherland*, was eager for Kierkegaard to publish the article.

So, having gone back and forth as to whether or not to publish this now so famous piece, in which he defends the not so young actress Mrs. Heiberg, Kierkegaard finally decides to publish it. He back-dates it to the time when he wrote it (Summer of 1847), distancing himself somewhat from it, and

concludes that having been able to defend writing the piece before God, he must be true and also publish it.

In a notebook entry after the publication (NB 6:29), Kierkegaard expresses how happy and relieved he is that he ended up publishing the paper.

"The publication of the little aesthetical article *Krisen og en Krise i en Skuespillerindes Liv* in *The Fatherland* 1848, no. 188-191 (24.-27. July) became decisive. It pioneered a foundation for his future production; Kierkegaard saw in the publication of it the proof of the irresponsible in continuously using "the form of indirect communication". He had now shown that he was still capable of navigating the aesthetic genre, that he had not merely turned to Christianity as a comforting hide-out of age and adversity in pietist overwrought state. At the same time, by this aesthetic production, he had prevented a misunderstood comparison and merging of him and an apostle and he had created a backdrop against which the planned, definitive portrayal of Christianity would be presented in even stronger contrast than otherwise." (Cappelørn, Kommentarer til "*Krisen og en Krise i en Skuespillerindes Liv*" I-IV).

Kierkegaard admitted to the authorship of the paper in *About my Authorship* from 1851, after which he also wrote to Mrs. Heiberg and directed her attention to the paper. That letter was printed after Kierkegaard's death, by Mrs. Heiberg's husband, J.L. Heiberg, who was director of the Royal Theatre at the time.

62

Inter et Inter. Krisen og en Krise i en Skuespillerindes Liv. I-IV.

[Printed in: *Fædrelandet* 9de Aarg. Nr. 188, 189, 190, 191. Mandagen den 24. Juli, Tirsdagen den 25. Juli, Onsdagen den 26. Juli, Torsdagen den 27. Juli, 1848. Edt. Giødwad & Ploug].

(København), 1848.

Folio (39 x 25 cm). 2 columns to a page. Columns 1485-1516. 8 ff.. Kierkegaard's article is printed as a feuilletton at the bottom of the pages, beneath a printed double-line (this section is reserved for the serials), and runs from columns 1485-1490 + 1493-1500 + 1501-1506 + 1509-1516. A bit of brownspotting and a little flossing at edge.

The exceedingly scarce original printing of the four issues of *The Fatherland* that contain Kierkegaard's seminal article concerning Mrs. Heiberg's role as Juliet, arguably the most famous newspaper article that he published.



Fædrelandet.

1848

Abonnementpris i Kjøbenhavn 15 Mk. pr. Kvartal, 5 Mk. pr. Maaned, enkelte Nr. 6 Sk.; udenfor Kjøbenhavn 3 Rbd. pr. Kvartal frit i Huset.
Hver Sogne-Aften udgaaer et Numer. Bladets Contoir, store Kjøbmagergade Nr. 54, 2den Sal, er aabent om Formiddagen Kl. 11—1.

9de Aarg.

Måndagen den 24. Jull.

Nr. 188.

Et Spørgsmaal, der i den nyere Tid har erholdt den fuldstændigste Berettigelse til at stilles ved Siden af ethvert andet, medens det vistnok ogsaa tidligere har været anset af ethvert oplyst og retsindigt Menneske som særdeles vigtigt, er det, om hvorledes den ringe Arbeiders Kaar kunne forbedres. Det gjælder om denne Sag ligesaa vel som om enhver anden, at dens heldige Behandling er bringet af, om man har været i Stand til at tilvejebringe fuldstændig Klarhed med Hensyn til dens hele Beskaffenhed; er denne opnaaet, kan man undgaar Misgreb blot ved at see sig for; men er man nødt til at famle sig frem, naaer man maaskee først Maalet, efter at have gjort mangfoldige Omveje, og maaskee man aldrig naaer det. I Bestarelsen af nærværende Spørgsmaal er der en særegen Anledning til fra alle Sider at befinde sig paa den størst mulige Klarhed, thi Spørgsmaalet er allerede i sin Behandling andenseds gjort saa forviklet, at den Vanskelighed, som det i og for sig frembyder, derved er bleven betydelig foreget. Det vilde saaledes sikkert være gavnligt, om Enhver, der ved at drøfte dette Spørgsmaal vil arbejde med til dets heldige Løsning, mere vilde understøtte sine Meninger med Grunde, end dette hidtil har været Tilfældet, og at disse Grunde mere maatte være udførte af vore egne Forholds sande Beskaffenhed, hvorefter dog saa Mange kunne dømme, end være byggede paa Formeninger om Tilstanden af de tilsvarende Forhold i andre Lande, hvorefter næsten ingen af os kan have nogen virkelig velbegrunnet Mening. Der er neppe noget Land, der har saameget tilfælles med Danmark, at det endog kun nogenlunde kunde gaae an, at beregne Virkningen af ret gennemgribende Foranstaltninger hos os efter de vundne Resultater; men de Lande med hvilke man hyppigst har draget Sammenligninger, naar Tælen var om Forandringer i vore Arbeidsforhold, England, Frankrig og Tyskland, og hvorfra man har hentet alle Slags Skrakke-billeder, ere i den Henseende saa grundforskjellige fra vort

Fødeland, at enhver saadan Sammenstilling er unyttig og urimelig.

Imedens den arbejdende Classe kan deles i Afdelinger, hvis Kaar ere i højeste Grad forskjelligt fra hinanden, finder man ofte en saadan Forskjel Sted i selve de enkelte Afdelinger. Vi ansee det navnlig for gavnligt, om Enhver vil bidrage hvad han formaaer til at oplyse de herhen hørende Forhold, at man saa snart som muligt kan komme ud af den lammende Uklarhed, hvori man befinder sig med Hensyn til den virkelig stedfindende Tilstand, og vi have villet søge at foranledige Tilvejebringelsen af Oplysninger, der i denne Henseende angaae en af de vigtigste Afdelinger af den arbejdende Classe.

Stammen iblandt Arbejderne, den Del, hvorefter den øvrige Del ligesom grupperer sig, er Haandværkssvendene; de udgjøre et meget stort Antal; deres daglige Syssel egner sig til at danne dem til tænksomme, raske og haardføre Mennesker, og deres pecuniære Forhold ere i Almindelighed ikke saa slætte, at de have tilsmægtgjort den lykkelige Gemydighed, der er den bedste Arvelod, som disse Folk have modtaget efter deres Forældre. Enhver, der vil virke for den arbejdende Classes Vel, har her et værdigt Maal for sine Bestræbelser, og i to forskjelligte Henseender kan han virke til Bedste for Haandværkssvendestanden: dels kan han betragte denne Stilling som en Omgangstilstand, hvorigennem Haandværkeren skal vinde sig en friere, selvstændigere og mere fordelagtig Virksomhed; i saa Fald vil han arbejde til, at de Laugshaand løses, som nu gjøre det faktisk umuligt for den sædvanlige Svend at blive Mester; dels kan han betragte den som en varig Livsstilling for en stor Del arbejdssomme Folk, der ere tvungne af uheldige Forholds Magt til at blive hvad de ere, og da vil det være ham magtpaaliggende at bidrage Sit til at gjøre dem deres Arbeide taknemligt, forbedre deres Kaar og berøbe dem for Nærings-sørger. I denne Henseende kan der virkes gavnligt paa mange

Krisen og en Krise i en Skuespillerindes Liv.

I.

Tænk om det at være Skuespillerinde, det vil da sige af Rang, vækker vistnok hos de fleste vore Forestillinger om et saa forrygende og glimrende Vikar i Livet, at derover som oftest ganske glemmes Torture: de utvilske mange Trivialiteter, al den Uvilighed eller dog den Misforstand just i de afgørende Øieblik, med hvilke en Skuespillerinde kan have at kæmpe.

Lad os tænke os Forholdet saa gunstigt som muligt; lad os tænke en Skuespillerinde, der er i Besiddelse af Alt hvad der foredes, for uheldigt at være omgættende; lad os tænke, at hun vinder Brøndingens Aerkjendelse, og at hun (hvad uanset) er et stort Held) er heldig ikke nok til at blive Malet for et eller andet lidetlids Menneskes Forlejlighed: saa lever hun da hen Aar efter Aar den misunde, den lykkelige Gjenstand for en stadigt vedvarende, ærskjendende Brønding. Det spæer saa herligt, det seer ud som var det Noget; men naar man seer nære til og seer i hvilken Mængde denne ærskjendende Brønding udvædes, seer hvilket fattigt Indbælg af herved Trivialiteter, der i Theaterkritikens Verden constituerer Fødsel ad nona publicos (og det er jo af dette Fødsel at hun stadig ærskjendende Brønding ordenligvis udsendes), saa lader det vel være muligt, at selv dette det heldige Vikar for en Skuespillerinde er uvæsentligt og fattigt nok. — Er det saa som man siger, at det kongelige Theaters Gærdede skal være meget kostbar og værdifuld, saa er det vist: Bladkritikens Gærdede er rædsom løvet.

1485

Videre. Den brandrede Konstruktør lever da hen Aar efter Aar. Som man i borgerlige Husholdninger nogetlig ved forud, hvad man hver Dag skal have til Middag, saaledes ved han nogetlig forud Sæsonens Arbejdenser. 2 à 3 Gange om Ugen bliver han rast og brandet, indskidt med Udsvælske; allerede i Lebet af det første Fjerdingaar vil han mere end een Gang have gennemgaaet Bladkritikens Indbælg af Talenmaader og — Vedtægter, som de med særligt Elleværk kunne kaldes, thi de vende i etnok Ubage. I à 2 Gange, i gode Aarsager 3 Gange, vil han blive besvæget af et eller andet forrydligt Subjekt eller en vordende Digter; kendes Portrait bliver malet til hver Konstruktør; han bliver lithographeret, og er Lykken herinde meget gunstig anbringes hendes Portrait endog paa Lemmetræklæder og Hattepude. Og hun, der som Kvinde er om over sit Navn — som en Kvinde, hun ved, at hendes Navn er paa Alles Læber, selv naar de seer sig om Munden med Lemmetræklædet, hun ved, at hun er Gjenstand for Alles brandende Omtale, ogsaa deres, som ere i første Vænde for at faa Noget at snakke om. Saaledes lever hun hen Aar efter Aar. Det spæer saa herligt, det seer ud som det var Noget, men forsværst kan skude i senere Fortid leve af denne Brøndingens kostelige Næring, hende Opmærksomhed fra den, styrkes og opfyldes ved den til ny og ny Anstrængelse, forsaavidt dog selv det mest udmærkede Talent, og naar da en Kvinde, i en svagere Tid kan see sig misundt om efter en Ytring af virkelig Pansjonisme; saa vil hun, hvad hun naturligvis selv ofte har sandet, i et saadant Øieblik ret føle, hvor tomt et Hætte er, og hvor uretfærdigt, at misunde hende denne lyrdede Hættighed.

Indtilsted gaar der da Aar hen, dog i disse Nygjærrighedens og Utaalmodighedens Tider ikke mange, saa kommer allerede Snakken i Be-

1486

XXIII

Lilien paa Marken og Fuglen under Himlen /
The Lily of the Field and the Bird of the Air

Himmelstrup 113

CONSIDERED ONE OF KIERKEGAARD'S most engaging works, *The Lily of the Field and the Bird of the Air* consists in three of his most important speeches, which represent the highlight of up-building existentialist thought.

The three main themes of the work are silence, obedience and joy, and the thread that binds it all together is passion. "Experiencing the greatness of the universe, the beauty and the wonder of it, can lead to existential silence and induce a wonder that is the beginning of all philosophy. In the chosen book, Kierkegaard describes how inexpressibly much one can find joy in that which is near." (Cappelørn).

Like Nietzsche, Kierkegaard saw the period in which he was born as one characterized by a crisis of faith. But whereas Nietzsche sought to destroy the remnants of a Christianity that was falling apart, Kierkegaard wished to create a Christianity that would be able to live and flourish. This is particularly explicit in the present work, where he uses his three discourses to analyze the famous biblical Sermon on the Mount.

These three Godly discourses vary from his other Discourses – *Upbuilding* and *Various* – in answering the by now so familiar question "what it is to be a human being" from a godly standpoint, teaching us about silence, obedience, and joy. Kierkegaard himself described the discourses as "indescribably uplifting" (Pap. X 1 A 353) and described the

structure, meant to make us act and adapt to the "new" Christendom, as first, esthetic, second, ethical, third, religious (Pap. VIII 1 A 1).

In 2018, a new translation of this seminal work appeared at Princeton University Press, the review of which very appropriately stated: "A masterful new translation of one of Kierkegaard's most engaging works. In the Sermon on the Mount, Jesus tells his followers to let go of earthly concerns by considering the lilies of the field and the birds of the air. Søren Kierkegaard's short masterpiece on this famous gospel passage draws out its vital lessons for readers in a rapidly modernizing and secularizing world. Trenchant, brilliant, and written in stunningly lucid prose, *The Lily of the Field and the Bird of the Air* (1849) is one of Kierkegaard's most important books. Presented here in a fresh new translation with an informative introduction, this profound yet accessible work serves as an ideal entree to an essential modern thinker.

The Lily of the Field and the Bird of the Air reveals a less familiar but deeply appealing side of the father of existentialism – unshorn of his complexity and subtlety, yet supremely approachable. As Kierkegaard later wrote of the book, "Without fighting with anybody and without speaking about myself, I said much of what needs to be said, but movingly, mildly, upliftingly." This masterful edition introduces one of Kierkegaard's most engaging and inspiring works to a new generation of readers." (Princeton University Press, 2018).

It is no wonder that it was precisely this work that was chosen to accompany Danish astronaut Andreas Mogensen into space on September 2nd, 2015. With its beautiful descriptions of nature, with its strong focus on the value of enjoying the moment and that which is present, and with its teaching us to be humble, the book seems the perfect choice for man in space.

Kierkegaard had three copies of the work in his possession when he died (auction catalogue 2156-58).

This is one of the scarcest Kierkegaard-titles to find in the trade. When we make our sets of first editions of Kierkegaard's works, this is the one we always have to wait the longest to find. When we finally get a copy, it is rarely found on its own and is usually bound with something else. We have only handled few copies of it separately bound.

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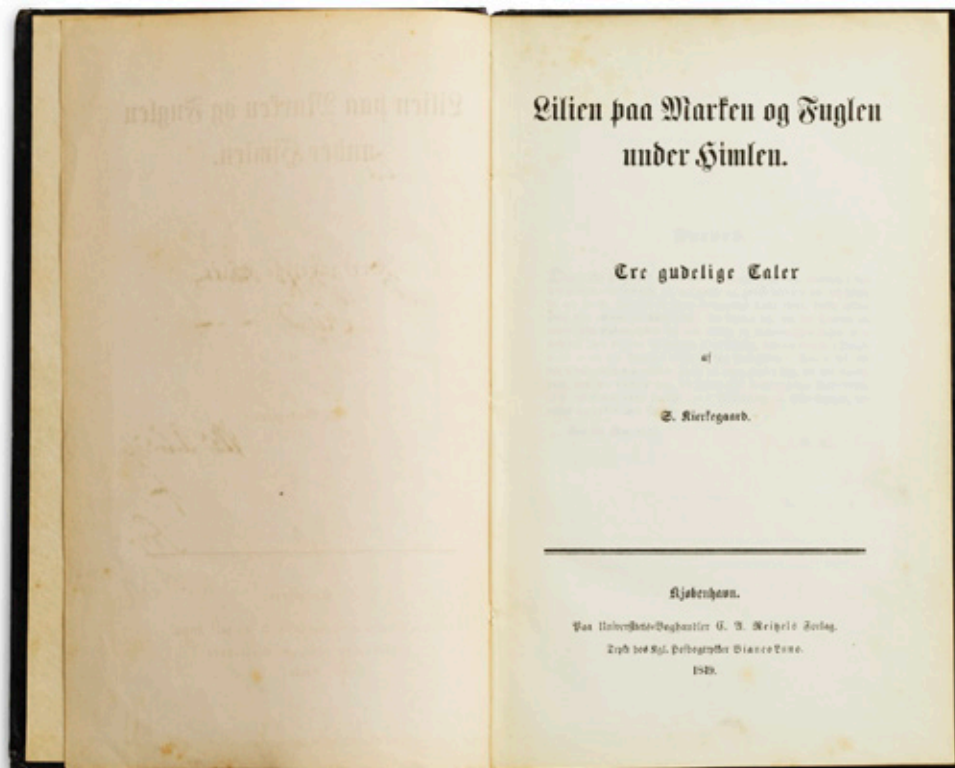
Lilien paa Marken og Fuglen under Himlen. Tre gudelige Taler af S. Kierkegaard.

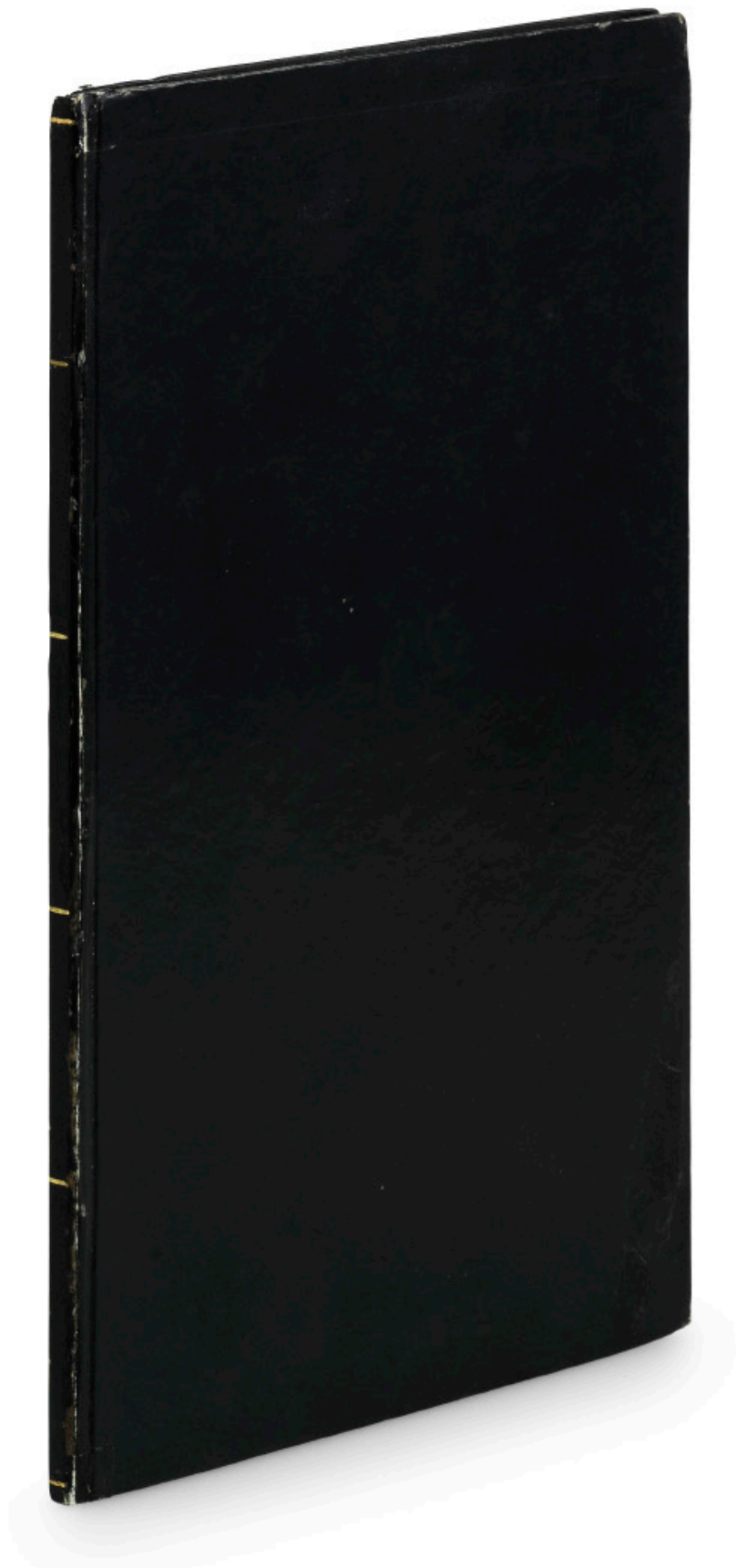
Kjøbenhavn, Reitzel, 1849.

8vo. 51 pp. Original gift-binding of the black glitted paper with single gilt lines, all edges gilt, and printed on fine paper. Neat, smaller restorations to spine, especially front hinge and capitals. Outer edge of boards with colour-out restoration and corners very lightly restored. In spite of the restorations that mainly serve to preserve the binding from deteriorating, it is in very nice condition overall. A few light brownspots, but otherwise internally very nice and fresh.

Presentation-copy from Kierkegaard to Heiberg.

Inscribed to front free end-paper: "Til / Hr. Prof. Heiberg / R af D _ _ (i.e. m m) / med Ærbødighed / fra / Forf." (i.e. For / Mr. Prof. Heiberg / R of D (i.e. Ridder (Knight) of Dannebrog) etc. / With Reverence / from the Auth.).







Li

fr. Prof. Hertz
Ref. 2 - -

Mr. Ahrup
fr
Ref.

64

Lilien paa Marken og Fuglen under Himlen. Tre gudelige Taler af S. Kierkegaard.

Kjøbenhavn, Reitzel, 1849.

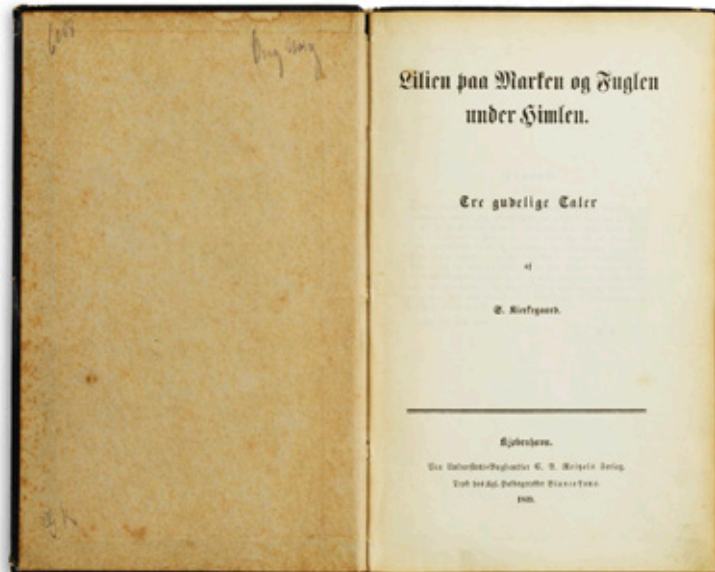
8vo. 51 pp. Original gift-binding of the black glitted paper with single gilt lines, all edges gilt, and printed on fine paper. Back hinge cracked and both hinges with loss of paper. Capitals and corners also worn with a bit of loss of paper, and lighter wear along edges of boards. Internally very nice and fresh.

A gift-copy, with all likelihood a presentation-copy, from which the presentation has been torn out.

This is without doubt a gift-binding and thus either one of the copies that Kierkegaard had in his possession when he died and never gave away, or it is a presentation-copy, from which the presentation-inscription is lacking.

In the present copy, the front free end-paper, on which Kierkegaard wrote his presentation-inscriptions in this work, has been torn out (there are tiny remains from it), making the latter scenario by far the most likely.

Kierkegaard-inscriptions have been the object of many autograph-hunter's desire, and we have several examples of front free end-papers that have definitely born a presentation-inscription from him, having been torn out.

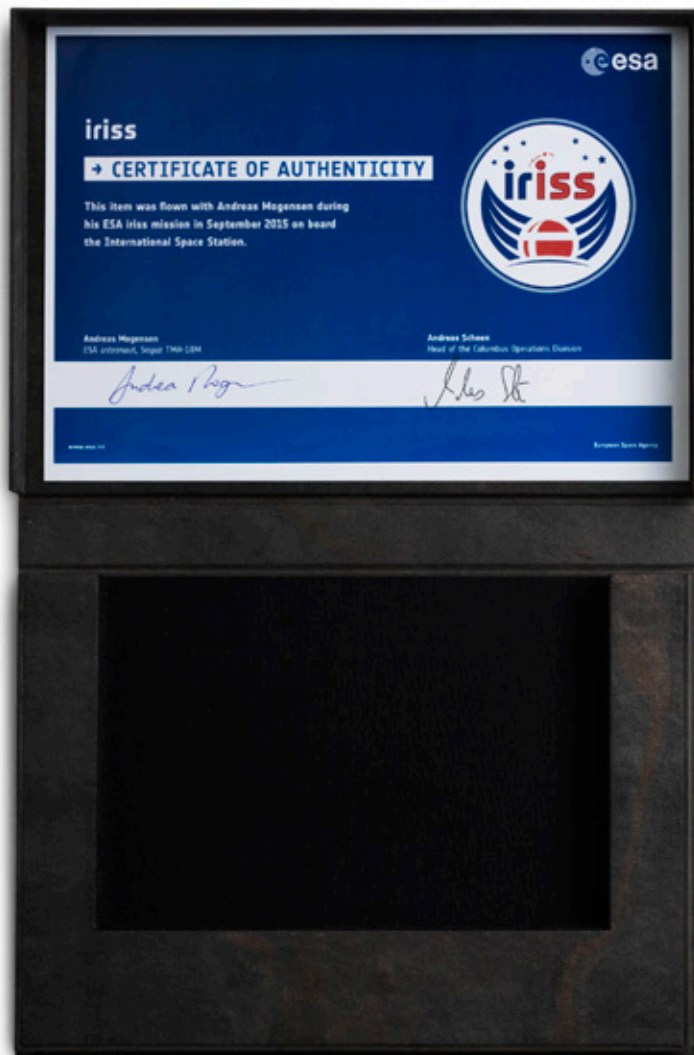




65

*Lilien paa Marken og Fuglen under Himlen.
Tre gudelige Taler as S. Kierkegaard – together with a certificate
stating that the book has been in space.*

Kjøbenhavn, Reitzel, 1849.



8vo. 51 pp. A magnificent black half calf in perfect pastiche-style with richly gilt spine. Some brownspotting, but a very good copy.

Old owner's names to title-page.

The book is housed in the original bubble-wrap envelope stating "Kierkegaard Book" and a code, in which it was kept during its travel into space.

The Certificate of Authenticity (blue background with white and red) measures 21x29,5 cm. It states that "This item was flown with Andreas Mogensen during his ESA iriss mission in September 2015 on board the International Space Station", carries the logos of ESA (European Space Agency) and iriss and is signed by both Andreas Mogensen, ESA astronaut, and Andreas Schoen, Head of the Columbus Operations Division.

The book and the certificate are housed together in a splendid custom-made box of grey stone veneer with a "moon-like" stone-surface and silver lettering (KIERKEGAARD IN SPACE) to the spine. The certificate is kept in the "lid" of the box, under plastic "frame", framed with a thin border of stone veneer with magnetic edges, so that it can be easily removed but is still safely and elegantly kept in place. The book, still in the original bubble-wrap-envelope, is kept in the other part of the box, in a hollow lined with thick structured silk.

First edition, the copy that was in space, being the only Kierkegaard-item to have been so.

On September 2nd 2015, Denmark's first astronaut, Andreas Mogensen, was sent on a mission into space, at the international space station ISS. Among the extremely carefully chosen luggage that he would bring was the first edition of Kierkegaard's *The Lily of the Field and the Bird of the Sky*, a work that teaches man to be humble. The crew on the space station consisted in nine astronauts from different countries, and during his stay, Andreas Mogensen would host a "Danish evening", during which he would read aloud from the present Kierkegaard-book.

It is a tradition that astronauts bring a very limited number of carefully chosen symbolic items with them into space, and when it became clear that Denmark would have a man in space for the first time, the Danish Ministry of Education and Research immediately set out to decide which national symbols would make the cut. There are very strict regulations dictating what and how much can be brought on a spaceship (1 kilo costs USD 50.000 to bring and every gramme is at the expense of something else). But seeing that Kierkegaard is arguably the most important person in the history of Danish thought, it seemed obvious that he would have to be represented. Thus, the choice fell upon this elegant collection of three of Kierkegaard's most important speeches, which represent the highlight of upbuilding existentialist thought. With its beautiful descriptions of nature, with its strong focus on the value of enjoying the moment and that which is present, and with its teaching us to be humble, the book seems the perfect choice for man in space.

It was Professor Emeritus and founder of the Kierkegaard Research Centre in Copenhagen, Niels Jørgen Cappelørn, who was given the task of choosing which work by Kierkegaard should be brought into space to represent Denmark. The choice seemed easy and almost self-evident. The three main themes of *Lilien paa Marken og Fuglen paa Himlen* are silence, obedience and joy – themes that seem to be essential to a person who has dedicated himself to the one unique task of qualifying to

space travelling – and the thread that binds it all together is passion. “Experiencing the greatness of the universe, the beauty and the wonder of it, can lead to existential silence and induce a wonder that is the beginning of all philosophy. In the chosen book, Kierkegaard describes how inexpressibly much one can find joy in that which is near” (translated from Danish), Cappelørn describes in several newspaper articles from 2014.

Andreas Mogensen was handed the book by Niels Jørgen Cappelørn at a ceremony on December 14, 2014. At that occasion, they spoke about the chosen book and the forthcoming space mission.

On May 11th, 2016, a space capsule containing the present copy of Kierkegaard’s work, the three other items of Danish cultural heritage that made the cut of being sent into space (A Danish flag, a small grindstone from the Viking Age, and a copy of Hans Christian Andersen’s fairy tales – both items in museum holdings) and Andreas Mogensen’s research equipment reached earth safely. Ever since then, the book has been kept in the original bubble-wrap-envelope, in which it was transported to and back from space, together with the certificate authenticating the unusual story of this magnificent book.

It goes without saying that the present book is the first – and so far only — book by Kierkegaard that has traveled into space. The story of Kierkegaard being brought into space with the first Danish astronaut stole newspaper headlines in all of Denmark, but also in the rest of Europe – here are a few examples of how much attention this piece of cultural heritage was given:

<https://www.kristendom.dk/soeren-kierkegaard/derfor-skal-andreas-fra-danmark-laese-kierkegaard-hoejt-i-rummet>

https://teol.ku.dk/nyheder/2015/kierkegaard_er_taget_paa_rumrejse/

<https://www.dr.dk/nyheder/viden/naturvidenskab/i-dag-kommer-andreas-forskningsudstyr-og-pr-ting-hjem-fra-rumstationen>

<https://www.berlingske.dk/internationalt/danmarks-foerste-astronaut-slaas-mod-legomaend-og-soeren-kierkegaard-om-international>

<https://politiken.dk/kultur/boger/art5587390/Dansk-astronaut-skal-have-Kierkegaard-med-p%C3%A5-rumrejse>

<https://www.kristeligt-dagblad.dk/danmark/kierkegaard-sendt-ud-i-rummet>

<https://www.kristeligt-dagblad.dk/danmark/ud-i-rummet-med-vikinger-kierkegaard-og-roedgroed-med-floede>

<https://videnskab.dk/andreas-i-rummet/dansk-astronaut-mor-og-dannebrog-skal-med-i-rummet>

<https://nyheder.tv2.dk/samfund/2015-08-31-pakkelisten-disse-ting-tager-andreas-mogensen-med-ud-i-rummet>



XXIV

Tvende ethisk-religieuse Smaa=Afhandlinger /
Two Minor Ethico-Religious Treatises

Himmelstrup 116

IN 1846, KIERKEGAARD had written a book that he chose not to publish, namely the *Book About Adler*, about the theologist Adolph Peder Adler, who in his younger days was a Hegelian and had written his Master's thesis on Hegel. Adler was a very peculiar person. In 1841, he had become priest in the tiny districts of Hasle and Rutsker on Bornholm. Here, he had an epiphany, which changed him fundamentally. In the preface to his *Nogle Prædikener* (1843), he had described his religious revelation, during which he had seen the Holy Spirit and heard the voice of the Savior telling him to stick to the Bible. The description caused quite a stir in higher religious circles in Denmark, and the Church authorities, led by Mynster, deemed Adler insane and fired him as a priest.

Kierkegaard was extremely fascinated by Adler and partly mirrored himself in him. He saw in Adler the sarcastic consequences of Hegelianism, and he was directly affected by the idea of a divine revelation. His *Book About Adler* was quite comprehensive, but there was no way Kierkegaard felt he could publish it. First, it was about the person Adler, who was still living. Second, it was too personal for Kierkegaard and revealed too much about himself and his personal beliefs. And finally, Kierkegaard had not decided what to make of the idea that a revelation authorizes one to speak of God directly.

Kierkegaard made several attempts at changing the work to make it publishable. He worked on

the idea of making Johannes Climacus the author and himself the publisher, he added to the title, etc. But nothing worked. Time passes, Kierkegaard publishes several other works, and he also writes a small essay entitled *Has a Man the Right to Let Himself Be Put to Death for the Truth?*, which he also feels he cannot publish. At least not under his own name, which he had otherwise used since *Upbuilding Discourses*, 1847.

This essay is also much too personal. It outlines the idea and practice of martyrdom in Christianity and whether or not one has the right to die for truth. The argument in the essay parallels both Kierkegaard's relationship to Regine Olsen, whom he sacrificed for his religious and philosophical calling, and his childhood, which his father partly sacrificed out of his own sense of sin. Kierkegaard concludes that man should not die for truth but should focus on the concern for others.

This essay is left unpublished for more than a year, during which Kierkegaard struggles with what to do with it.

Finally, on May 4th, 1849, he gets the brilliant idea of publishing the essay on whether one can kill oneself for the sake of truth together with an excerpt from the *Book About Adler*, which he entitles *The Difference Between a Genius and an Apostle*. None of the essays, however, can be published under his own name, as we have seen, and Kierkegaard chooses the pseudonym H.H. for the publication

of the two important essays, collected under the title *Two Minor Ethico-Religious Treatises*. Already the following day, on his birthday, he sends the manuscript to his friend and editor of *The Fatherland*, Giødwad.

As we have described above, Kierkegaard was religiously strict with his pseudonyms to the extent that he could not hand in the manuscripts to the printers either, as he could not risk being recognized as the author. Giødwad had been his alibi and had handed in the pseudonymous writing to the printers Bianco Luno, and Giødwad had also handled the pecuniary matters, except in the cases where Kierkegaard was mentioned as the publisher (e.g. *Philosophiske Smuler, Concluding Unscientific Postscript*).

The wish of upholding the pseudonymity was presumably also the reason why Kierkegaard felt that Reitzel could not publish this book. After 1847, all his books published at Reitzel had had Kierkegaard's name on the title-page. But this book could not in any way be associated with Kierkegaard. Thus, once again he became his own publisher, and *Two Minor Ethico-Religious Essays* appeared on consignment with Gyldendal and was printed by Louis Klein.

There are yet other ways, in which this is a highly atypical work in Kierkegaard's later production. The printing composers had made a printing error, which would probably have vexed the perfectionist Kierkegaard had it been in any other case. But we know from his Journal (NB 11) that this particular error amused him. The gift (Gave) of being able to do miracles had been altered to the nuisance (Gene) of being able to do miracles, which he found witty!

But it is not only when it comes to the pseudonymity, the printing, the publishing, and the theme, that this book stands out in Kierkegaard's later production. It is also atypical in the realm of presentation-copies and otherwise unusual copies. Not a single presentation-copy of the work is known to exist, neither is a copy in a gift-binding, not a single copy bound for Kierkegaard himself, and not a single copy on vellum paper has been registered anywhere.

Kierkegaard had a single copy of the work in his possession when he died (Auction Catalogue no. 2155), which was sold to one Carpentier, but the copy has not been located. No-one knows where it is, and no-one knows whether it was on vellum-paper or in a gift-binding.

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Tvende ethisk-religieuse Smaa-Afhandlinger. Af H. H.

Kjøbenhavn, Gyldendal, 1849.

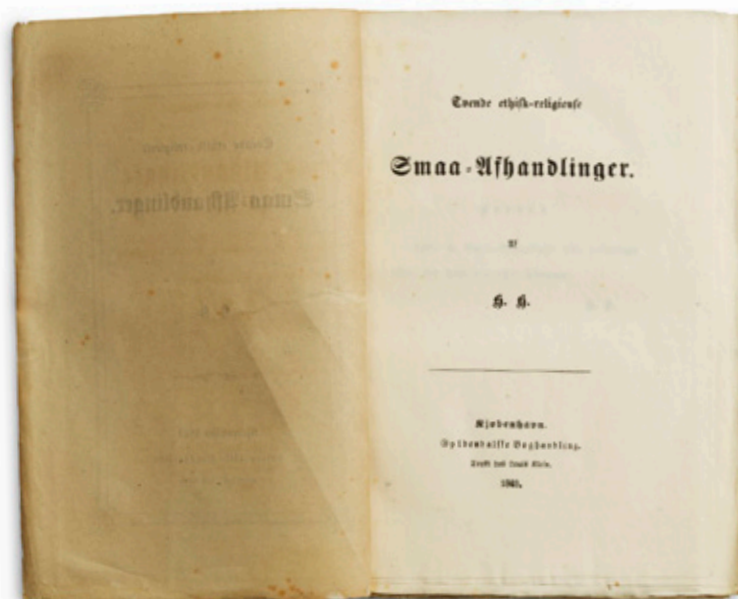
8vo. 85 pp. Completely uncut in the original printed wrappers, the front wrapper with the title-page repeated inside a frame with ornamental corners, and the back wrapper with an ornamental star inside the same kind of frame. Spine and upper outer corner of back wrapper professionally restored. Front wrapper with a bit of discolouration towards hinge and back wrapper with light brownspotting. Internally occasional light brownspotting, mostly to outer unshaved margins, but remarkably clean and fresh.

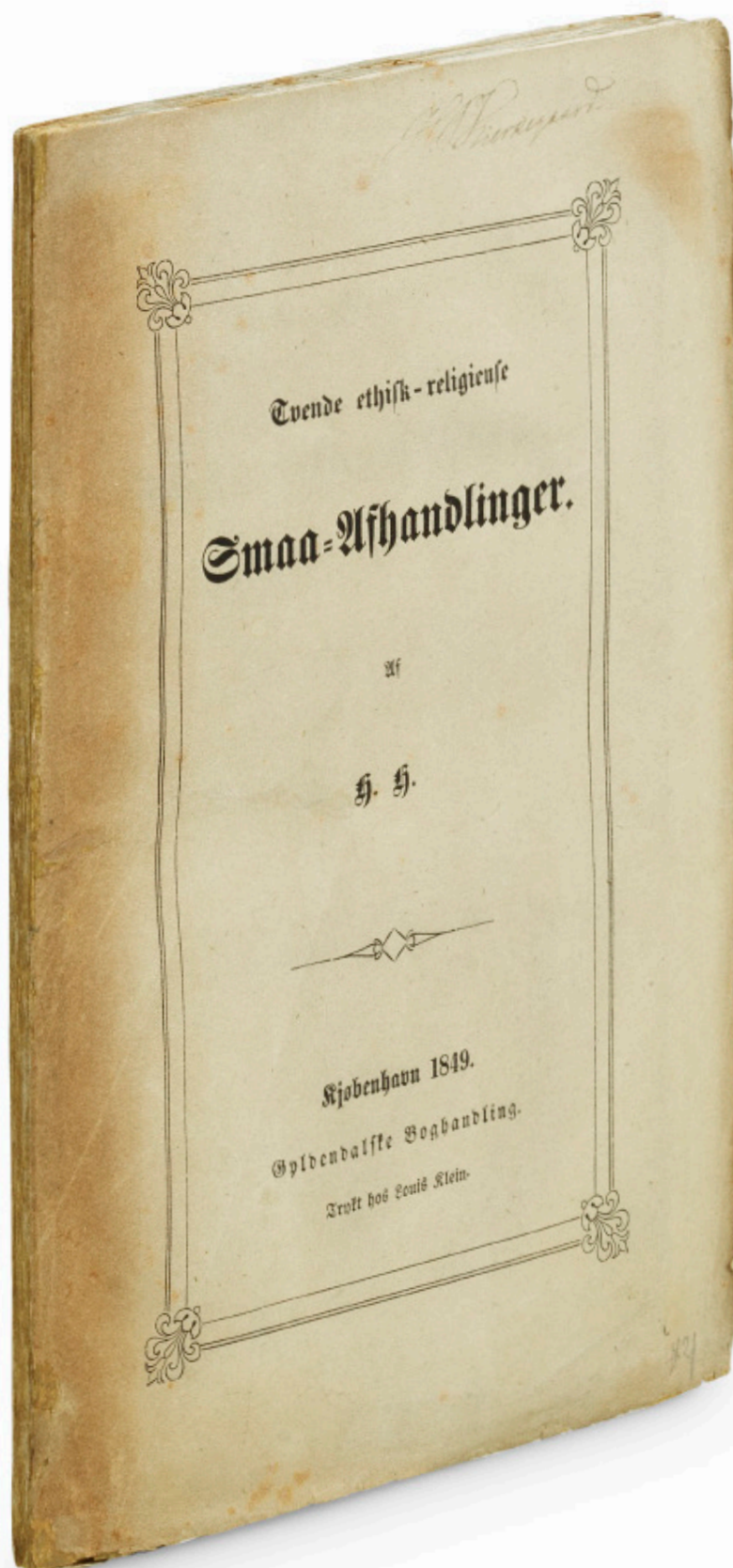
With the ownership signature (slightly faded) of H.P. Kierkegaard to front wrapper.

A magnificent copy of the first edition in original condition – in the extremely rare original wrappers – which has belonged to Kierkegaard's disabled cousin, who was a great source of inspiration to him.

This is arguably the best copy of this unusual Kierkegaard-title that one can hope to come by, seeing that there are no known presentation-copies and no known copies in gift-bindings.

For further reading on the touching relationship between the two cousins, please see the Index of Personal Names, under Hans Peter Kierkegaard.





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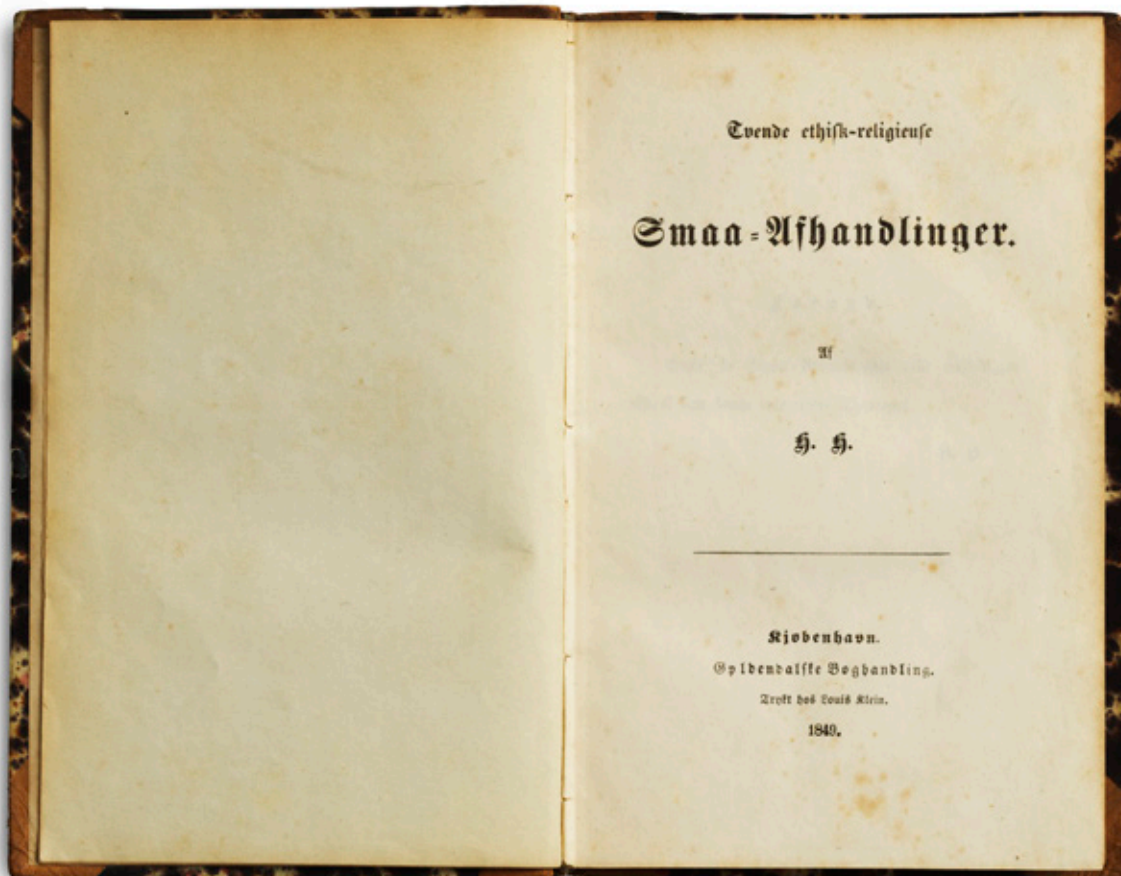
Tvende ethisk-religieuse Smaa-Afhandlinger. Af H. H.

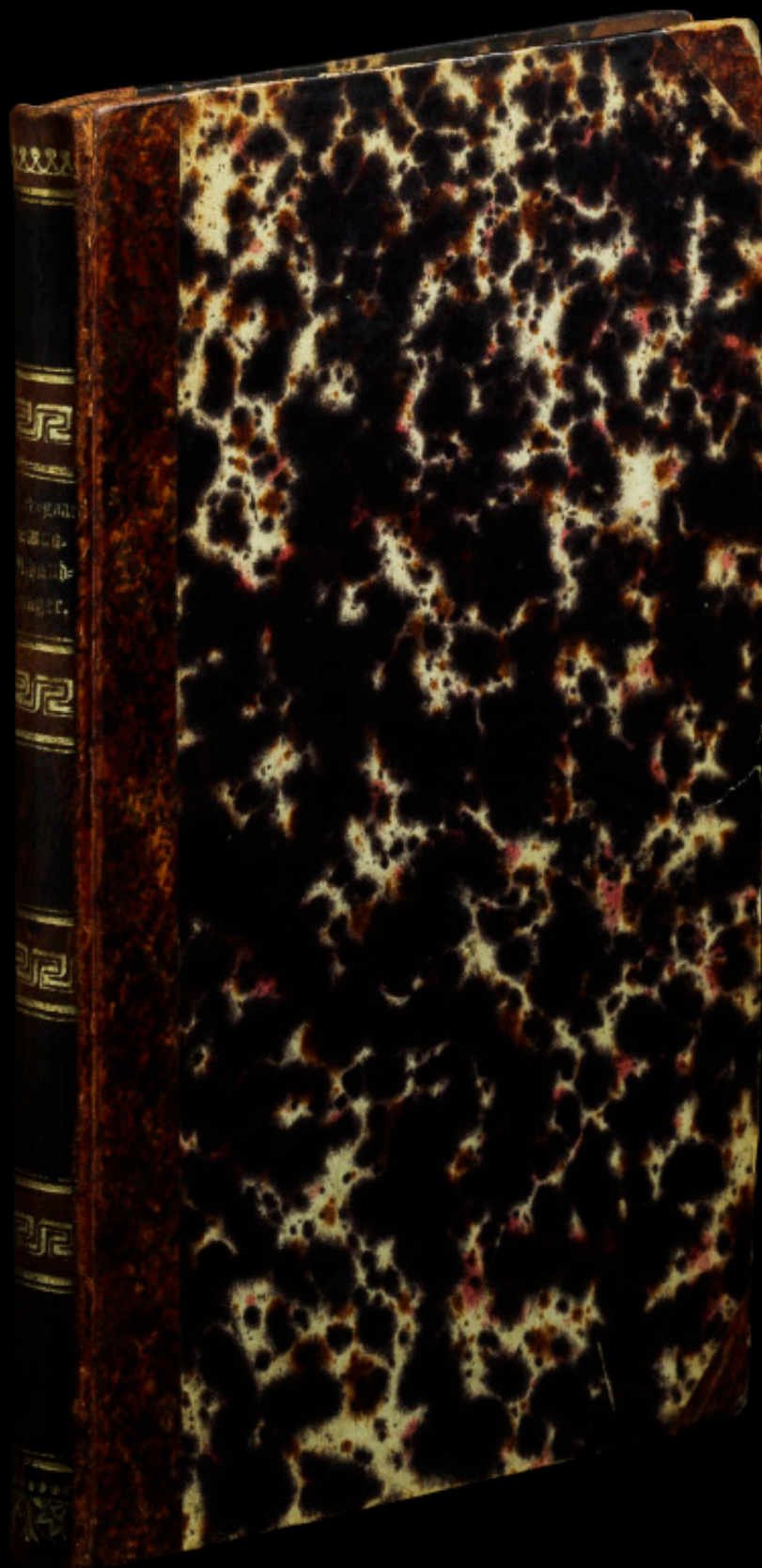
Kjøbenhavn, Gyldendal, 1849.

8vo. 85 pp. Lovely contemporary brown half calf with beautifully gilt spine. Corners slightly bumped, otherwise excellent. Brownspotted due to the quality of the paper.

Housed in a lovely slipcase of marbled paper that mirrors that over the boards. With gilt super ex libris to the front.

An excellent copy of the first edition of this elusive Kierkegaard-title.





XXV

Sygdommen til Døden /
Sickness Unto Death

Himmelstrup 119

SICKNESS UNTO DEATH is one of the main works of Christian existentialism. It is this monumental work, which introduces the new pseudonym of Anti-Climacus, that we find Kierkegaard's concept of despair, and it is here that he develops his theory of "the sin of despair".

Together with *Training in Christianity*, Kierkegaard considered *Sickness Unto Death* "the most valuable I have produced", and, indeed, many consider this work the most perfect of all of his works. Here, Christianity is expressed in its most idealized form.

Kierkegaard suffered daily from worries that publishing the work would convey that he was himself an ideal Christian, and he long left it unpublished. Finally, after more than a year of worries and considerations, he decided that, as with his major philosophical works, this too would have a pseudonymous author and himself merely as the publisher. The pseudonym here, however, had another purpose than the earlier ones. Instead of deceiving or qualifying the work esthetically, the pseudonym is chosen for Kierkegaard not to present himself as the perfect Christian.

He chose a new pseudonym that perfectly contrasted the author of *Philosophical Fragments* and *Concluding Unscientific Postscript* (Johannes Climacus, who did not see himself as a Christian), namely Johannes Anti-Climacus, and finally, after more than a year of hesitation, Kierkegaard could

publish his religious masterpiece with peace of mind.

"Anti-Climacus is also the author of *Practice in Christianity*. He might be considered the author of Kierkegaard's greatest religious works, just as Johannes Climacus is the author of the great pseudonymous (esthetic) works. H. Hong remarks, "The prefix (Anti-) does not mean 'against.' An old form of 'ante' (before), as in 'anticipate,' the prefix denotes a relation of rank, as in 'before me' in the First Commandment". In his journals Kierkegaard said, "Climacus is lower, denies he is a Christian. Anti-Climacus is higher, a Christian on an extraordinarily high level". Kierkegaard considered this work and *Practice in Christianity* to be among his most important. The *Sickness Unto Death* is a companion piece to the *Concept of Anxiety*, which is also a "psychological" work, and moves beyond the earlier preliminary psychological considerations of anxiety in the face of freedom or anxiety derived from and leading to sin. Like its companion, this work is short but very dense. Here Kierkegaard considers the spiritual aspects of despair. As anxiety is related to the ethical, despair is related to the religious, that is, to the eternal." / D. Anthony Storm, Commentary on Kierkegaard).

Kierkegaard had six copies of *Sickness Unto Death* in his possession when he died (Auction Catalogue 2159-63), all in gift bindings (i.e. the black glittered paper bindings).

Sygdommen til Døden.

En christelig psychologisk Udvikling

til Opbyggelse og Opvækkelse.

Af

Anti-Climacus.

Udgivet af

S. Kierkegaard.

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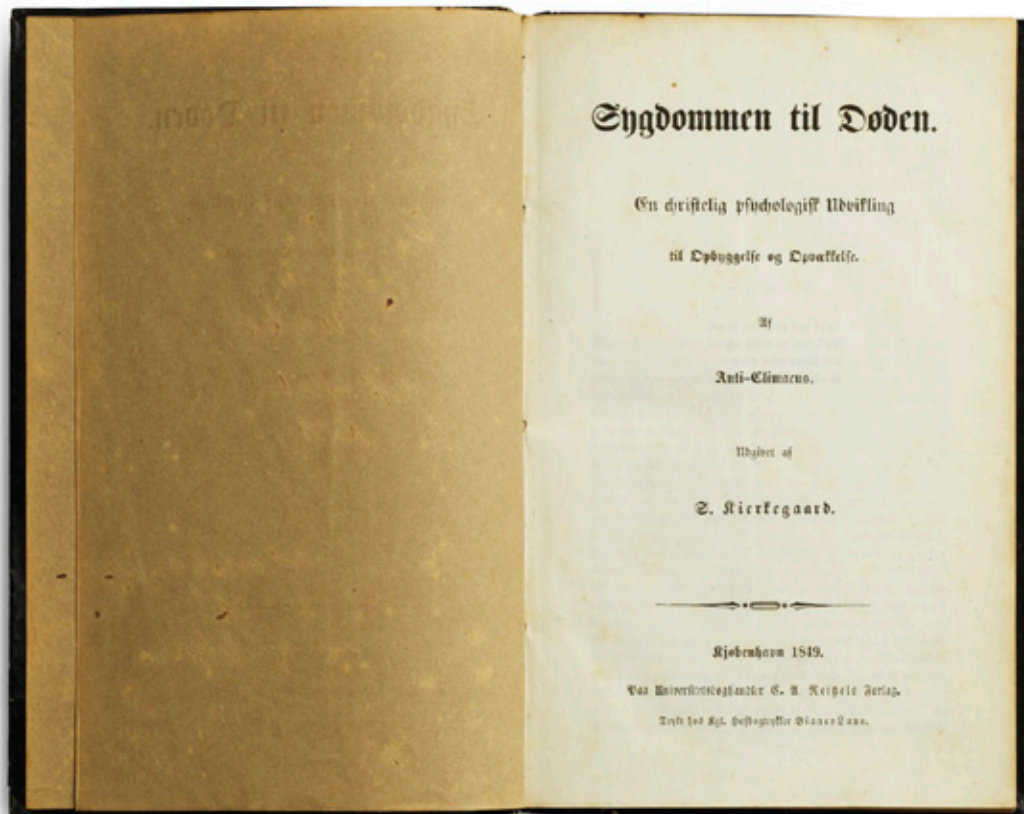
*Sygdommen til Døden. En Christelig psykologisk Udvikling
til Opbyggelse og Opvækkelse. Af Anti-Climacus.
Udgivet af S. Kierkegaard.*

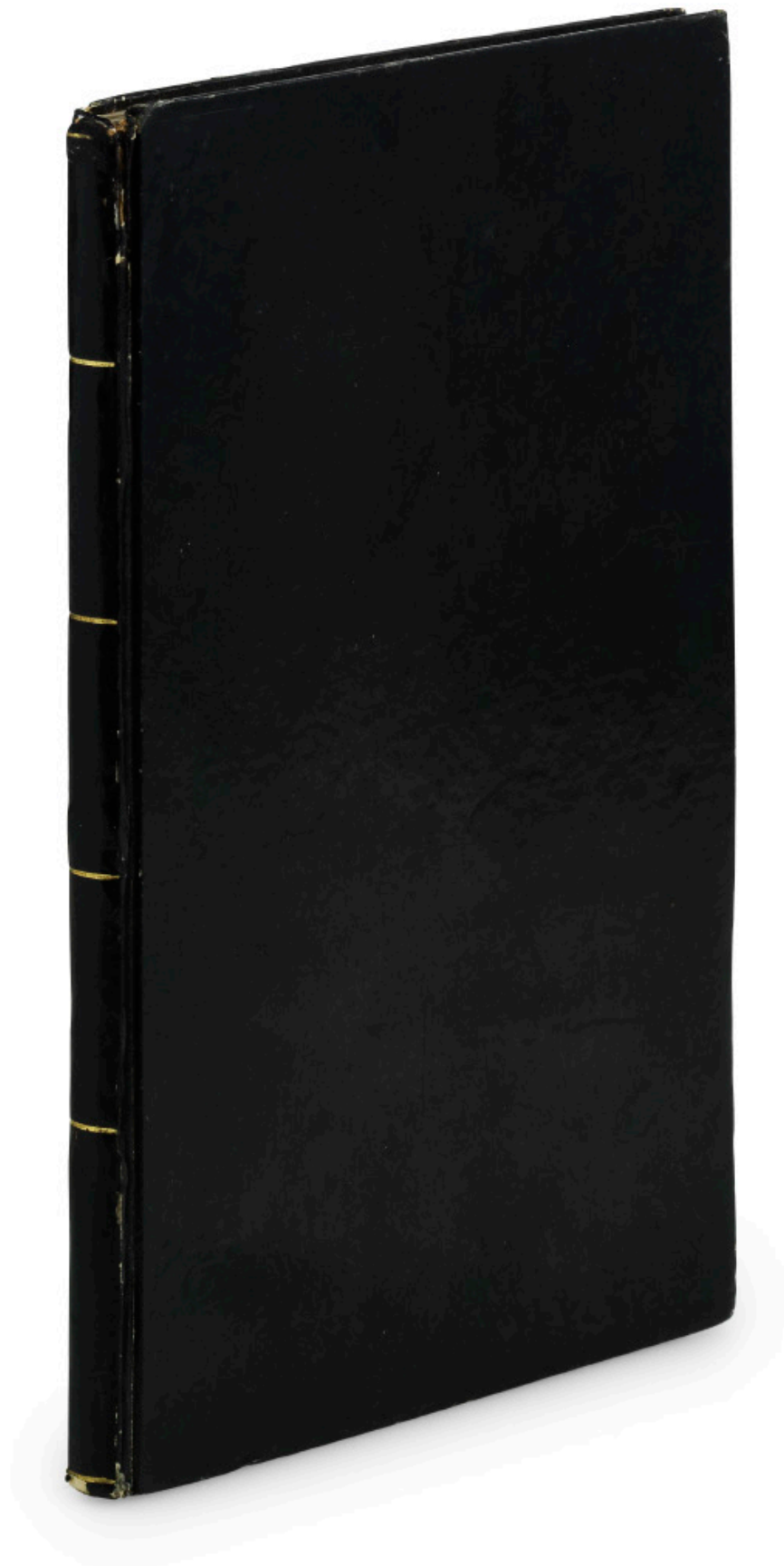
Kjøbenhavn, Reitzel, 1849.

8vo. (8), 136 pp. Original gift-binding of the black glittered paper with single gilt lines, all edges gilt, and printed on fine paper. Capitals a bit worn and minor wear along edges. Upper front hinge with a tear. Upper capital with a small restoration. Light, occasional brownspotting.

Presentation-copy from Kierkegaard to Madvig.

Inscribed to front free end-paper: "Til / Hr Minister / Prof. Madvig / R af D. / Med ærbødig Høiagtelse / fra / Udgiveren." (i.e. For / Mr Minister / Prof. Madvig / R af D (i.e. Ridder (Knight) of Dannebrog) / With respectful Reverence / from / the Publisher).







Ed

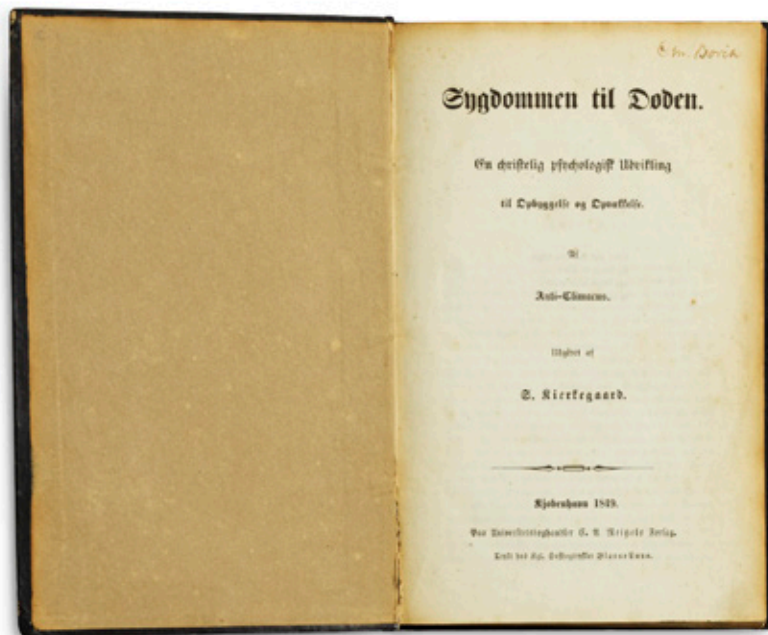
Jr. Minkler
Prof. Madsen
Rsd.

Med. Exord. J. J. J. J.
f
Urjinner.

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*Sygdommen til Døden. En Christelig psykologisk Udvikling
til Opbyggelse og Opvækkelse. Af Anti-Climacus.
Udgivet af S. Kierkegaard.*

Kjøbenhavn, Reitzel, 1849.



8vo. (8), 136 pp. Original gift-binding of the black glitted paper, all edges gilt, and printed on fine paper. Neatly rebacked recreating the gilt lines of the original spine. Lower front hinge with a small tear. Light signs of wear and small, barely noticeable corner-restorations. Light scattered brownspotting.

Housed in an elegant, marbled paper box with black morocco spine with gilt Gothic lettering and single gilt lines. Gilt super ex libris to front. Signed by Anker Kyster's Eftf. in gilt lettering to inside of spine and gilt by Hagel Olsen.

Contemporary owner's signature (Chr. Borch) to title-page and neatly inscribed on back free end-paper stating that this book was bought at the auction of Kierkegaard's books after his death and that the two original handwritten corrections were there when it was bought (i.e. made by Kierkegaard himself).

Kierkegaard's own copy with two original additions in Kierkegaard's hand, one being a substantial note, hitherto unrecorded.

Magnificent copy – arguably the best copy of this religious/philosophical masterpiece that one can come across – with an unusually substantial note in Kierkegaard's hand as well as a smaller correction, also in Kierkegaard's hand.

The two additions are:

P. 37, second line from the bottom, last word: to an alone-standing A, Kierkegaard has added "It", "Alt" in Danish meaning "all" or "everything".

On p. 104, Kierkegaard has added a two-line note to the lower margin, referring to l. 11, where he speaks about the calling to be a priest and how being a priest is viewed by (Christian) people in general. The printed passage is the following:

"Men i Forhold til det at være Digter har man dog i Christenheden endnu bevaret en Forestilling om, at det er Noget, og at der er Noget i, at det er et Kald. Det at være Præst derimod er [*note-marking – a double cross – inserted here*] i Mængden af Menneskers (altsaa af Christnes) Øine forladt af enhver opløftende Forestilling, uden det mindste Mysterieuse *in puris naturalibus* en Levevei. »Kald« betyder et Embede; der tales om at faae et Kald; men om at have et Kald – ja det tales der ogsaa om, om at En har et Kald at give bort."

(English, Lowrie's 1941-translation):

"But with respect to being a poet people still retain a notion that it is something, and that there is something in it that a man is called. On the other hand, to be a priest [*note-marking – a double cross – inserted here*] is in the eyes of the generality of men (and so also of Christians) a thing bereft of every uplifting conception, lacking the least trace of the mysterious, *in puris naturalibus* it is a career. "Call" means a benefice; people talk about getting a call; but about having a call – O yes, they talk about being "called" for trumps."

Kierkegaard's own handwritten note / addition to this passage is marked by his characteristic handwritten double cross (exactly the same as that in the manuscript leaves of *Sickness Unto Death* in the Royal Library, depicted on pp. 142-143 and p. 173 in SKS K11) in the printed text. The added handwritten note is the following:

"Altsaa er dette saa formildende, at det ikke er sagt i Retning / af Præsterne, men i Retning af Mængdens Dom om / Præsterne" (i.e. Thus, this is mitigating, that it is not said in the direction / of the priests, but in the direction of the verdict by the generality of men about / the priests.)

This is highly interesting, as we here witness Kierkegaard modifying or elaborating his statement about the calling (or lack thereof) of the priests and the way that they are perceived by saying that it is a verdict not of the priests themselves, but of how the mass views them. This is also of the utmost interest in the light of Kierkegaard's fight against the established Danish Church and the priesthood.

This is one of five copies of the work that Kierkegaard had in his possession when he died, but it is almost certainly the only working copy that he had, i.e. the only one with corrections or notes by him and the only one that he actually meant to keep for himself.

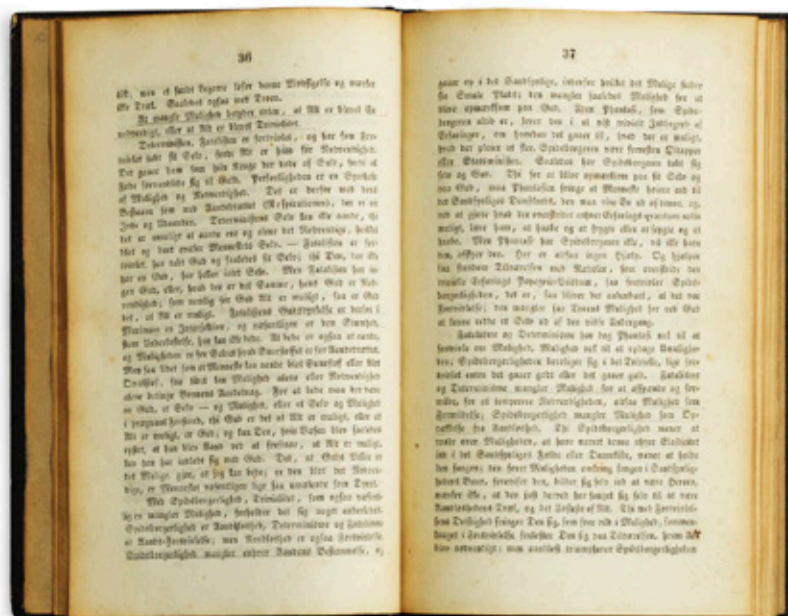
As we shall elaborate on in the following section of the catalogue (Part II, in volume II), the auction of Kierkegaard's book collection, held in April 1856, less than five months after his death, drew a large

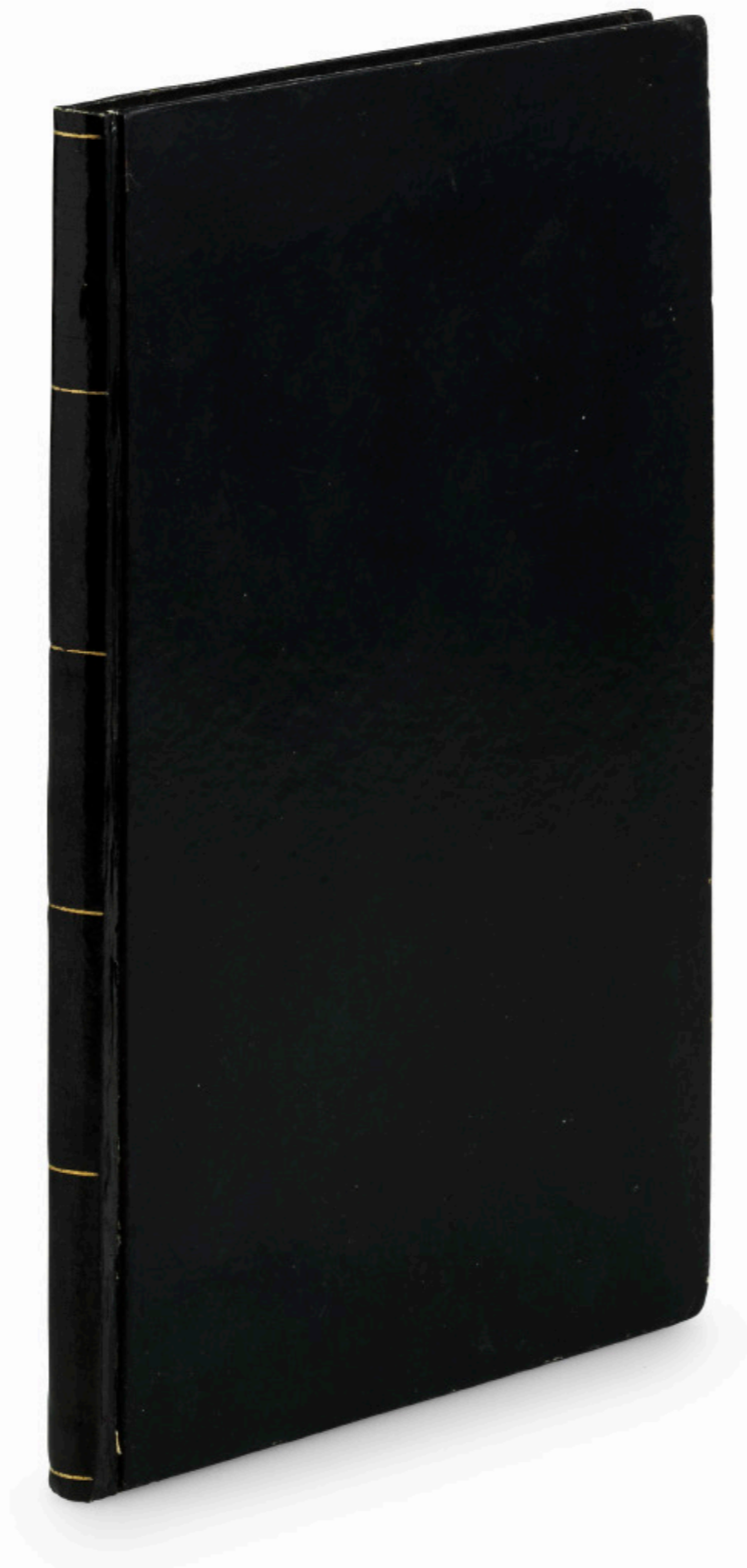
crowd that was willing to pay extremely high prices for books that had belonged to the great philosopher. "Many of the books, not only his own, were paid for with much higher prices than in the book shops; especially such writings about which one thought that he had used them frequently, were much desired and paid for with high prices, but even more so were the books, in which he had noted some remark, however small, until at the end these were excluded from the sale, as the heirs prohibited them being sold." (In *Morgenposten* no. 99, 30. April 1856, written by "P."). As Herman Lynge writes in a letter (now in the Royal Library NBD X, 17) to book collector F.S. Bang in London after the auction, only the copies of Kierkegaard's own books with his own notes were withdrawn from the auction. Most of these copies have found their way to The Royal Library, where they still are today.

Thus, the present copy is one of the extremely rare overlooked books that actually does contain a (long) note in Kierkegaard's own hand, a rare escape from the sale prohibition that meant that it ought to have been withdrawn from the sale. The fact that it was not and escaped the sensors explains why it is unknown in Kierkegaard scholarship, why it has never (to our knowledge) been printed nor registered anywhere. It has simply escaped notice from the time it was written by Kierkegaard until now.

As far as we can see, this addition is unknown in all Kierkegaard-literature and has not been incorporated into any later editions. It is not mentioned in SKS11 nor SKS 11K. Neither is it mentioned in Pap. X,6. It seems to be something as rare and unthought of as a completely unregistered and officially unknown Kierkegaard-note.

Only one edition of the work appeared in Kierkegaard's life-time and thus he did not himself incorporate the addition and correction into a later edition. It is also not present in the second edition that was published by Kierkegaard's brother in 1865. As it was not discovered back in the time of the auction sale and thus escaped the sale prohibition, Kierkegaard-scholars have been unaware of it all this time. It thus constitutes something as magnificent as a new Kierkegaard-discovery.





fødes i et lille Land vel neppe tre Digtere i hver Generation, men Præster er der nok af, mange flere end der kan befordres. Man taler i Forhold til en Digter om at have Kald; til at blive Præst er det i Mængden af Menneskers (altsaa af Christnes) Forestilling nok at have Examen. Og dog, dog er en sand Præst noget endnu Sjeldnere end en sand Digter, og dog er det Ord „Kald“ oprindeligen tilhørende det Gudelige. Men i Forhold til det at være Digter har man dog i Christenheden endnu bevaret en Forestilling om, at det er Noget, og at der er Noget i, at det er et Kald. Det at være Præst derimod er i Mængden af Menneskers (altsaa af Christnes) Dine forladt af enhver oploftende Forestilling, uden det mindste Mysterieuse in puris naturalibus en Levevei. „Kald“ betyder et Embede; der tales om at faae et Kald; men om at have et Kald — ja det tales der ogsaa om, om at En har et Kald at give bort.

Alt, og dette Ords Skjebne i Christenheden er som et Motto paa hele det Christelige. Ulykken er ikke, at det Christelige ikke siges (saaledes er Ulykken jo heller ikke, at der ikke er Præster nok); men det siges saaledes, at der af Mængden af Mennesker tilsidst slet Intet tænkes derved (ligesom der ved det at være Præst af denne Mængde slet intet Andet tænkes end ved det aldeles Søgne at være Kjøbmand, Procurator, Bogbinder, Veterinair o. s. v.), saa det Høieste og Helligste slet intet Indtryk gjør, men lyder og høres som Noget, der nu saadan engang, Gud veed hvorfor, er blevet Stik og Brug, som saa meget Andet. Hvad Under saa, at man — i Mangel af at finde sin egen Udfærd uforsvarlig — finder det fornødent at forsvare Christendommen. —

En Præst burde jo dog vel være en Troende. Og en Troende! En Troende er dog vel en Forelsket; ja, den af alle Forelskede meest Forelskede, han er dog egentlig, i Henseende til Begeistring, kun som en Yngling i Sammenligning med en Troende. Tænk nu en Forelsket. Ikke sandt, han vilde da være istand til Dag ud og Dag ind, saa lang Dagen var, og Natten med, at tale om sin Forelskelse. Men troer Du det kunde falde ham ind, troer Du det vilde være ham muligt,

Altså er alle for formløst, at de alle er først i Relation af Personer, men i Relation af Mængder som en Person.

troer Du ikke, det vilde være ham som en Afstyrelighed at tale saaledes, at han af tre Grunde stræbte at bevise, at der dog var Noget i at være forelsket — omtrent som naar Præsten af tre Grunde beviser, at det at bede er gavnligt, saa altsaa det at bede er sunket saa dybt i Prisen, at der maa tre Grunde til for at hjælpe det en lille Smule til Anseelse. Eller som naar Præsten, og dette er da det Samme, kun endnu lasterligere, af tre Grunde beviser, at det at bede er en Salighed, som overgaaer al Forstand. O, usædvanlige Anticlimax, at Noget overgaaer al Forstand, bevises af tre — Grunde, der, hvis de ellers due Noget, dog vel ikke overgaae al Forstand, og lige tværtimod maae gjøre Forstanden det indlysende, at denne Salighed ingenlunde overgaaer al Forstand; thi „Grunde“ ligge jo dog vel indenfor Forstandens Omfang. Nei, for hvad der overgaaer al Forstand — og for Den, der troer paa det, betydde tre Grunde ikke mere end tre Flaster, eller tre Hjorte! — Og nu videre, troer Du det vilde falde en Forelsket ind at føre et Forsvar for sin Forelskelse, det er, at indrømme, at den ikke var ham det Absolute, ubetinget det Absolute, men at han tænkte den saadan sammen med Indvendingerne mod den, og deraf fremgik Forsvaret, det er, troer Du, han kunde eller vilde indrømme, at han ikke var forelsket, angive sig selv, at han ikke var forelsket? Og dersom man vilde foreslaae en Forelsket at tale saaledes, troer Du ikke, han vilde ansee En for gal; og dersom han, foruden at være forelsket, tillige var lidt af en Jagttager, troer Du ikke, han vilde fatte en Mistanke om, at Den, der gjorde ham dette Forslag, aldrig havde vidst, hvad Forelskelse er, eller vilde have ham til at forraade og fornegte sin Forelskelse — ved at forsvare den. — Er dette dog ikke indlysende, at Den, der virkelig er forelsket, ham kan det aldrig falde ind at ville bevise af tre Grunde, eller forsvare; thi han er Det, som er mere end alle Grunde og ethvert Forsvar: han er forelsket. Og Den, som gjer det, han er ikke forelsket; han udgiver sig blot for at være det, og uheldigvis — eller heldigvis — saa dumt, at han blot angiver sig selv, ikke at være det.

70

*Sygdommen til Døden. En Christelig psychologisk Udvikling
til Opbyggelse og Opvækkelse. Af Anti-Climacus.
Udgivet af S. Kierkegaard.*

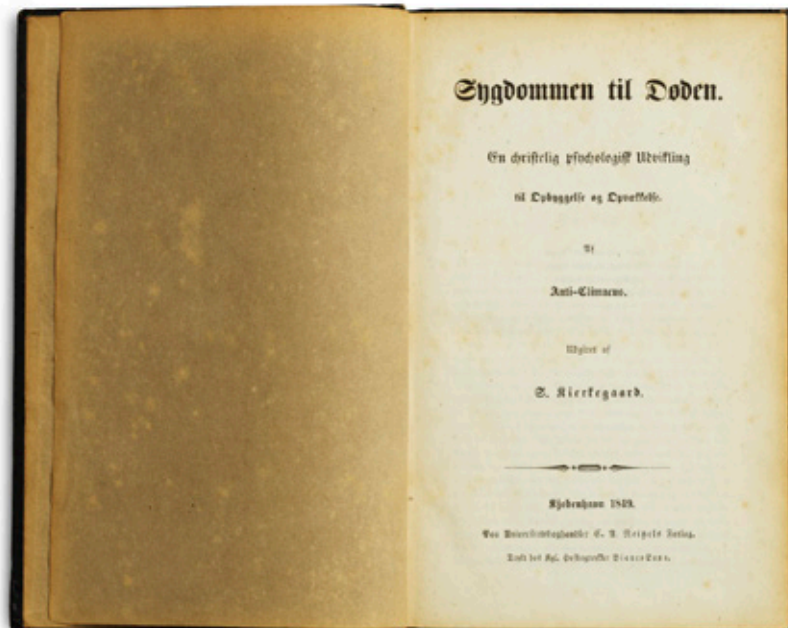
Kjøbenhavn, Reitzel, 1849.

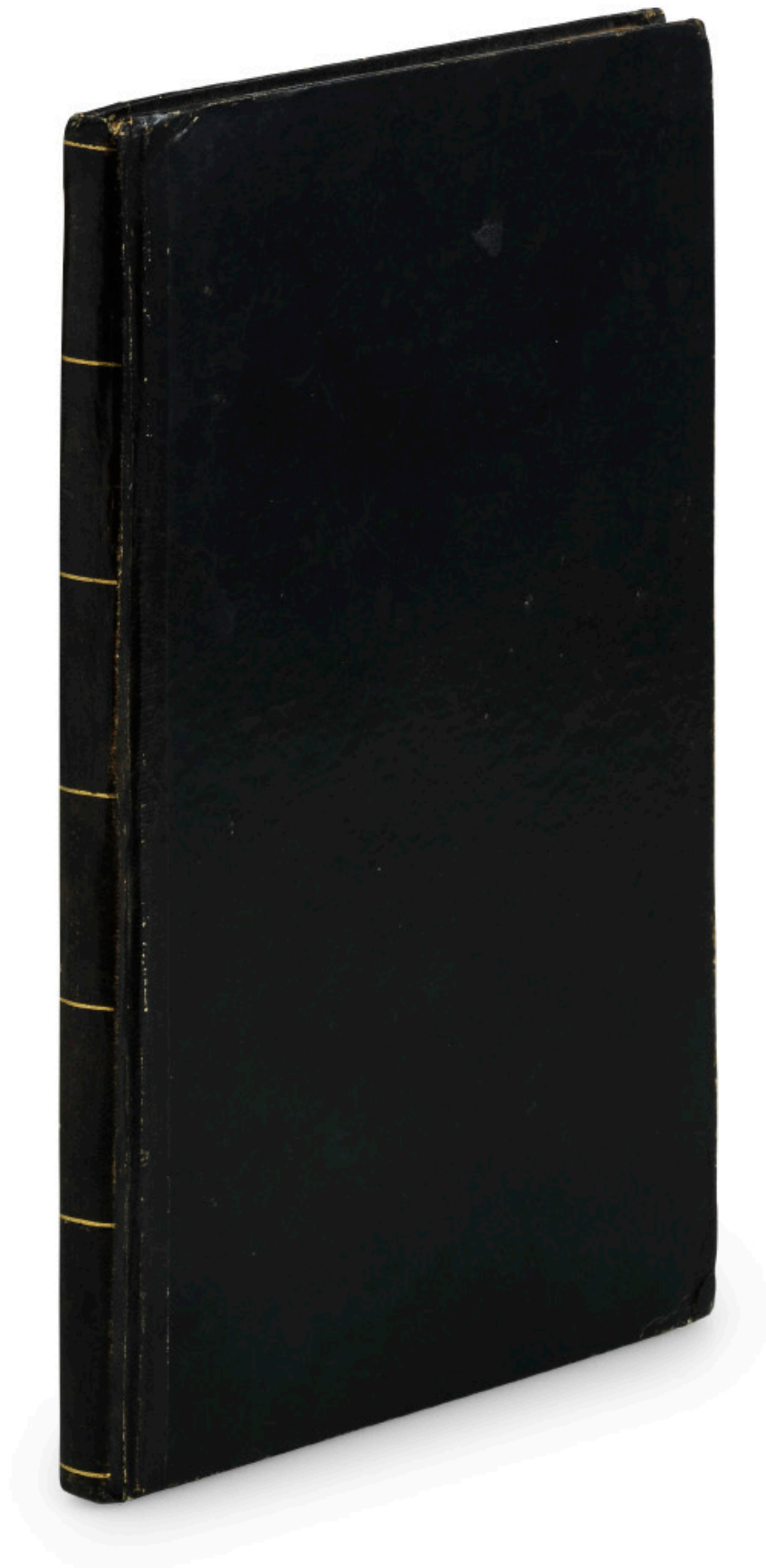
8vo. (8), 136 pp. Original gift-binding of the black glitted paper and printed on fine paper. Neatly rebacked in a slightly more brownish black tone, recreating the gilt lines of the original spine. Edges slightly bumped and light signs of wear overall. Light scattered brownspotting.

With the ownership signature of N. Chr. M. Bredsdorff to front free end-paper.

Excellent copy in the original gift-binding, presumably being one of the five copies that Kierkegaard had in his possession when he died.

This is with all likelihood one of the copies Kierkegaard had bound to give away, but then never did, meaning that it was to be found in the auction of his books after he died. Only one buyer of any of the five copies he had in his collection was registered, the other four are registered as having paid cash and are not registered by name. This is presumably one of those four copies, possibly bought by Bredsdorff, who was out of a family of priests and himself became a theologian.





71

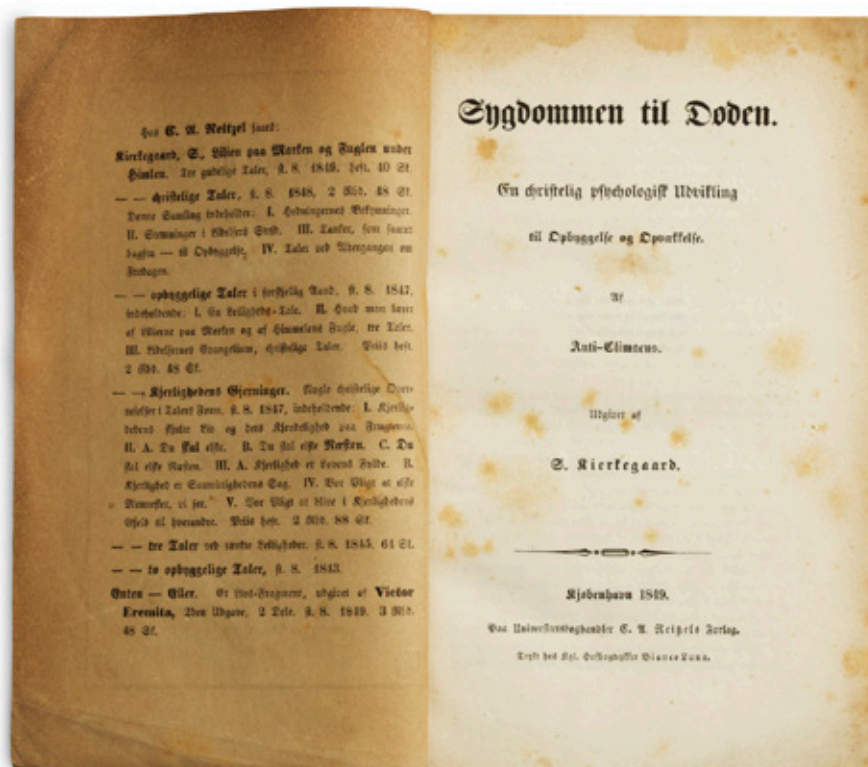
*Sygdommen til Døden. En Christelig psykologisk Udvikling
til Opbyggelse og Opvækkelse. Af Anti-Climacus.
Udgivet af S. Kierkegaard.*

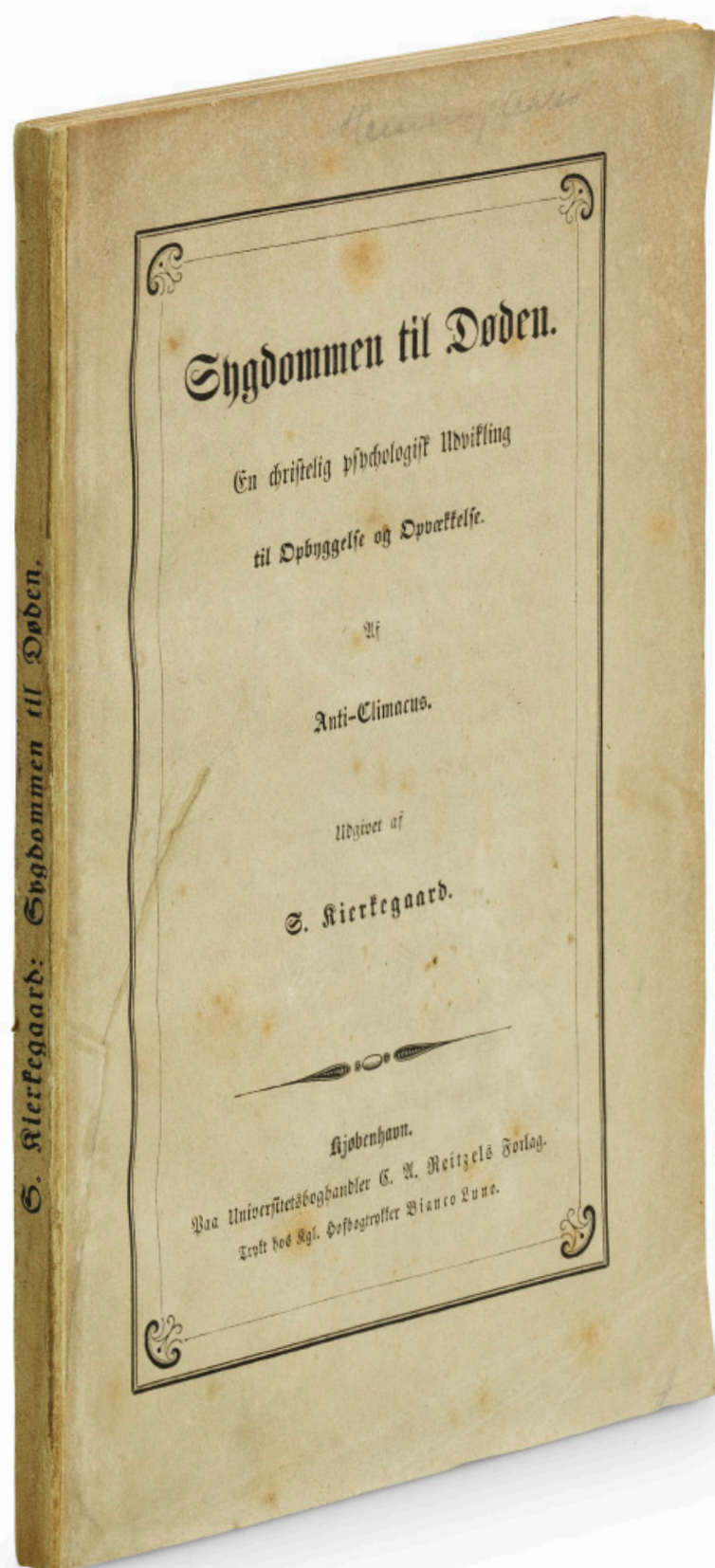
Kjøbenhavn, Reitzel, 1849.

8vo. (8), 136 pp. Uncut in the original printed wrappers. The front wrapper with the text of the title-page (all except the year) repeated inside a double-line border, inside which a line-border with ornamental corner-pieces. Back-wrapper with the year inside the same frame. Excellently rebacked and with a closed tear to the front wrapper. Wrappers with light brownspotting. Some brownspotting, mostly to first and last leaves.

With the ownership signature of Henning Kehler to front free end-paper.

A magnificent copy of the first edition in the extremely rare original wrappers with a very interesting provenance.





XXVI

"Ypperstepræsten" – "Tolderen" – "Synderinden" /
 "The High Priest" – "The Publican" –
 "The Woman, who was a Sinner"

Himmelstrup 120

THIS IMPORTANT publication is an essential part of Kierkegaard's upbuilding production, written and published under his own name. It consists of three discourses at the communion on Fridays and is the upbuilding religious companion to *Sickness Unto Death* that was published pseudonymously earlier in the year, thus continuing the practice that Kierkegaard began with *Either-Or* (and otherwise ended with *Concluding Unscientific Postscript*), that each pseudonymous work would be accompanied by an upbuilding publication. As Kierkegaard states in his journal from October 1849 after having written that his "three discourses" (i.e. "The High Priest", "The Publican" and "The sinner") "are now delivered to the printer

- 1) I must find a point of rest, but I cannot rest on a pseudonym; and these [discourses] correspond to Anti-Climacus; and the position of *Discourses for the Communion on Fridays* is once and for all designated as the point of the rest for my works.
- 2) Since at present people are focusing on my pseudonym (Climacus), it is important that there be emphasis in the direction of edification. Once again, how loving it is of Governance that what I need and am to use always lies ready.
- 3) "The Preface["] calls to mind the *Two Edif. Discourses* of 1843; it is important to me to

emphasize that I began as a religious author right at the outset; it is important for the repetition." (NB 13: 79).

In fact, the reference back to Kierkegaard's debut as an upbuilding author, in *Two Upbuilding Discourses* from 1843, plays a dominant role in the present work. The preface here not merely alludes to the preface of the first upbuilding publication, it even largely quotes from it. Kierkegaard clearly perceived the present publication as beginning the second cycle of *Upbuilding Discourses* (see NB 12:133).

It is also worth noting that the present collection of discourses plays an important role in Kierkegaard's continued thoughts about Regine and the relationship that he broke off. Even the dating of the preface haunted him in this regard. We know from his notebooks that first, he dated it "d. 10 Sept. 49", but then he altered it to the 8th, then "start of", and finally "Beginning of September 1849". These dates all recall defining biographical incidences. It is on September 8 (1841) that Kierkegaard sought out Regine on the street, walked home with her and rushed to the Finance department to ask her father for her hand in marriage. And it was on September 10 (also 1841) that he got acceptance from both Regine and her father, so that the engagement was finalized. As we know, the engagement ended, when the

tormented Kierkegaard broke it off a year later (October 12, 1842).

The following years, up until the publication of *"The High Priest"...*, Kierkegaard considered reconciliation on numerous occasions. Thus, in November 1849, he writes in his journal: "Had it been possible, the reconciliation with "her" would have happened simultaneously with the three discourses (i.e. *"The High Priest"*, *"The Publican"* – *"The Woman, who was a Sinner"*), which in the preface – for the sake of repetition of the entire authorship – contains the repetition of the preface to the two upbuilding discourses 1843, the work I know for certain that she read back then." (NB 14:44). As we know, this reconciliation never took place, accounting for the two dates of engagement being erased.

Kierkegaard's upbuilding discourses were of immense importance to him, though to his great disappointment, they were partly neglected by his contemporaries in favour of his more known philosophical works. Whereas his philosophical works were meant to insinuate themselves into the minds of men, his upbuilding discourses, which accompanied the pseudonymous works, formed a contrast to them by being direct and religious. They were meant to offer comfort to the reader, to be exactly that which they were entitled – upbuilding.

The three Communion-speeches in the present collection are theologically centered around the

meaning of substitution, the dialectic of self-delusion, and the transformation of the subject by conversion.

Reminding us that any kind of suffering that we can face, was already faced by Christ, Kierkegaard, in the first of the discourses uses a passage from the *Epistle to the Hebrews* 4.15, to explain how Christ too was tempted, how he relates to human suffering, and how he as the sufferer of all sufferers is qualified to console us.

The second discourse, *The Publican*, is based on the Scripture passage in Luke 18.13, where Jesus compares two kinds of attitude a person can have toward one's own sin. In analyzing the relationship of the publican and the Pharisee to God, Kierkegaard uses the passage to address the reader and directly remind us of a theme that runs like a red thread through his religious writings: the necessity of being alone before God.

In *The Woman, who was a Sinner*, taken from Luke 7.47 (which Kierkegaard would later use for *An Upbuilding Discourse* (1850)), the third discourse in the publication, Kierkegaard discusses how to find solace and forgiveness, once again hovering about the theme of the self before God. It is in many ways one of Kierkegaard's most moving pieces.

Kierkegaard had two copies of the work in his possession when he died.

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"Ypperstepræsten" – "Tolderen" – "Synderinden", tre Taler ved Altergangen om Fredagen. Af S. Kierkegaard.

Kjøbenhavn, Reitzel, 1849.

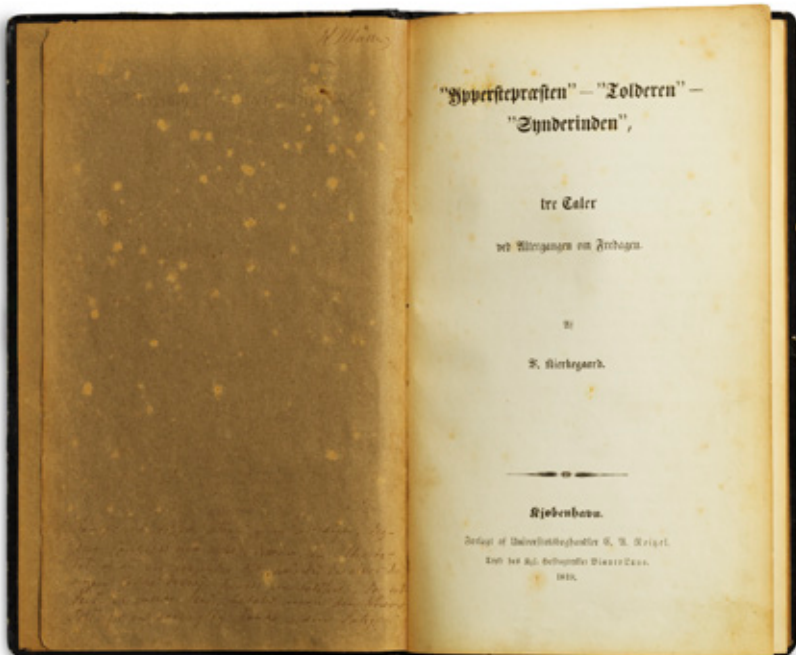
8vo. 42 pp. Original gift-binding of the black glitted paper, all edges gilt, and printed on fine paper. Neatly rebacked with single gilt lines (old re-backing, so some of the gilding worn off) and some overall wear and scratches to boards. Inner hinges re-enforced. First leaves with a bit of brownspotting. Endpapers spotted as always.

Old owner's name (R. Müller) to top of verso of front free end-paper and a 6-line faded inscription in the same hand to lower part.

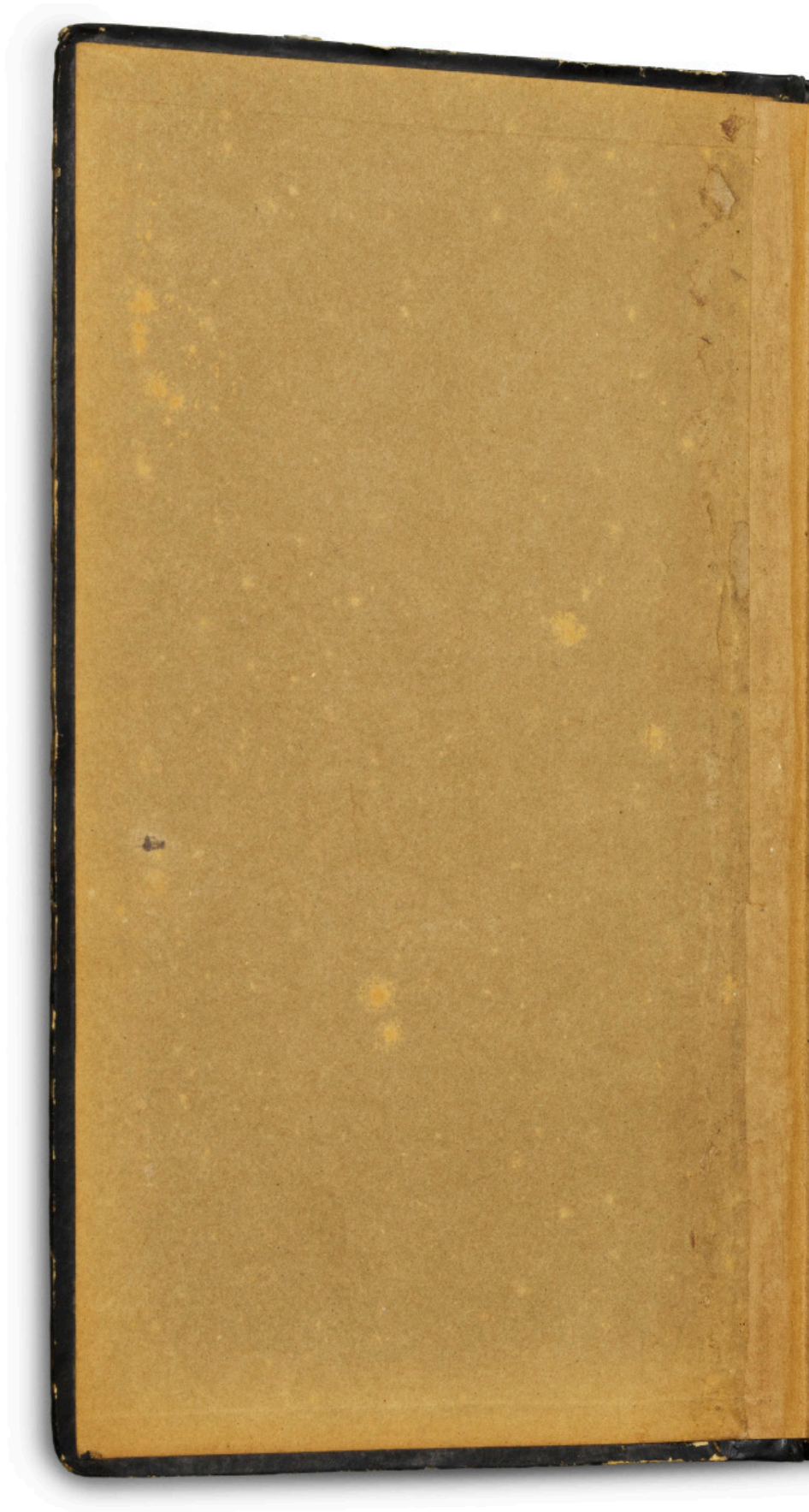
Presentation-copy from Kierkegaard to Mynster.

Inscribed to front free end-paper: "Til / Hans Excellence / Høiærværdige Hr Biskop Dr. Mynster. / St. af D., DM: m: m. / i dyb Ærefrygt / fra / Forf." (i.e. For / His Excellency / highly honourable Mr Bishop Dr. Mynster / St. af D. (i.e. Storkorsridder af Dannebrog – an honourable title), DM. (i.e. Dannebrogsmænd – another honourable title) etc. / in deep veneration / from / the auth.).

As we know (see Preface and about Mynster under Index of personal names), Mynster played an enormous role in Kierkegaard's life and religion. Few other people had the kind of impact upon him that Mynster did, placing this presentation-copy among the most significant of them.







li

Jens Egelund

Jordens - for Høst. St. Mikkel.

St. a. d. 3. d. m. m. m.

i d. d. d. d. d.

f

Prof.

73

*"Ypperstepræsten" – "Tolderen" – "Synderinden",
tre Taler ved Altergangen om Fredagen. Af S. Kierkegaard.*

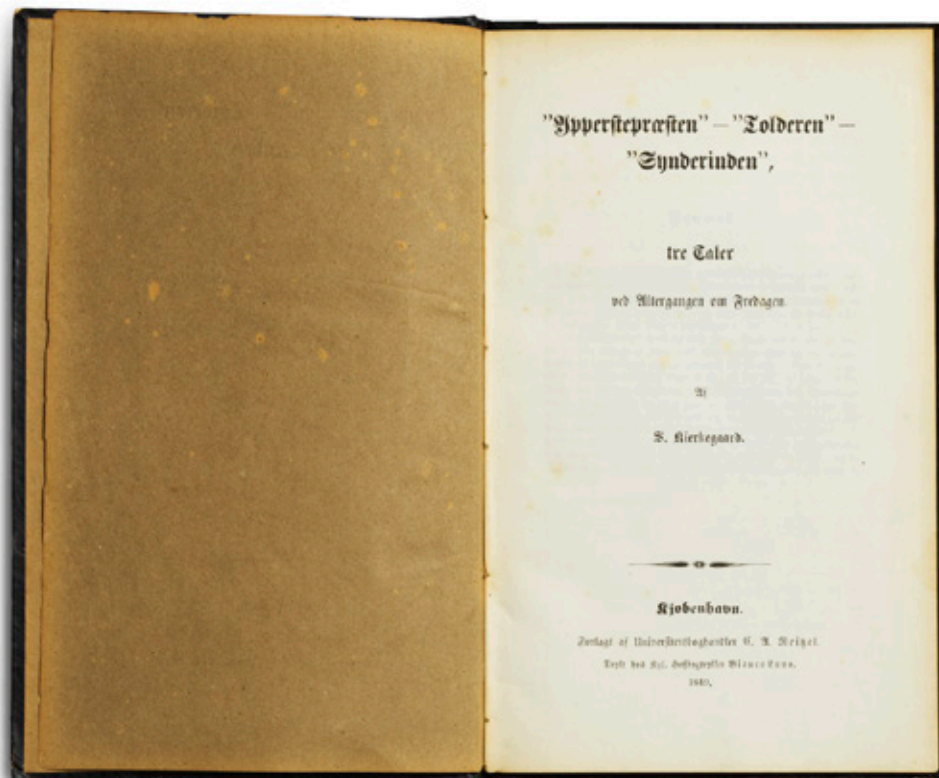
Kjøbenhavn, Reitzel, 1849.

8vo. 42 pp. Original gift-binding of the black glitted paper, all edges gilt, and printed on fine paper. Neatly rebacked preserving part of the original spine and recreating the single gilt lines of the original. Worn along edges and a bit of overall wear. Inner front hinge a little split, so cords are showing, but still tight and fine. Very light brownspotting to first and last leaves. End-papers spotted as always.

With the book-plate of Karl Madsen to inside of front board.

Presentation-copy from Kierkegaard to Heiberg.

Inscribed to front free end-paper: Til / Hr Prof. Heiberg / R af D. / Med Ærbødighed / fra / Forf." (i.e. For / Mr. Prof. Heiberg / R of D (i.e. Ridder (Knight) of Dannebrog) / With Reverence / from the Auth).







Ei

fr. J. H. H. H.
Ryd.

W. C. C. C.
F. F.

74

"Ypperstepræsten" – "Tolderen" – "Synderinden", tre Taler ved Altergangen om Fredagen. Af S. Kierkegaard.

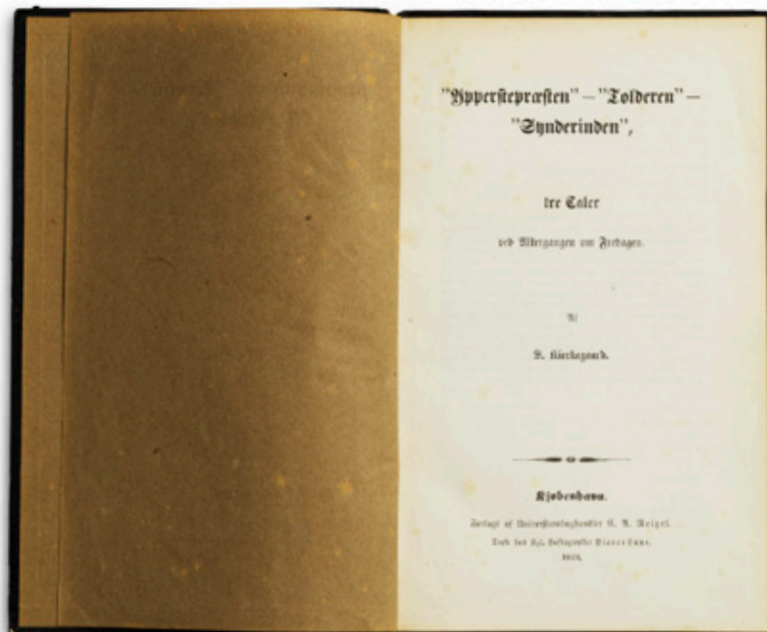
Kjøbenhavn, Reitzel, 1849.

8vo. 42 pp. Original gift-binding of the black glitted paper with single gilt lines to spine, all edges gilt, and printed on fine paper. Front hinge weak and upper capital worn. Light overall wear. Remains of glue from removed book-plate to inside of front board. Very light brownspotting to first and last leaves. End-papers spotted as always.

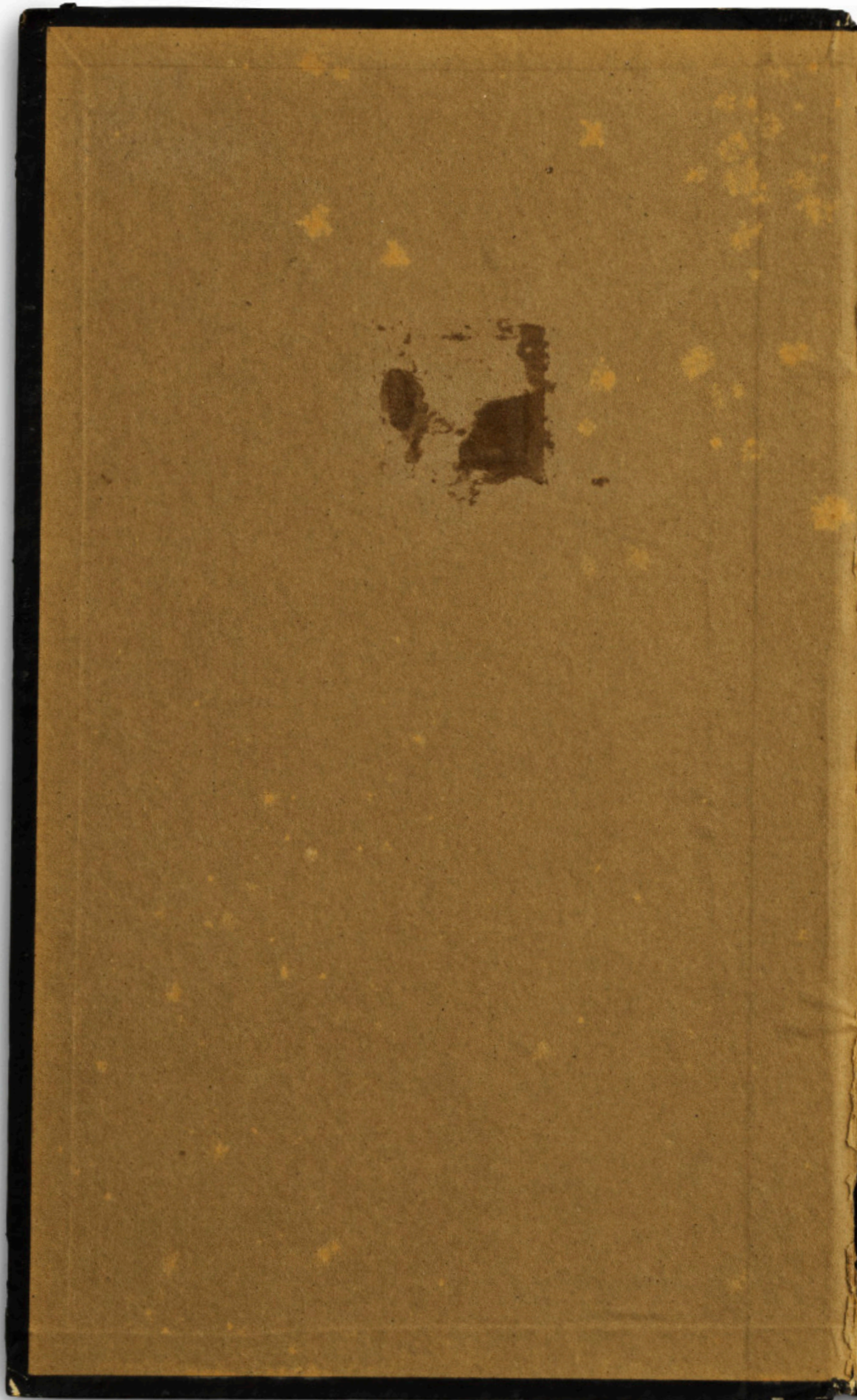
Presentation-copy from Kierkegaard to the great Danish professor of philosophy Sibbern, who at the time was considered the most important philosopher in the country, and whose philosophy lectures Kierkegaard followed as a student.

Inscribed to front free end-paper: Til / Høivelbaarne / Hr Etatsraad Sibbern / R af D, DM. / Venskabeligst / fra / Forf." (i.e. For honourable / Mr. Etatsraad Sibbern / R of D (i.e. Ridder (Knight) of Dannebrog), DM. (i.e. Dannebrogsmænd – another honourable title) / with much Friendship / from / the Auth.).

For more on Sibbern, who was very significant also in connection with Kierkegaard, please see the Index of Personal Names.







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~~Gaunth~~

to Adolm. Sibben
Raf. S. All.

W. H. H. H.

P. S.

75

"Ypperstepræsten" — "Tolderen" — "Synderinden", tre Taler ved Altergangen om Fredagen. Af S. Kierkegaard.

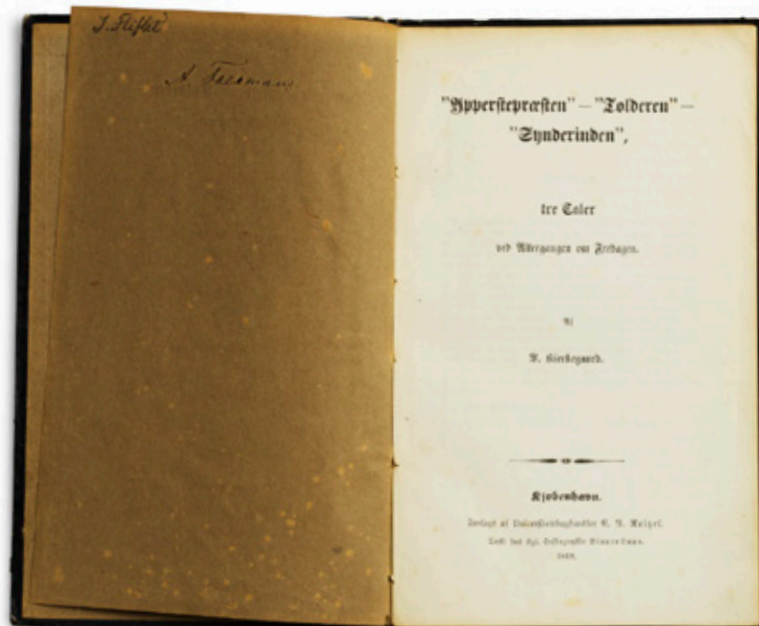
Kjøbenhavn, Reitzel, 1849.

8vo. 42 pp. Original gift-binding of the black glitted paper, all edges gilt, and printed on fine paper. Neatly rebacked preserving part of the original spine and recreating the single gilt lines of the original. A bit of overall wear. Front hinge a little weak. Very light brownspotting to first leaves. Markings after removal of a book-plate to inside of front board. Paper-remains from the back free end-paper on verso of the last text-leaf. End-papers spotted as always.

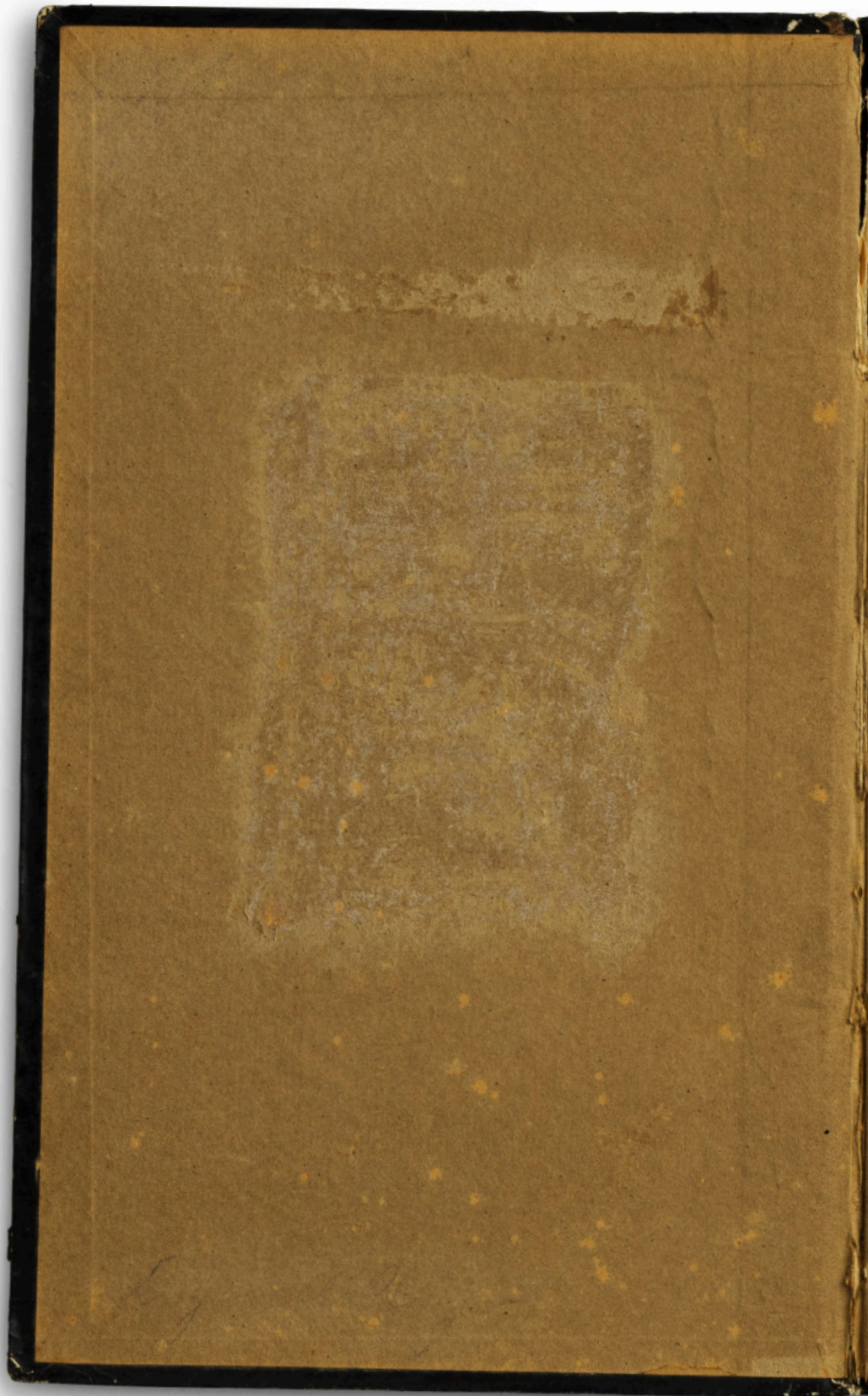
With two ownership-signatures to verso of front free end-paper: J. Fliflet and A. Falkman and a pencil note about Petersen's thank you-note to Kierkegaard to inside of back board.

Presentation-copy from Kierkegaard to the eminent philologist and philosopher F.C. Petersen, who was one of the official opponents on Kierkegaard's dissertation.

Inscribed to front free end-paper: Til / Høivelbaarne / Hr. Etatsraad Petersen / R af D. / med Ærbødighed / venskabeligst / fra Forf." (i.e. For honourable / Mr. Etatsraad Petersen / R of D (i.e. Ridder (Knight) of Dannebrog) / with reverence / much Friendship / from / the Auth.).







Eii

for publication

for Christian Papp-
Rapp.

new edition
negotiable

f. J. J.

76

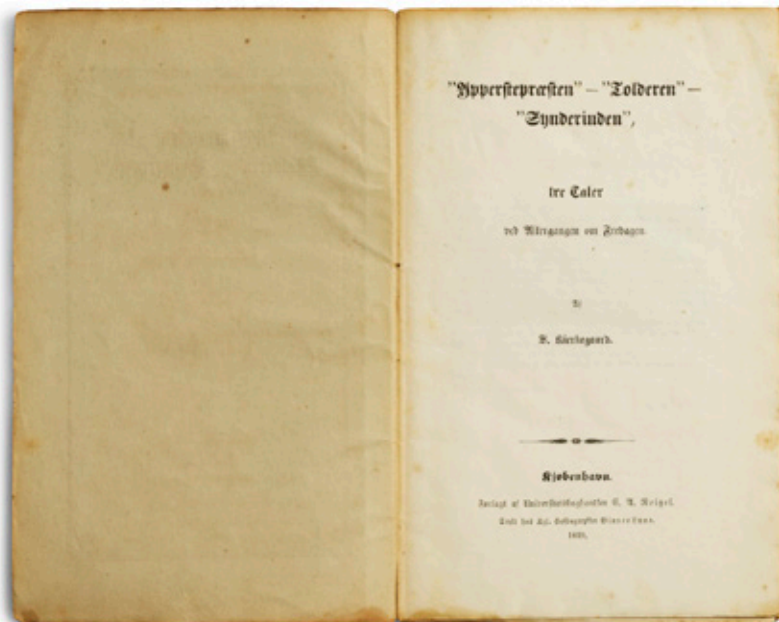
"Ypperstepræsten" – "Tolderen" – "Synderinden", tre Taler ved Altergangen om Fredagen. Af S. Kierkegaard.

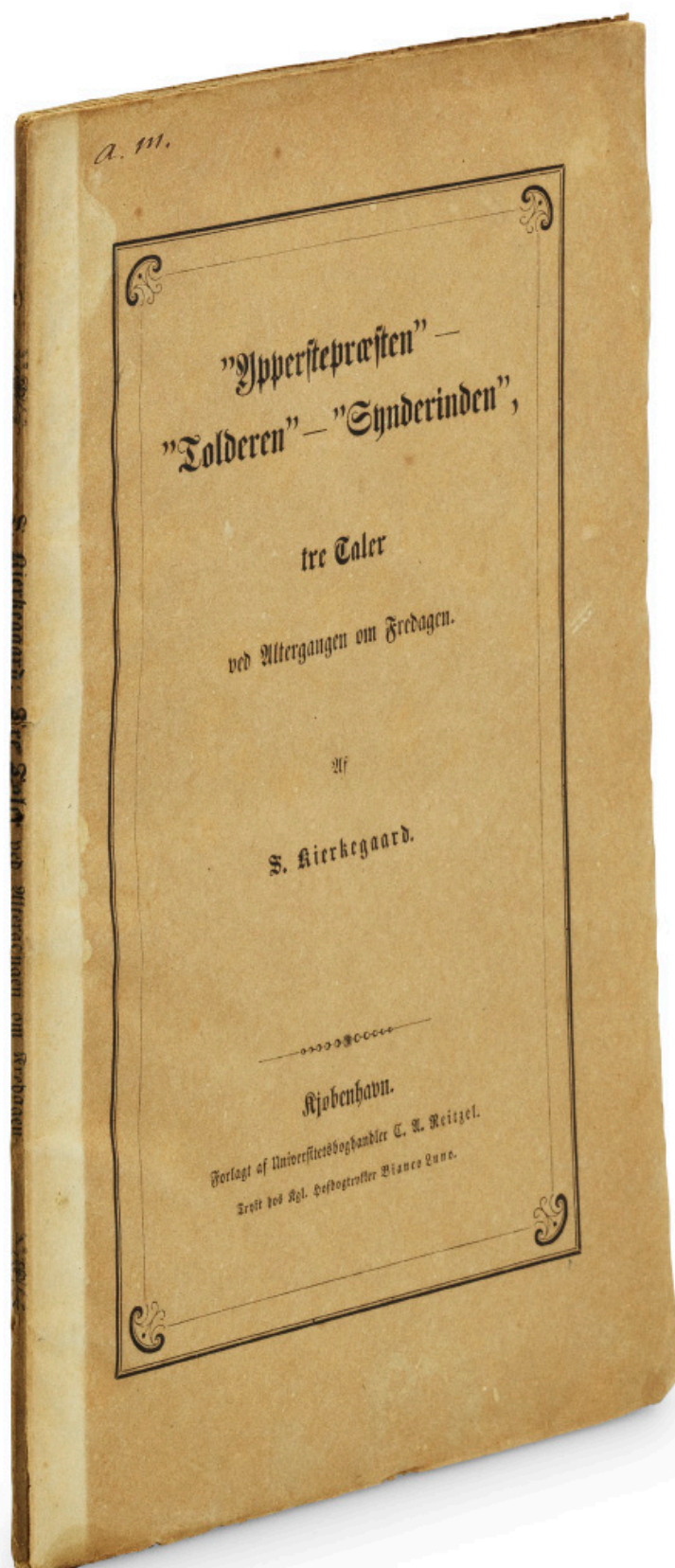
Kjøbenhavn, Reitzel, 1849.

8vo. 42 pp. Uncut in the original printed wrappers. The front wrapper with the text of the title-page (all except the year) repeated inside a double-line border, inside which a line-border with ornamental corner-pieces. Back-wrapper with the year inside the same frame. The printed spine, preserved in its entirety and also completely unrestored, with Gothic lettering and small printed ornamentations. A vertical strip of ca 1 cm towards the spine on both front and back wrapper faded, but only here. The spine is also not faded. A brown discolouration to lower blank margin throughout. Otherwise just light occasional brownspotting. "a. m." in contemporary hand to front wrapper.

Housed in beautiful marbled paper box with a grey morocco spine with gilt Gothic lettering and small gilt ornamentations. Gilt super ex libris to front. Signed in Gilt lettering to inside of spine: Anker Kysters Eftf. and gilt by Hagel Olsen.

A truly magnificent copy of the first edition in the extremely rare original wrappers, completely unrestored and with the original printed spine also preserved in its entirety, which we have never seen before.





XXVII

Indøvelse i Christendom /
Training in Christianity

Himmelstrup 121

BY KIERKEGAARD HIMSELF described as his “most perfect and truest” work and by Mynster considered “a profane game with the holy”, *Training in Christianity* is one of the most important and most controversial of all of Kierkegaard’s works. As Kirmsse says, “[i]t marks the beginning of a relentless and single-minded campaign against “Christendom” “, heralding his feud with the established Church and the Danish priesthood. In many ways, *Training in Christianity* is considered one of the most quintessential Kierkegaardian works, having at the centre of attention the question of how to become a Christian in Christendom, leading ultimately to a fierce attack on the Danish church.

It is in this work that Kierkegaard fully exposes his conception of the religious individual and fully describes the personal suffering that comes with being a Christian. Christ is considered the rolemodel, and true Christendom consists in following him. Thus, the Christian will also suffer for his faith, though no man shall become a martyr for the truth. Kierkegaard thus also distinguishes sharply between the established, triumphant church and the true, struggling one, which comes to constitute the essence of his attack on the established Danish Church.

The work is published under the same pseudonym as *Sickness Unto Death*, Anti-Climacus, and also here, the pseudonym is not meant to deceive or to qualify the work aesthetically. On the contrary,

this work evokes an idealized Christianity, and Kierkegaard did not wish to convey that he was himself such an ideal Christian.

“Anti-Climacus is also the author of *The Sickness Unto Death*. He might be considered the author of Kierkegaard’s greatest religious works, just as Johannes Climacus is the author of the great pseudonymous (esthetic) works. H. Hong remarks, “The prefix (Anti-) does not mean ‘against.’ An old form of ‘ante’ (before), as in anticipate, the prefix denotes a relation of rank, as in ‘before me’ in the First Commandment”. In his journals Kierkegaard said, “Climacus is lower, denies he is a Christian. Anti-Climacus is higher, a Christian on an extraordinarily high level”. Kierkegaard used Anti-Climacus to write from the vantage point of a perfect Christian because he himself could not claim to be one. It should also be added that Kierkegaard decided to remove this pseudonym at the last moment, by hurrying to the printer, but was too late.” (Dr. Anthony Storm, Commentary on Kierkegaard).

Along with being his “most perfect and truest” work, Kierkegaard also thought it to be, together with *The Sickness Unto Death*, his most important. Concluding that Christendom had departed so far from the Christianity of The New Testament, Kierkegaard, with *Training in Christianity*, seeks to reintroduce Christianity into Christendom. The work’s perfection lies in its combination of preaching and polemics.

Bishop Mynster, who was then the face of the Danish Church, was outraged when he read the book and called it «a profane game with the holy». As will be read in the elaborate piece about Mynster in the Biography section, he and Kierkegaard had always been closely intertwined. In many ways, Kierkegaard considered him almost family, but for the outraged Kierkegaard, Mynster also typified the complacent and established «official» Christianity. Few people were as important to Kierkegaard as Mynster, and no-one else suffered as severely from his attack on the established Christianity in Denmark. The two theological giants never reconciled.

For Kierkegaard, the radical commandments of Christianity and what it demands from the individual are absolutely essential, and with *Training in Christianity*, he begins his crusade against the kind of tame Christianity in which the priests tell the congregation what they want to hear.

"Of the many works he wrote during 1848, his "richest and most fruitful year," Kierkegaard specified *Practice in Christianity* as «the most perfect

and truest thing.» In his reflections on such topics as Christ's invitation to the burdened, the imitatio Christi, the possibility of offense, and the exalted Christ, he takes as his theme the requirement of Christian ideality in the context of divine grace. Addressing clergy and laity alike, Kierkegaard asserts the need for institutional and personal admission of the accommodation of Christianity to the culture and to the individual misuse of grace. As a corrective defense, the book is an attempt to find, ideally, a basis for the established order, which would involve the order's ability to acknowledge the Christian requirement, confess its own distance from it, and resort to grace for support in its continued existence. At the same time the book can be read as the beginning of Kierkegaard's attack on Christendom. Because of the high ideality of the contents and in order to prevent the misunderstanding that he himself represented that ideality, Kierkegaard writes under a new pseudonym, Anti-Climacus." (Hong-edition).

Kierkegaard had two copies of *Training in Christianity* in his collection, when he died.

77

*Indøvelse i Christendom. Af Anti-Climacus. Nr. I. II. III.
Udgivet af S. Kierkegaard..*

Kjøbenhavn, Reitzel, 1850.

8vo. (4), 277 pp. Original gift-binding of the black glitted paper, all edges gilt, and printed on fine paper. Rebacked preserving most of the original spine with the single gilt lines and Gothic gilt lettering. Corners restored. Boards with a bit of wear and scratching. Inner hinges reinforced. Internally very fresh and clean, apart from the end-papers that are more spotted than usual.

Old ownership signature to top of front free end-paper (Kristen Høy) dated "10/12 84" and a neat pencil annotation to inside of front board noting that the book was bought at the auction in Grundtvigs Hus on 11/12 1917.

The only known presentation-copy from Kierkegaard to the great philosopher, Kierkegaard's close friend, his defender in the Church Feud, and posthumous publisher of his Church Feud Articles, Rasmus Nielsen.

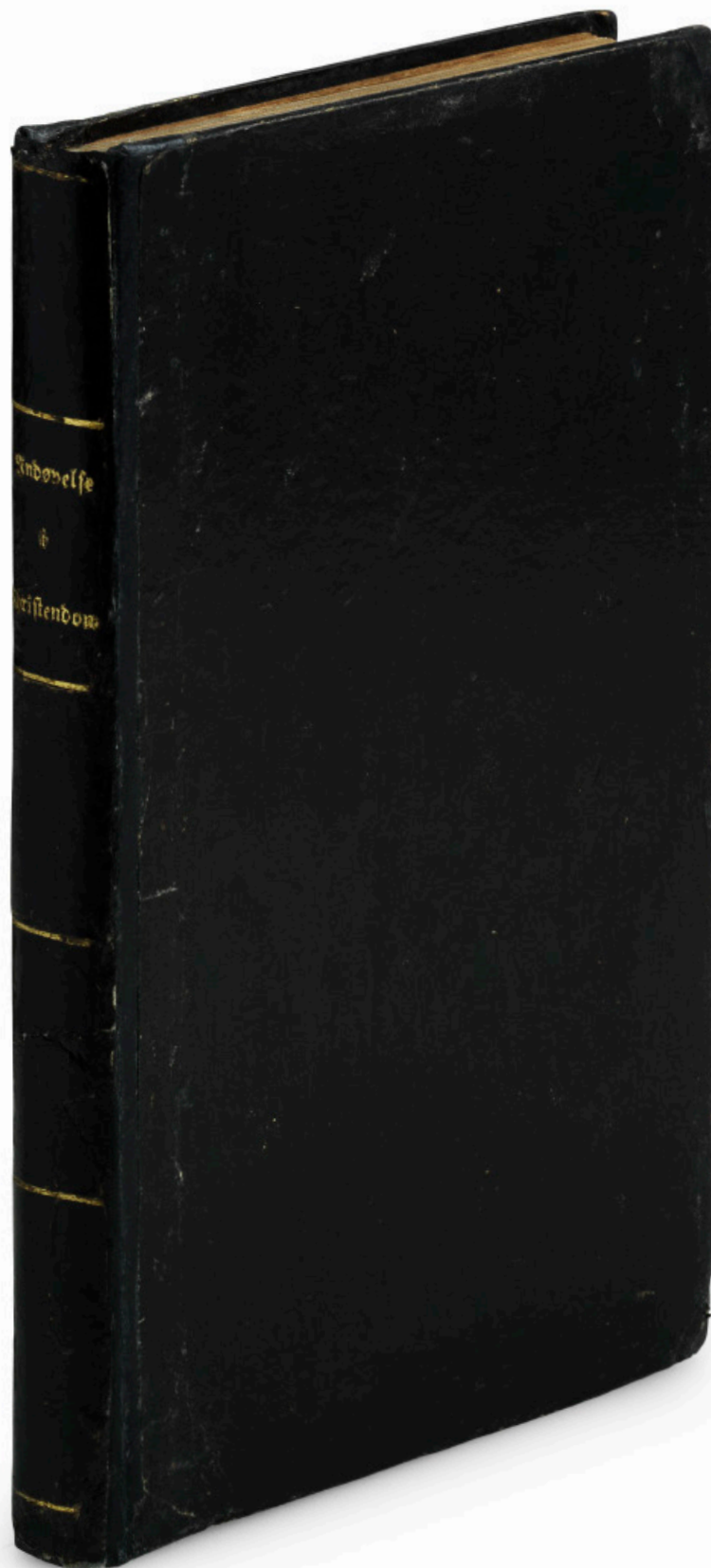
Boldly inscribed, in loose handwriting, to front free end-paper: "Til / Hr Prof R. Nielsen / R af D / Venskabeligst / fra / Udgiveren" (i.e. For / Mr. Prof R. Nielsen / R of D (i.e. Ridder (Knight) of Dannebrog) / With much Friendship / from / the publisher".

Kierkegaard's relationship to Rasmus Nielsen was both intimate and complicated. Although Nielsen defended him during his attacks on the Danish Church, Kierkegaard was not happy with the way he did it, and their relationship soured. He played an enormous role in Kierkegaard's life and thought, for good and bad.

Although he will have probably received more, only three copies of works by Kierkegaard inscribed to Nielsen have been located and known to still exist.

"The presentation-inscription, which is written in a large and fleeting hand in a gilt-copy printed on vellum-paper, is unique and indirectly informative. It is unique in being the only publicly known presentation-copy from Kierkegaard to R. Nielsen... Indirectly informative because it gives a hint to the for Kierkegaard so painful "break-up" between them in 1850." (Cappelørn: Fire »nye« Kierkegaard-dedikationer – NB at the time of the publication, only one presentation-copy for Rasmus Nielsen was known).

Please see the Index of Personal Names for more information on the highly interesting relationship between Rasmus Nielsen and Kierkegaard.

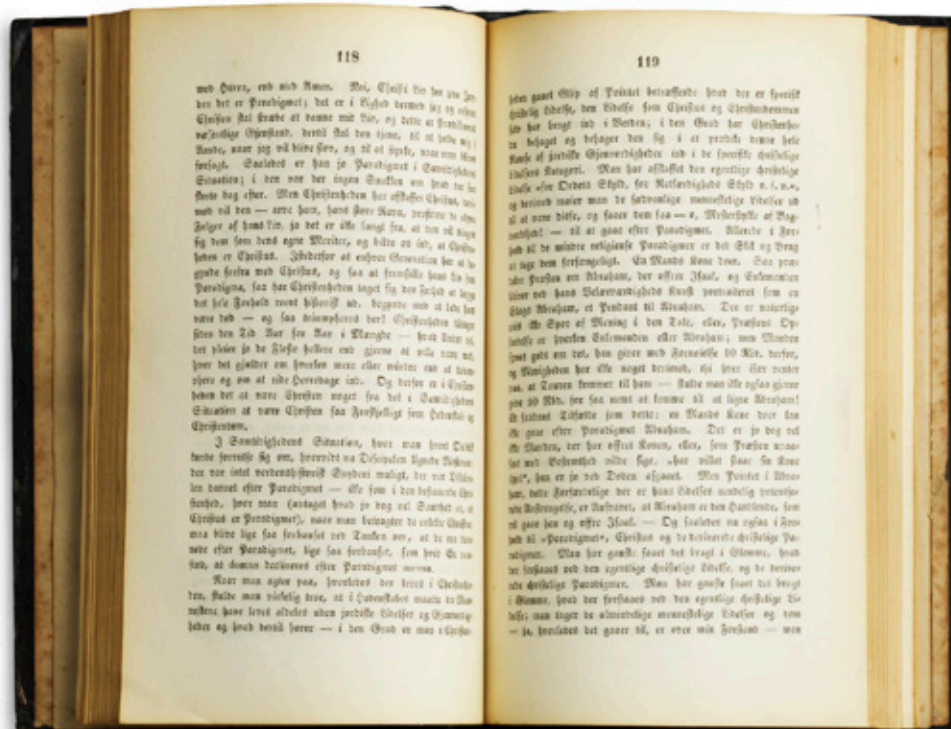
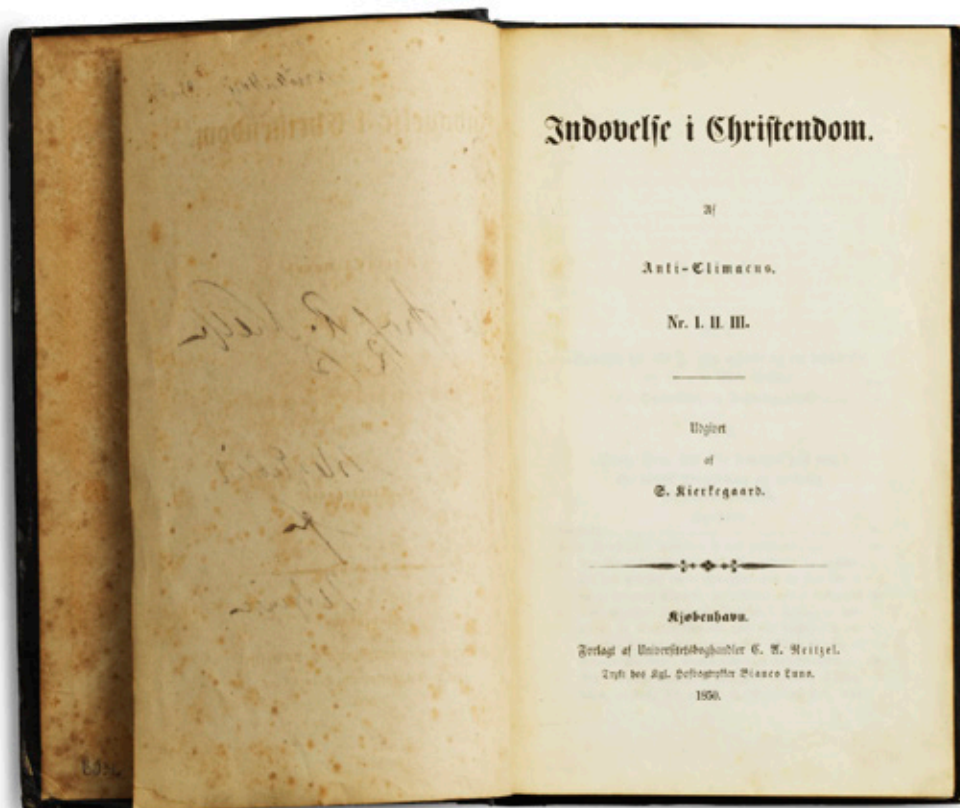


Aristen May 19/2 84.

Ed.

To Prof. R. Næbe
Kas

Meget højt
for
Wegener



78

*Indøvelse i Christendom. Af Anti-Climacus. Nr. I. II. III.
Udgivet af S. Kierkegaard.*

Kjøbenhavn, Reitzel, 1850.

8vo. (4), 277 pp. Completely uncut in the original blue cardboard binding. Magnificently preserved with the spine almost completely intact, including the original printed paper title-label. Tiny loss of paper to the capitals and a little loss to the lower front hinge. A small crack to lower back hinge, but binding remarkably firm and tight. Very neat re-enforcements to inner hinges, otherwise unrestored. Light occasional brownspotting. Pencil-annotation to inside of front board. A four-line annotation (about Dean Gude and a sermon he gave in April 1885) to foot of p. 98.

With the ownership signature of H.P. Kierkegaard, also dated in his hand "d. 26de September 1850".

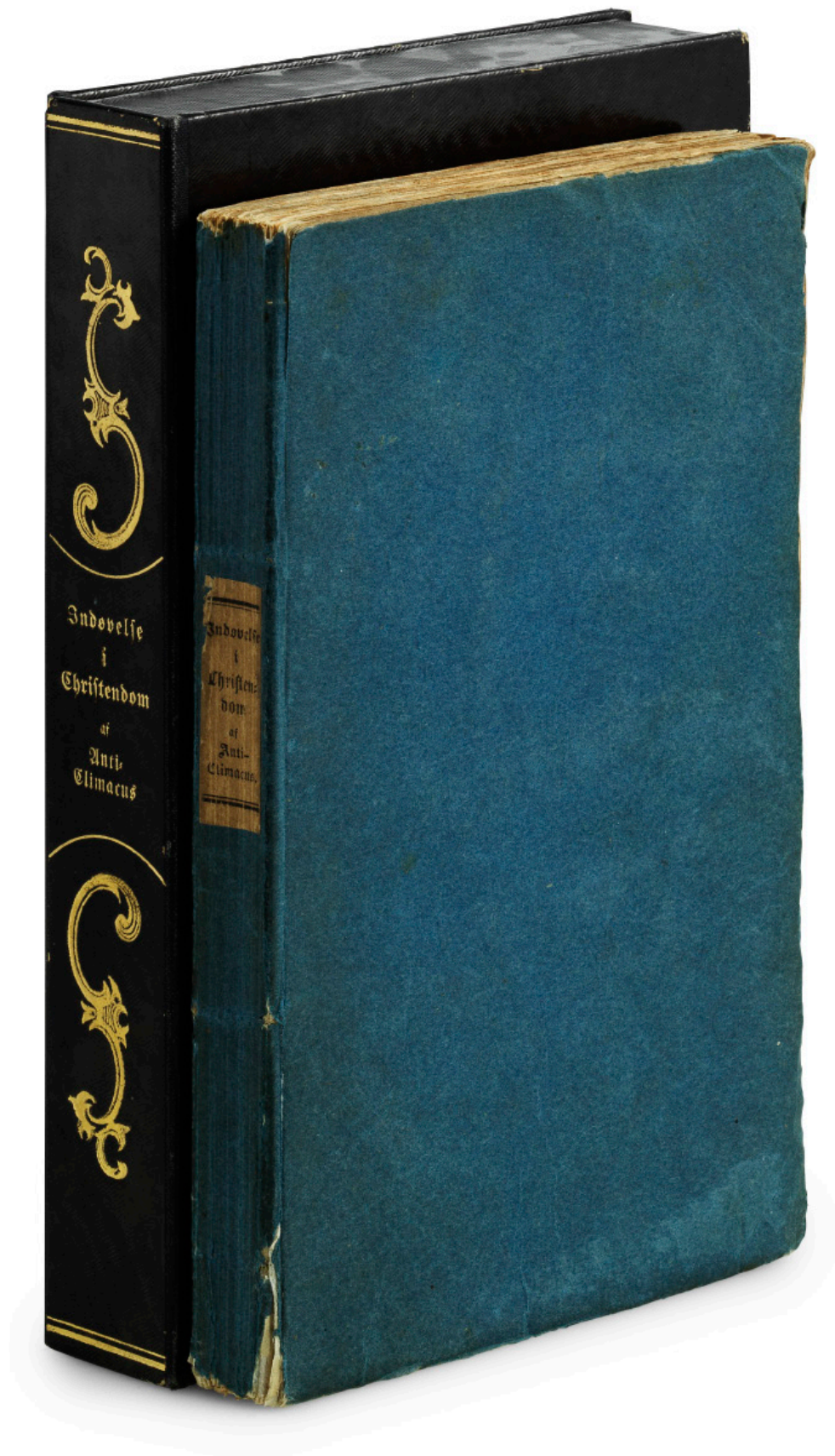
Housed in a beautiful black glitted box with elaborate gilding and Gothic gilt lettering to spine (Harry Larsen). A bit of wear to extremities.

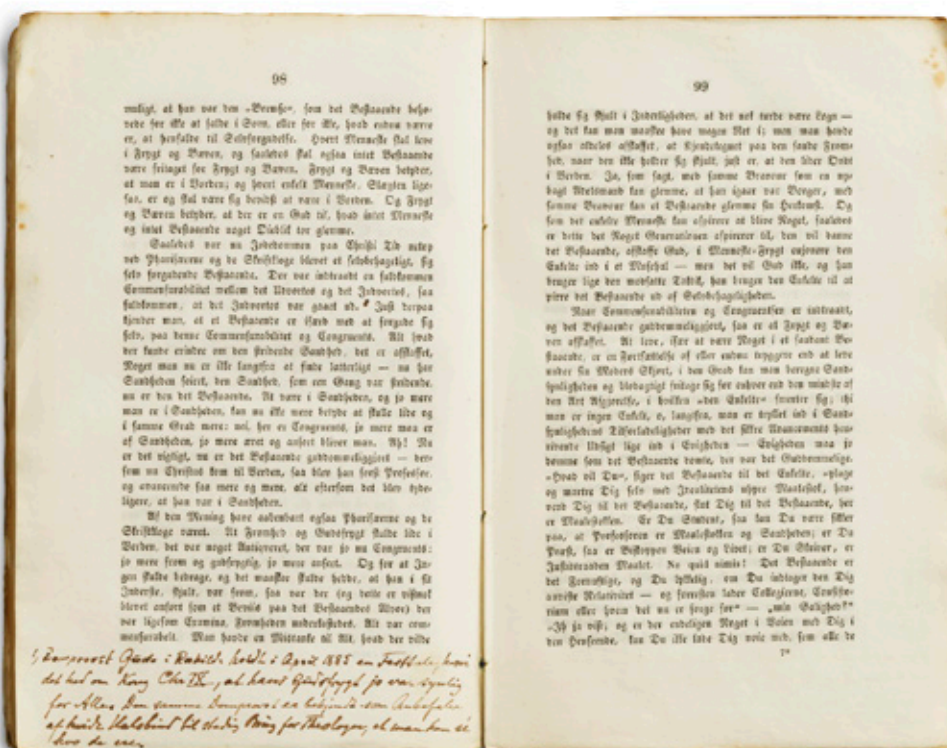
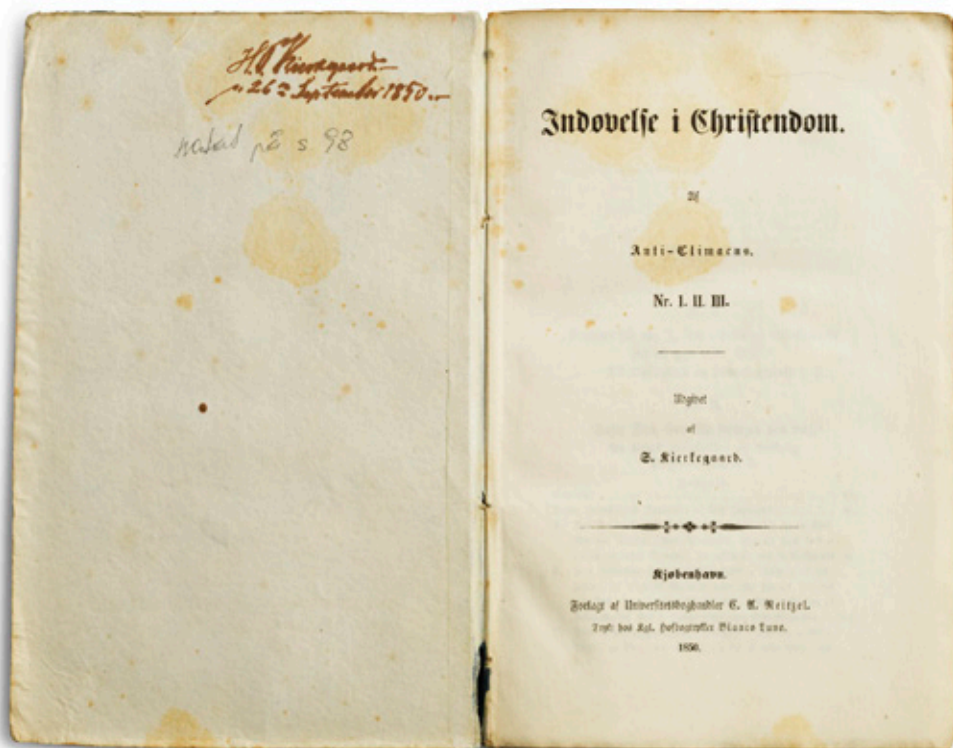
A splendid copy of the first edition in original condition – in the original binding with the exceedingly rare original printed title-label preserved – which has belonged to Kierkegaard's disabled cousin, who was a great source of inspiration to him.

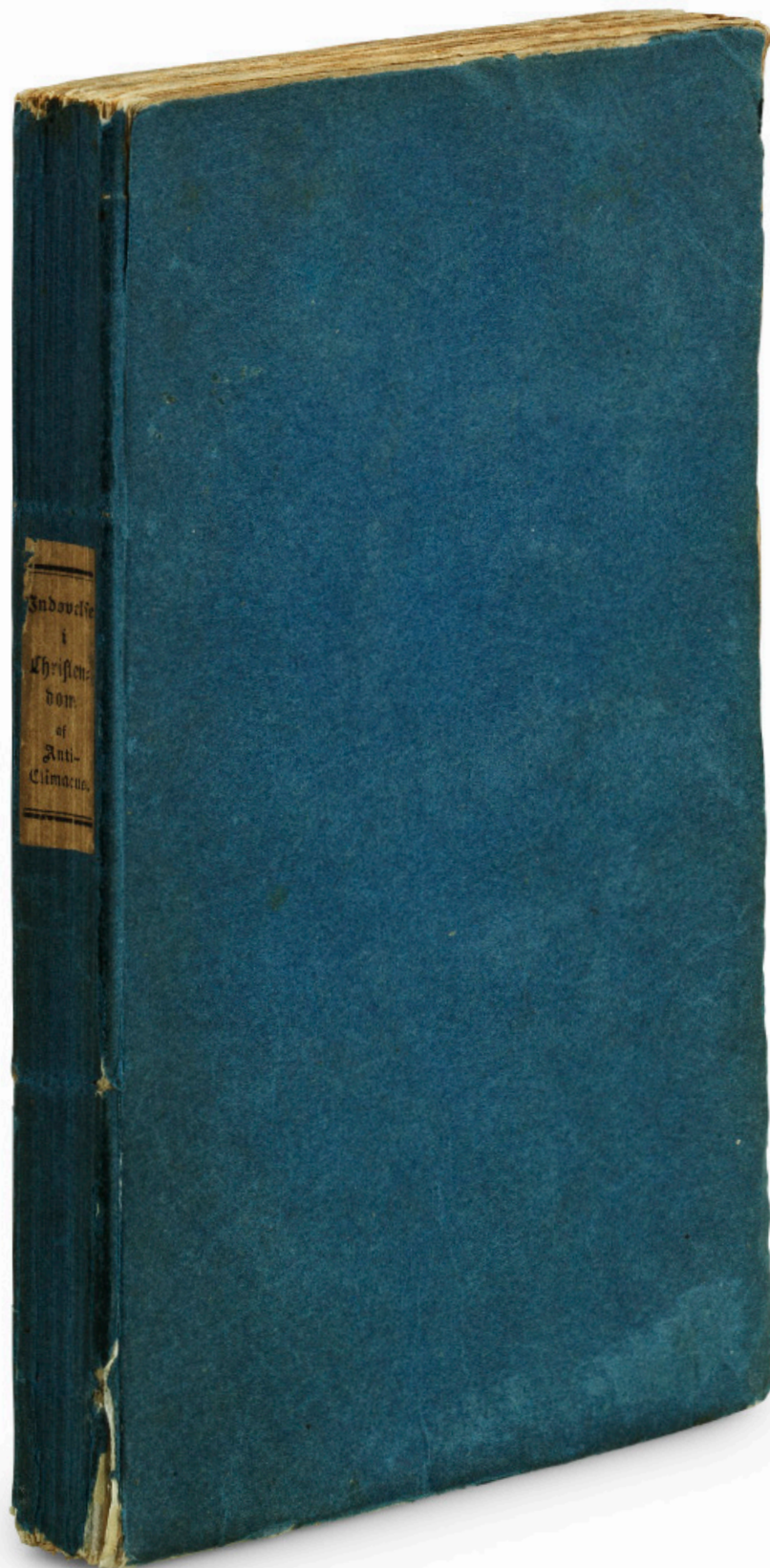
Kierkegaard's confidante and close friend his cousin H.P. Kierkegaard received this copy the day after it was published (Sept. 25th).

For the close relationship between Kierkegaard and his cousin, please see the Index of Personal Names.

We have never seen a copy in this state before, with the original title-label preserved.







XXVIII

En opbyggelig Tale / *An Upbuilding Discourse*

Himmelstrup 128

AN UPBUILDING DISCOURSE occupies a defining position in Kierkegaard bibliophily, as it constitutes the final work in which Kierkegaard wrote presentation-inscriptions. After the publication of this slim book, in December 1850, none of Kierkegaard's presentation-copies have a hand-written inscription. The later presentation-copies, from 1851 and onwards, would be accompanied by a letter instead, making the recipient impossible to trace in most cases.

An Upbuilding Discourse is a Christian edifying discourse bearing the title *The Sinner* and based on Luke 7, 35-50, about the woman in the house of the Pharisee.

For Kierkegaard, the way that Christ looks upon "the woman who was a sinner", namely with love, constitutes one of the pivotal moments of Scripture, and Kierkegaard keeps returning to this theme. The sinful woman becomes a main figure of faith in Kierkegaard's religious writings. She already appears in *Three Upbuilding Discourses*, 1843, and again in "*The High Priest*" – "*The*

Publican" – "*The Woman who was a Sinner*" in 1849, to be given a publication devoted only to her with the present *An Upbuilding Discourse*. Finally, she then re-occurs in the *Two Discourses at the Friday Communion* from 1851, having, however, been written in 1849.

"The sinful woman thus provides a point of thematic continuity between the early upbuilding discourses, regarded by most commentators as reflecting a very low stage in Kierkegaardian religiousness, and *The Sickness unto Death*, regarded by most commentators as so elevated that Kierkegaard did not dare put his name to it. But the argument is not only about continuity, it is also about coherence. I propose that this sinful woman offers a vantagepoint from which to see the essential unity of Kierkegaard's religious thought, the upbuilding and the radically Christian works, and providing a vital perspective on how the religious works in general 'answer' to the challenge of the aesthetic." (George Pattison: *Looks of Love: The Seducer and the Christ*, p. 188).

En opbyggelig Tale.

Af

S. Rierkegaard.

79

En opbyggelig Tale. Af S. Kierkegaard.

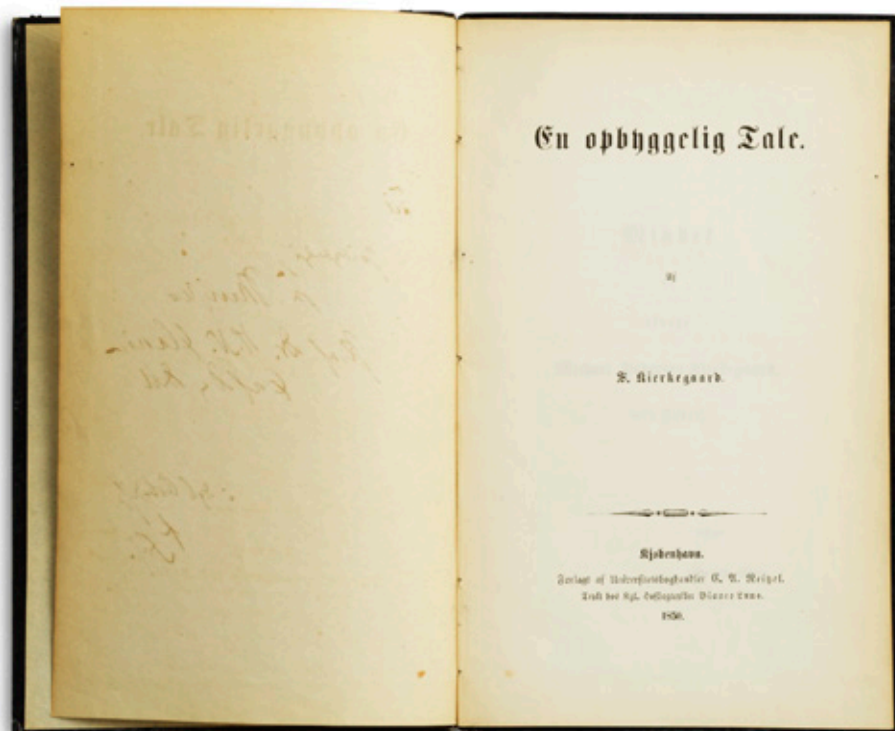
Kjøbenhavn, Reitzel, 1850.

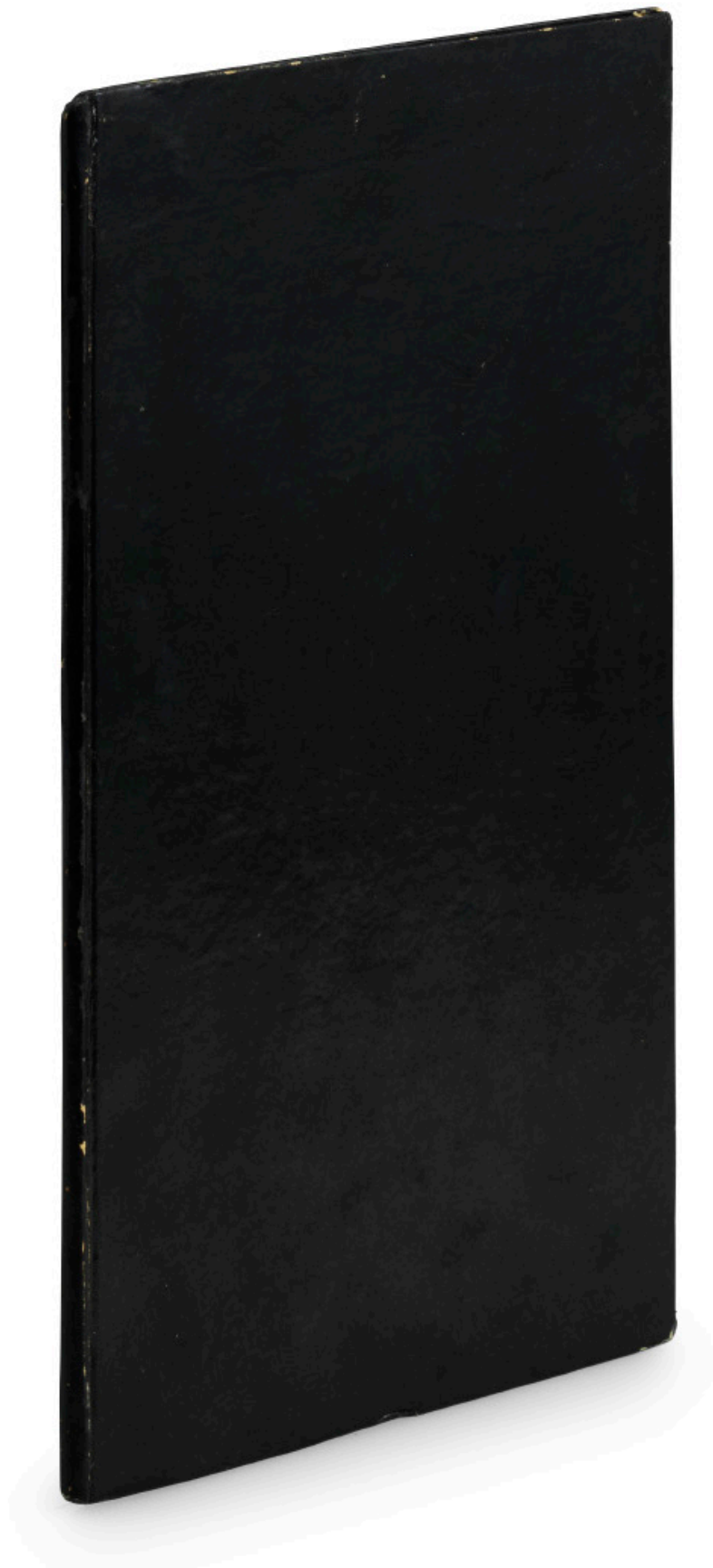
8vo. 22 pp. Original gift-binding of the black glitted paper, all edges gilt, and printed on fine paper. Slight overall wear, but in excellent condition. Also internally in excellent condition – clean and crisp.

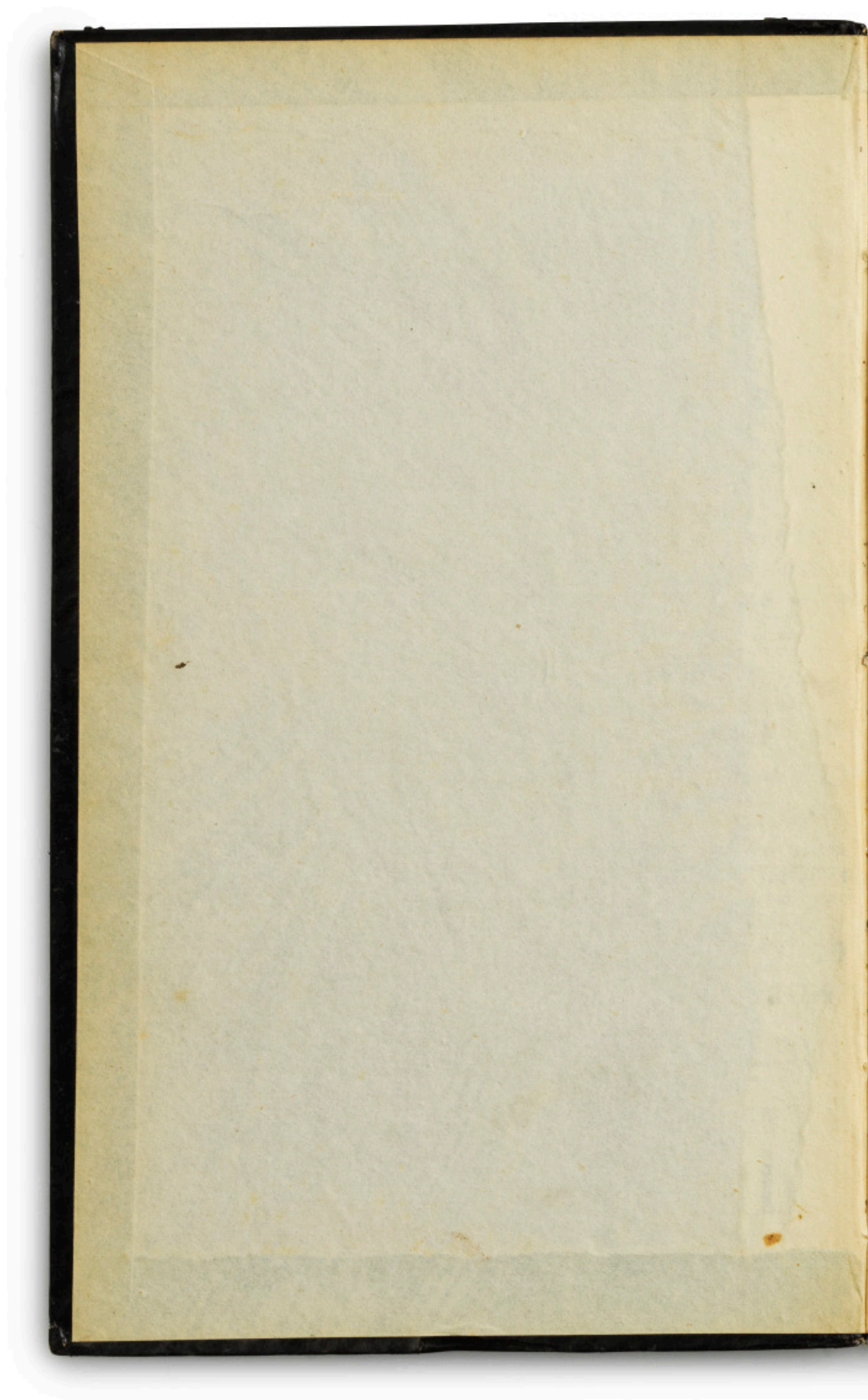
Presentation-copy from Kierkegaard to his old teacher, the theologian H.N. Clausen, whose many lectures on, among several other theological themes, The New Testament he followed in 1832-34.

Inscribed to front free end-paper: " Til / Høiærværdige / Hr. Minister / Prof. Dr. H. N. Clausen / R. af D. and DM. / i dyb Ærbødighed / fra / Forf." (i.e. For / highly honourable / Mr. Minister / Prof. Dr. H. N. Clausen / R af D (i.e. Ridder (Knight) of Dannebrog) and DM (short for Dannebrogsmænd, another honourable title) / in deep respect / from / the auth.).

This is one of four copies of works by Kierkegaard inscribed to Clausen, the teacher that allegedly caused Kierkegaard to give up theology (please see Index of Personal names for more information) that have been located and known to still exist.







Si

Joergensen

to Minister

Prof Dr. H. N. Hansen
Cald, All

i dyb Ordsigt

P. H.

80

En opbyggelig Tale. Af S. Kierkegaard.

Kjøbenhavn, Reitzel, 1850.

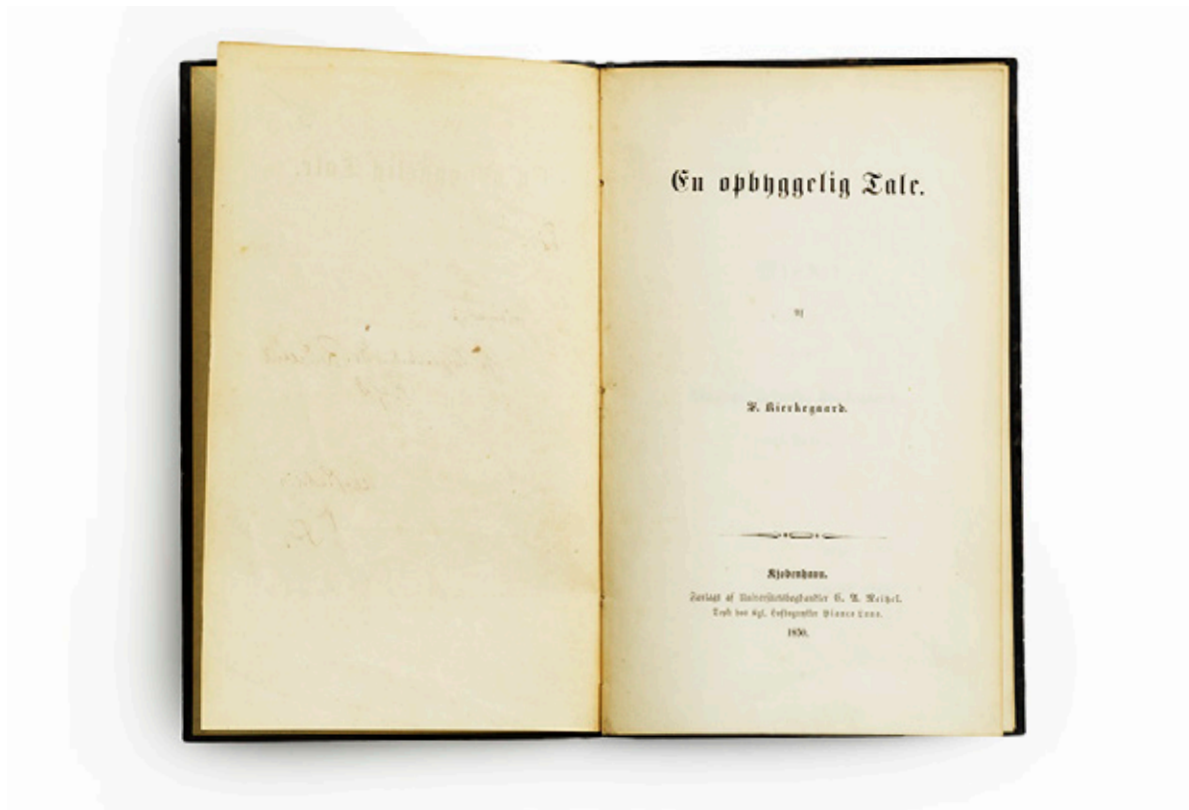
8vo. 22 pp. Original gift-binding of the black glitted paper, all edges gilt, and printed on fine paper. Spine restored and some overall wear. Internally very fine, clean, and crisp.

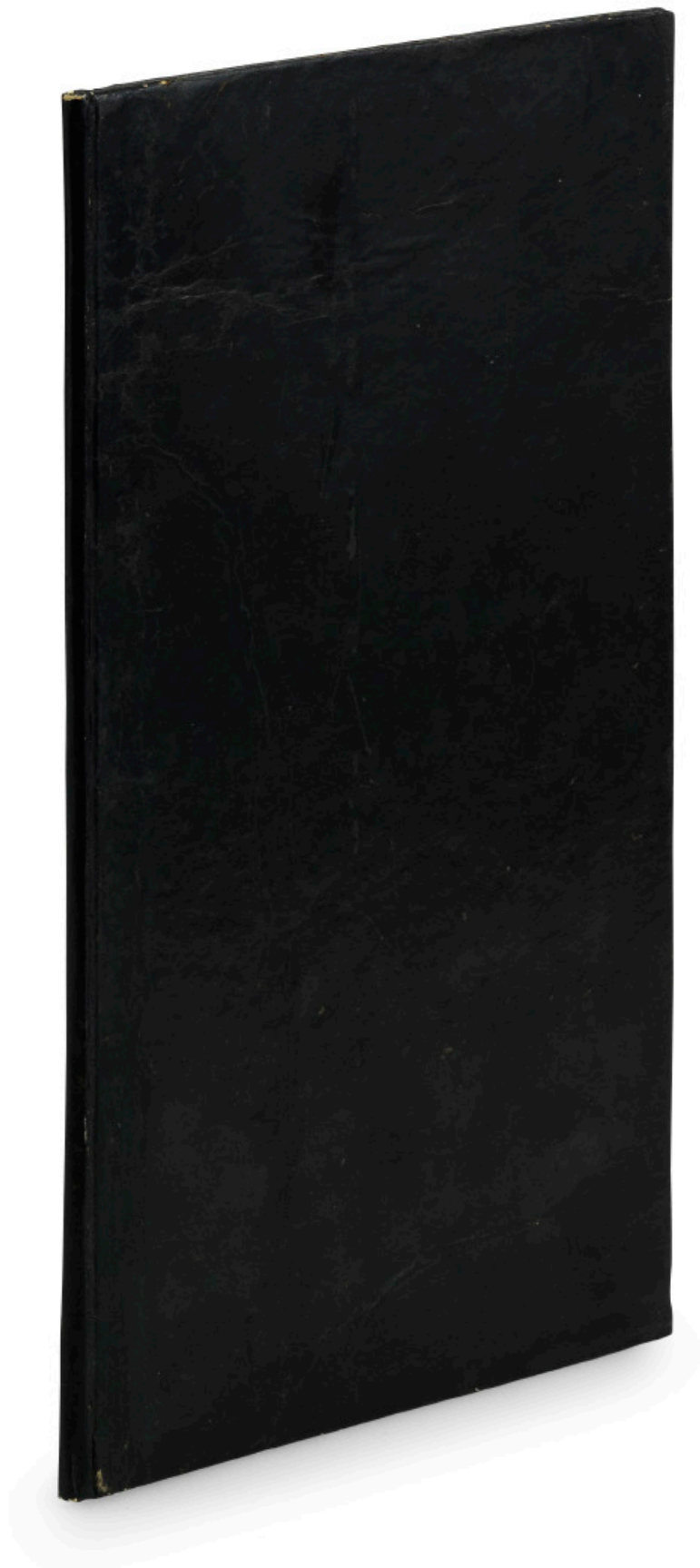
Old owner's name (Jens Jørgensen / Haderslev) to inside of front board, dated "1888. 31. 3".

Presentation-copy from Kierkegaard to the neo-Lutheran theologian Andreas Gottlob Rudelbach, one of the main personalities of the struggle against rationalism.

Inscribed to front free end-paper: "Til / Høiærværdige / Hr. Superintendent Dr. Rudelbach / R. af D. / venskabeligst / fra / Forf." (i.e. For / highly honourable / Mr. Superintendent (a title closely related to Bishop) Dr. Rudelbach / R af D (i.e. Ridder (Knight) of Dannebrog) / with much friendship / from / the / auth.).

For more information on the seminal theologian Rudelbach, who had known Kierkegaard since his childhood, please see the Index of Personal Names.





1888. 31. 3.

Jens Jørgensen
Haderslev.

26

Johannes

for the present Dr. Rindfleisch
Rafel

new Rindfleisch

for

81

En opbyggelig Tale. Af S. Kierkegaard.

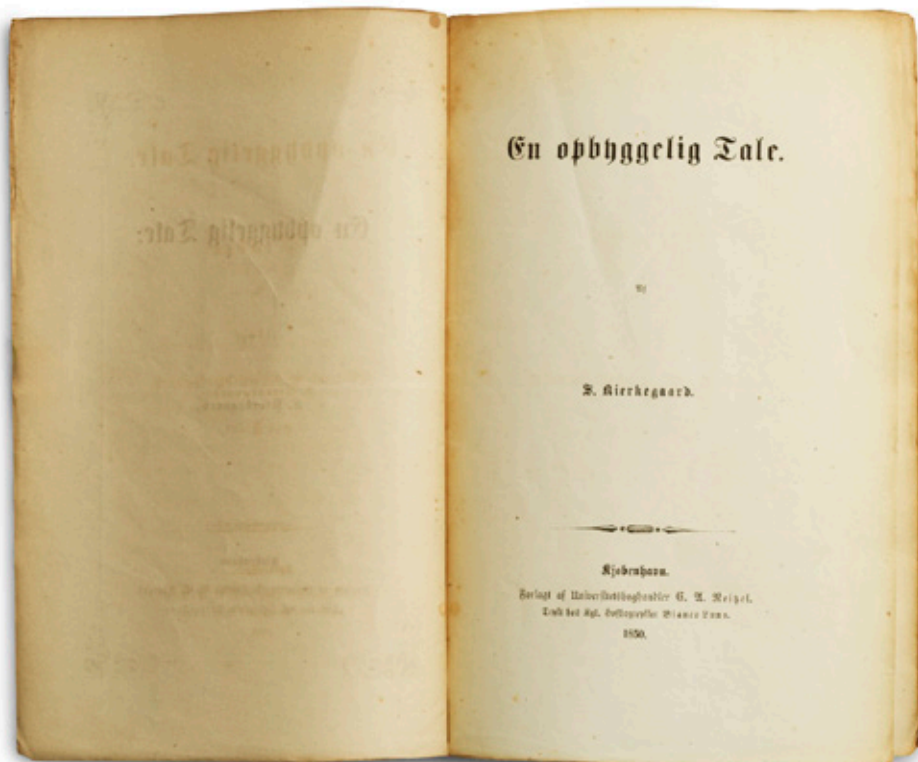
Kjøbenhavn, Reitzel, 1850.

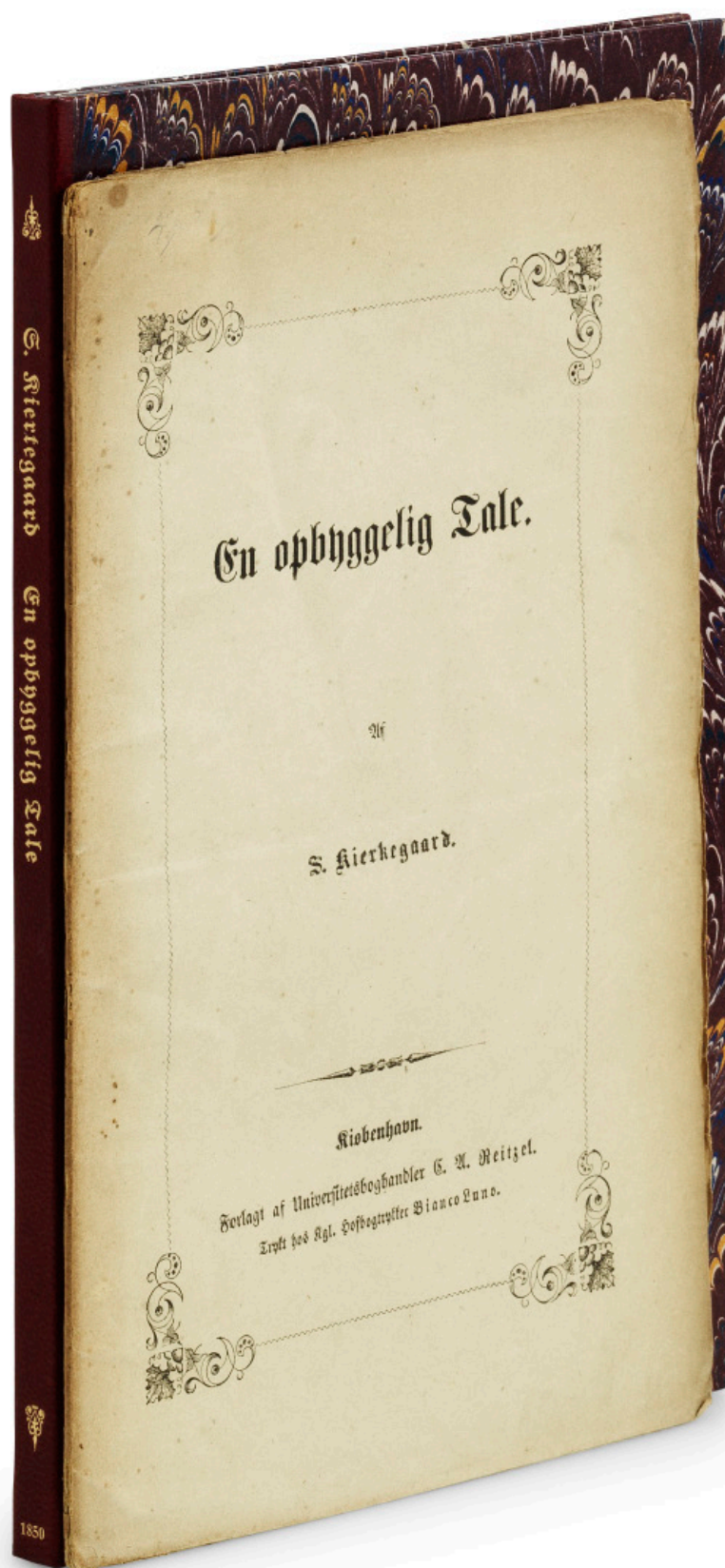
8vo. 22 pp. Uncut in the original printed wrappers. The front wrapper with the text of the title-page (all except the year) repeated inside a border with large ornamental corner-pieces. Back-wrapper with the year inside the same frame. A bit of brownspotting towards the hinges and very light soiling and darkening towards spine, but overall in magnificent condition, completely unrestored. Old pencil-annotation (possibly price-marking) erased from front wrapper. Internally just light occasional brownspotting.

Housed in beautiful marbled paper box with a red morocco spine with gilt Gothic lettering and small gilt ornamentations. Signed in Gilt lettering to inside of spine: Anker Kysters Eftf.

A truly magnificent copy of the first edition in the rare original wrappers, magnificently preserved and completely unrestored.

This is the finest copy we have seen of this fragile pamphlet.





XXIX

To Taler ved Altergangen om Fredagen /
Two Discourses at the Communion on Fridays

Himmelstrup 130

THIS SMALL PAMPHLET constitutes a turning-point in Kierkegaard's life and work. Twice in his career, Kierkegaard considered his authorship over. As we have seen above, the first time was with the publication of *Concluding Unscientific Postscript* from 1846. The second termination of his authorship came with *Two Discourses at the Communion on Fridays*, which appeared on August 6, 1851, marking the end of that which we consider his second authorship.

As we know, from 1848, Kierkegaard stops altogether making lavish presentation-bindings and begins standardizing his presentation-practice. From then on, he only gives away copies of his books in the black glitted paper-bindings. *Two Discourses at the Communion on Fridays* not only marks an authorial turn in Kierkegaard's career, it also marks a bibliophilic and more personal one, namely the discontinuation of writing presentation-inscriptions in his works.

As we saw above, *An Upbuilding Discourse* from the previous year is the last work in which Kierkegaard wrote a handwritten presentation-inscription. Thus, no presentation-inscription of the present work exists.

We also do not have a letter accompanying a copy of this work, so even though Kierkegaard did give away copies of his works from 1851 and onwards, as is evidenced from the presentation-bindings that he had made, it is extremely rare to find copies

of the works after 1850 in a presentation-binding, the dedicatee of which can be traced.

One can ask why Kierkegaard stopped writing inscriptions in his books, but we will probably not find a precise answer. We find it most likely that the changed practice signals the fact that with the present publication, he considered his career over and that it would thus be inappropriate to continue the practice of written presentation-inscriptions. Some consider it an aesthetic choice. Whatever the exact reason, it was undoubtedly a very well-thought-out decision that can be compared to his decision of how to word the preface to the work. As Cappelørn notes in his *Forligelsen* (p. 477), "That it caused Kierkegaard great troubles to give the preface exactly the wording that he wished, is understandable. This was the preface for the writing that was to end his authorship. In a journal entry, presumably from May 1849, he writes, what he had also previously hinted at: that his understanding of the entire authorship "points definitively to Discourses at the Communion on Fridays". That apprehension was finally fulfilled in August 1851 with the publication of *Two Discourses at the Communion on Fridays*." (translated from Danish).

That Kierkegaard himself saw the present work as the conclusion of his authorship is also evident from his preface: "An authorship that began with *Either/Or* and advanced step by step seeks here its consummating place of rest at the foot of

the altar, where the author, personally most aware of his own imperfection and guilt, certainly does not call himself a witness to the truth but only a singular kind of poet and thinker who, «without authority,» has had nothing new to bring but «has wanted to read through once again, if possible in a more inward way, the original text of individual human existence-relationships, the old, familiar text handed down from the fathers.” (cf. my postscript to *Concluding Postscript*).” (SKS 12, p. 281).

Kierkegaard’s reference to the postscript of *Concluding Unscientific Postscript* is interesting in determining his own view of these two works as being on par with each other in their concluding manner – and in their underlining the equivalence between Kierkegaard himself and his pseudonyms. It is highly interesting that Kierkegaard now, in his “final work”, refers to his pseudonymity in the preface, although this is a religious discourse.

What is also interesting about this concluding work is the printed dedication, which reads “To One Unnamed, whose name shall one day be named, is dedicated along with this little work the whole of the authorship from the very beginning”,

again underlining the fact that this constitutes the conclusion of his authorship and again embracing all the pseudonymous works in this religious conclusion.

The “unnamed” is Regine, with whom, as we have seen above (see XVIII and the entry about Regine after section II in vol. II), Kierkegaard considered reconciliation on numerous occasions. In his journals, he wrote much about her and his thoughts about reconciling with her during the period when writing *Two Discourses at the Communion on Fridays*. As we have seen, the reconciliation never took place, but that did not prevent Kierkegaard from dedicating his entire authorship to her with the present publication.

Although Kierkegaard had begun working on the publication already in 1849, *Two Discourses at the Communion on Fridays* appeared simultaneously with *On My Work as an Author* (see XXX), on August 6, 1851.

Kierkegaard had five copies of the work in his collection when he died (see Auction Catalogue no. 2173-77), all in black glittred paper bindings.

82

To Taler ved Altergangen om Fredagen. Af S. Kierkegaard.

Kjøbenhavn, Reitzel, 1851.

8vo. 32 pp. Original gift-binding of the black glitted paper, all edges gilt, and printed on fine paper. Capitals chipped, and light overall wear. Light brownspotting. Overall an excellent copy.

With Karl Madsen's ex libris to inside of front board, on which he has noted in neat hand: "Eksemplaret har tilhørt Joh. Ludv. Heiberg" (i.e. the copy has belonged to Joh. Ludv. Heiberg).

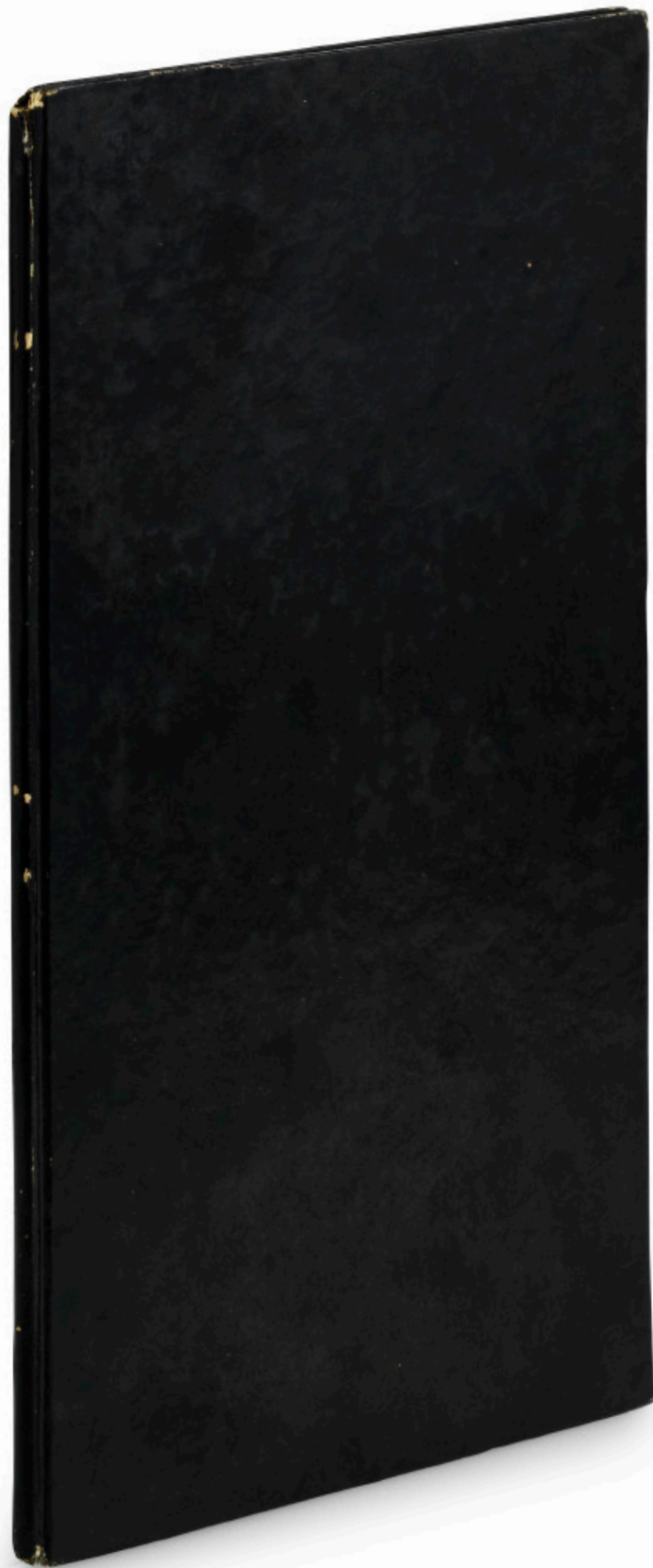
Gift-copy, being the presentation-copy for Heiberg, arguably the best possible copy of this concluding Kierkegaard-title one can hope to come by.

We are in no doubt as to the provenance, although it is not inscribed by Kierkegaard nor Heiberg. We know that the copy belonged to Karl Madsen, as it has his ex libris, on which has been written that the book has been Heiberg's. We also know that Karl Madsen bought a good deal of Mrs. Heiberg's books after she died, among them quite a few gift- and presentation-copies from Kierkegaard to Heiberg (see Gert Posselt's Preface at the beginning of the catalogue, p. 13).

In *Aarbog for Bogvenner* 1925, Karl Madsen describes how he came to buy a large part of the books from Mrs. Heiberg and also mentions Kierkegaard-presentation-copies.

Almost all of the presentation-copies to Heiberg in the present catalogue come from Karl Madsen's collection, which makes perfect sense in the light of the above. Thus, we have no doubt that this is the presentation-copy from Kierkegaard to Heiberg, which would have then been accompanied by a letter that is now lost.

As no other letter accompanying a presentation-copy of this work has been located, this, in other words is so far the only presentation-copy of this work, for which the recipient has been identified.

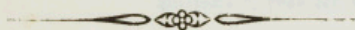


To Taler

ved Aftergangen om Fredagen.

Af

S. Kierkegaard.

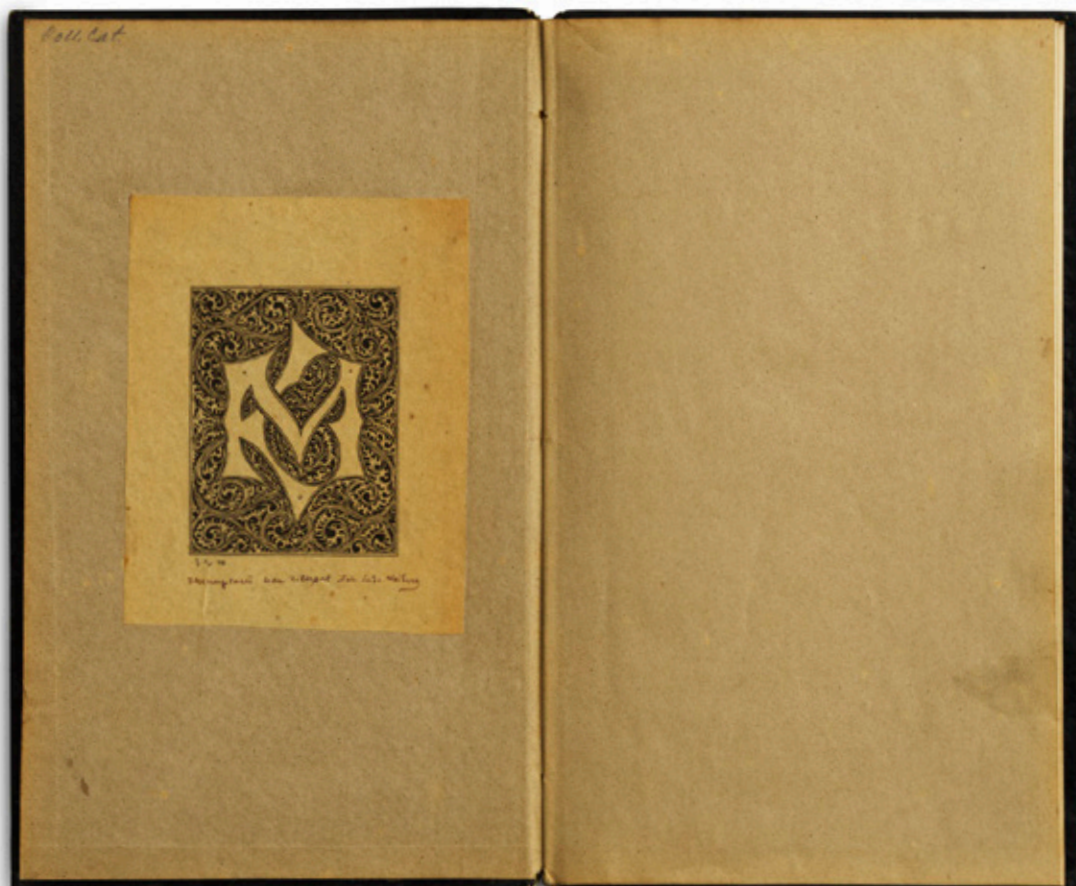


Kjøbenhavn.

Forlagt af Universitetsboghandler C. M. Reigel.

Trykt hos Kgl. Hofbogtrykker Bianco Luno.

1851.



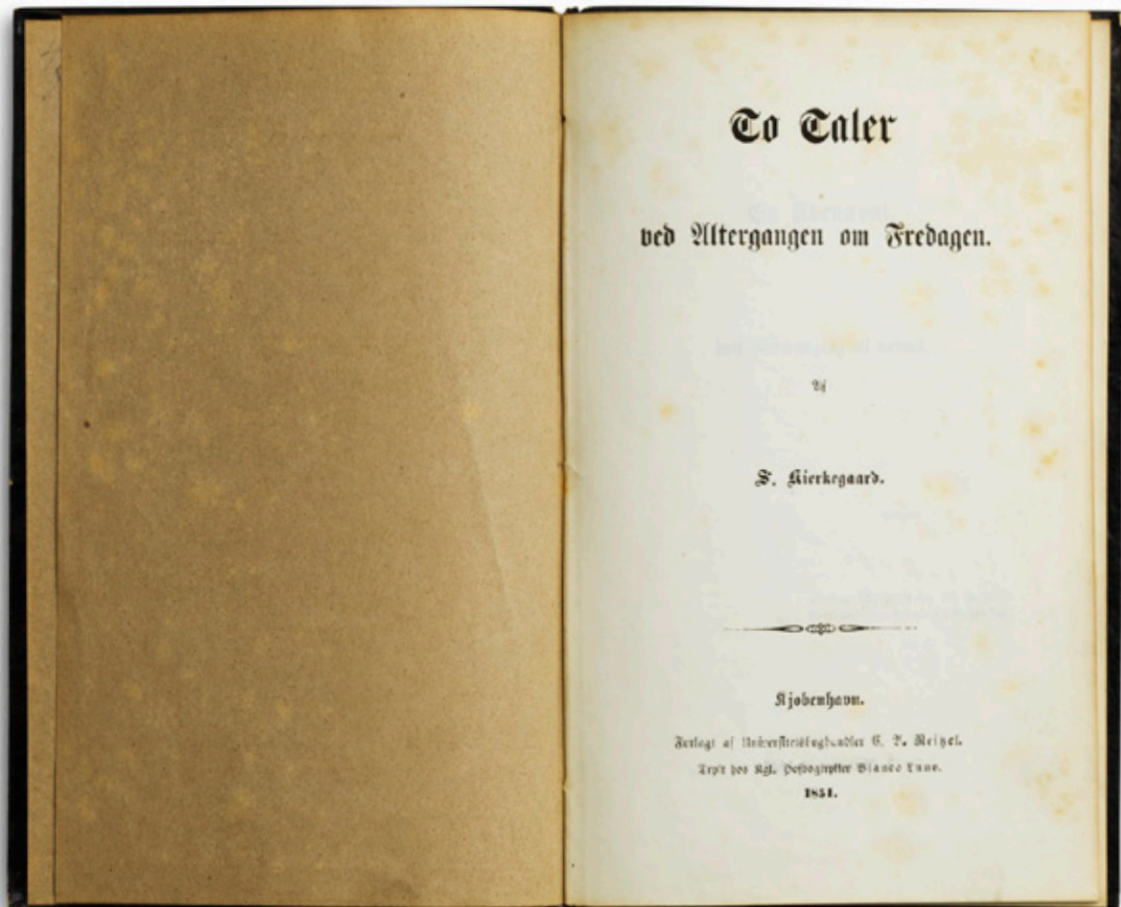
83

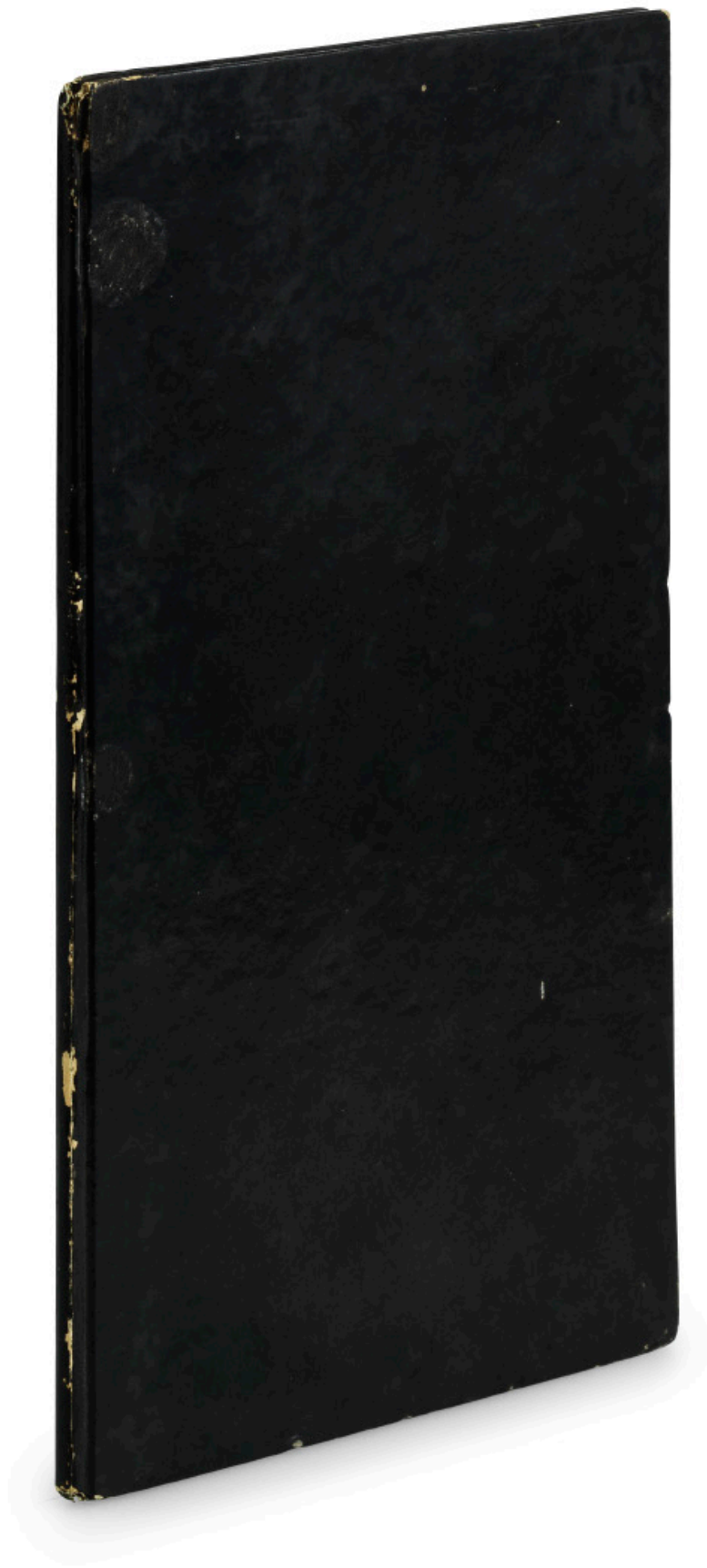
*To Taler ved Altergangen om Fredagen.
Af S. Kierkegaard.*

Kjøbenhavn, Reitzel, 1851.

8vo. 32 pp. Original gift-binding of the black glitted paper, all edges gilt, and printed on fine paper. Capitals chipped, front hinge with a bit of wear and a few smaller spits on front board towards hinge restored with black colour. Light overall wear. Light brownspotting.

One of the extremely rare gift-copies, either a presentation-copy given by Kierkegaard to one of his dedicatees, or one of the copies he had in his possession, when he died.





84

To Taler ved Altergangen om Fredagen.
Af S. Kierkegaard.

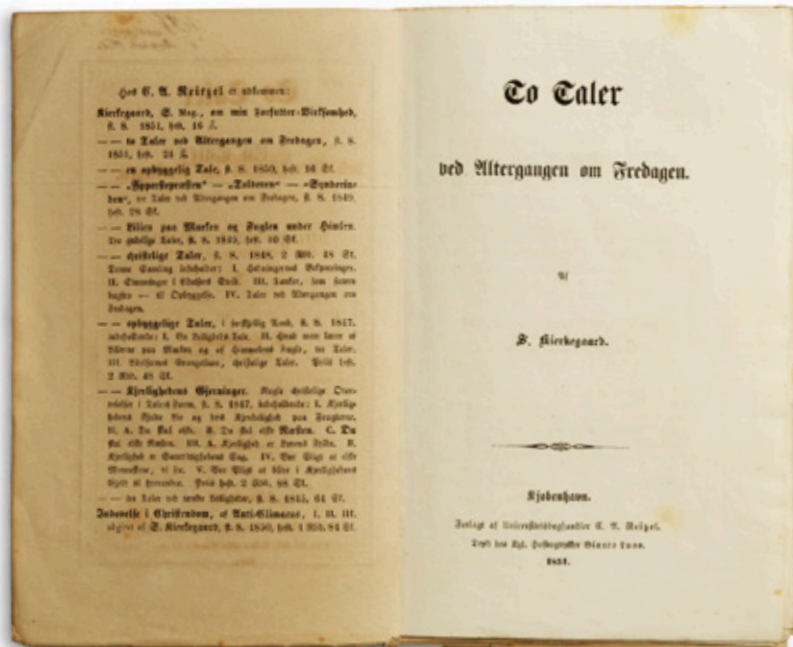
Kjøbenhavn, Reitzel, 1851.

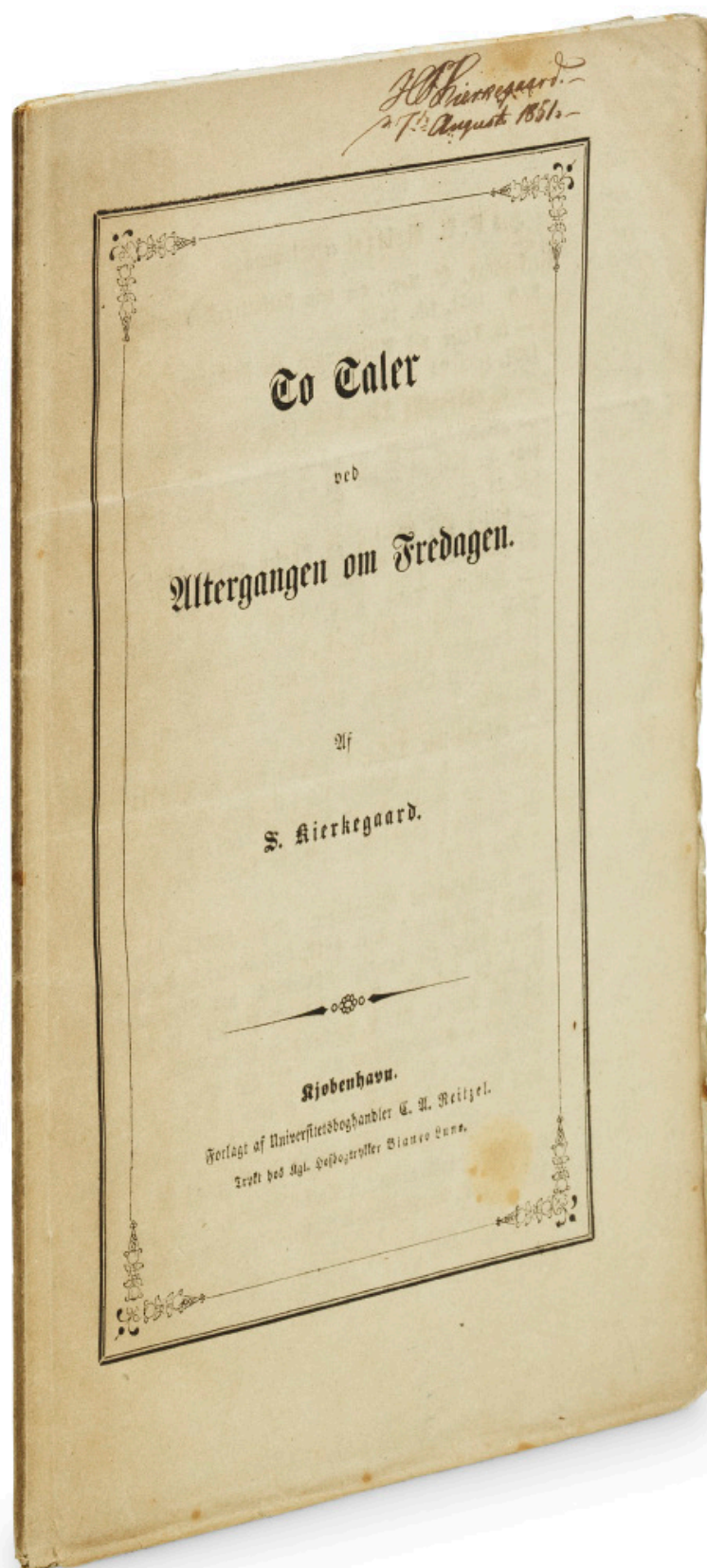
8vo. 32 pp. Uncut in the original printed wrappers. The front wrapper with the text of the title-page (all except the year) repeated inside a double-line border, inside which a line-border with ornamental corner-pieces. Back-wrapper with the year inside the same frame. A splendid, unusually fresh copy with just minimal signs of wear and completely unrestored.

With the ownership signature of H.P. Kierkegaard and the date "den 7de August 1851." In his hand to front wrapper.

A splendid copy of the first edition in completely original condition and completely unrestored, which has belonged to Kierkegaard's disabled cousin, who was a great source of inspiration to him.

Kierkegaard's confidante and close friend his cousin H. P. Kierkegaard received this copy the day after it was published (August 7th, 1851). For the close relationship between Kierkegaard and his cousin, please see the Index of Personal Names, under Hans Peter Kierkegaard.





85

To Taler ved Altergangen om Fredagen.

Af S. Kierkegaard

To Taler ved Altergangen om Fredagen.

Af S. Kierkegaard. Anden Udgave.

Kjøbenhavn, Reitzel, 1851 + 1852.

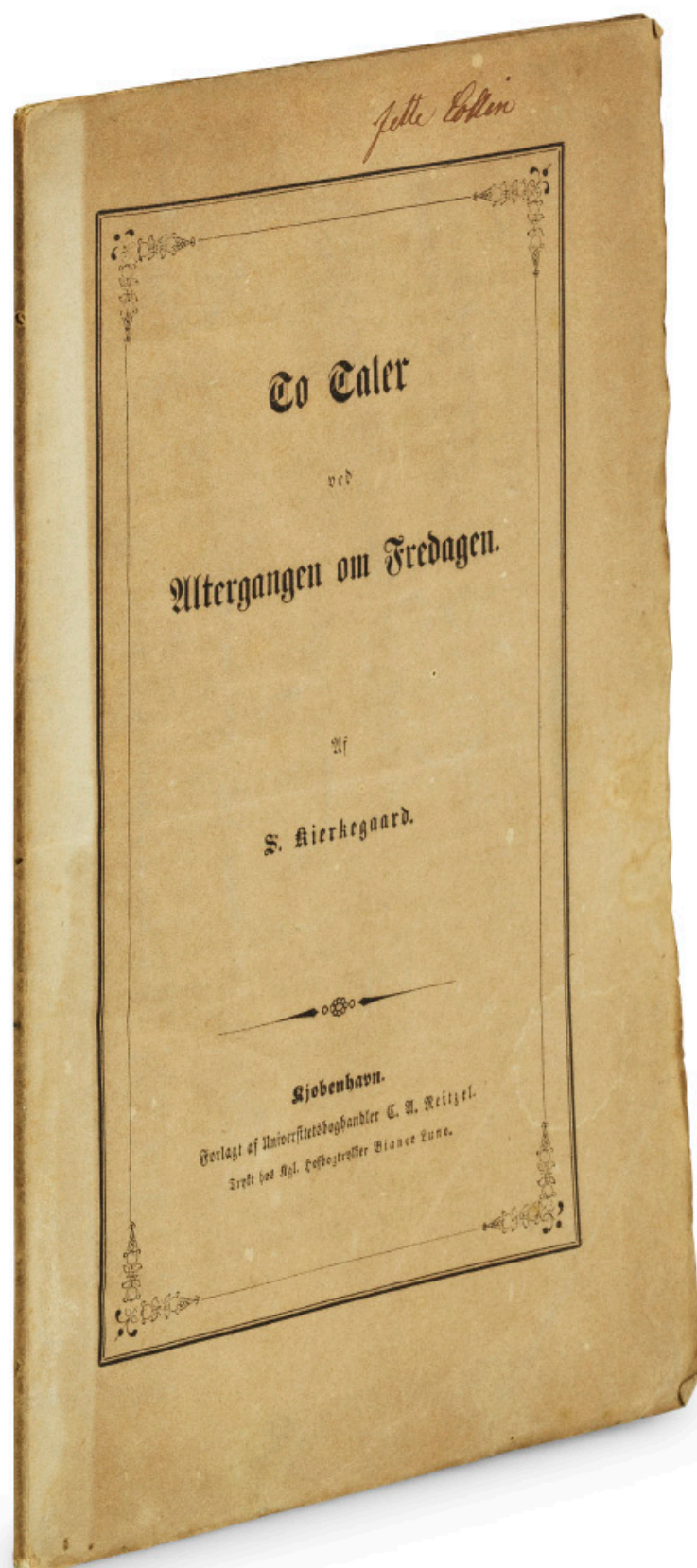
1) 8vo. 32 pp. Uncut in the original printed wrappers. The front wrapper with the text of the title-page (all except the year) repeated inside a double-line border, inside which a line-border with ornamental corner-pieces. Back-wrapper with the year inside the same frame. An excellent copy with slightly darkened wrappers, except for a vertical strip of ca 1 cm towards the spine on both front and back wrapper. Very light occasional brownspotting or soiling inside.

With the ownership signature of **Jette Collin** to front wrapper.

2) 8vo. 32 pp. Uncut in the original printed wrappers. The front wrapper with the text of the title-page (all except the year) repeated inside a double-line border, inside which a line-border with ornamental corner-pieces. Back-wrapper with the year inside the same frame. Small ink spots to front wrapper. Otherwise very clean and fresh.

Both copies housed together in a beautiful marbled paper box with a grey morocco spine with gilt Gothic lettering and small gilt ornamentations. Gilt super ex libris to front. Signed in Gilt lettering to inside of spine: Anker Kysters Eftf. and gilt by Hagel Olsen.

A splendid copy of the first edition in completely original state, with an excellent provenance (see Index of personal names), together with a magnificent copy of the second edition, also published by Kierkegaard himself, housed together in a beautiful box.



To Taler

ved Altergangen om Fredagen.

af

S. Kierkegaard.

Anden Udgave.

Kjøbenhavn.

Forlagt af Universitetsboghandler C. A. Reigel.

Trykt hos Kgl. Hofbogtrykker Bianco Luno.

1852.

kommen:

orovelse Samtiden anbe-
heft. 64 β.

hed, ft. 8. 1851, heft.

1850, heft. 16 β.

olderen" — "Synder-
m Fredagen, ft. 8. 1849,

fuglen under Himlen.
heft. 40 β.

1848, 2 Rbd. 48 β.
edningernes Betydninger.

III. Tanker, som saarer
aler ved Altergangen om

lig Mand, ft. 8. 1847,

II. Hvad man lærer af
selens Fugle, tre Taler.

ellige Taler. Tria heft.

Nogle kristelige Over-
(En ny Udgave heraf

r, ft. 8. 1845, 64 β.

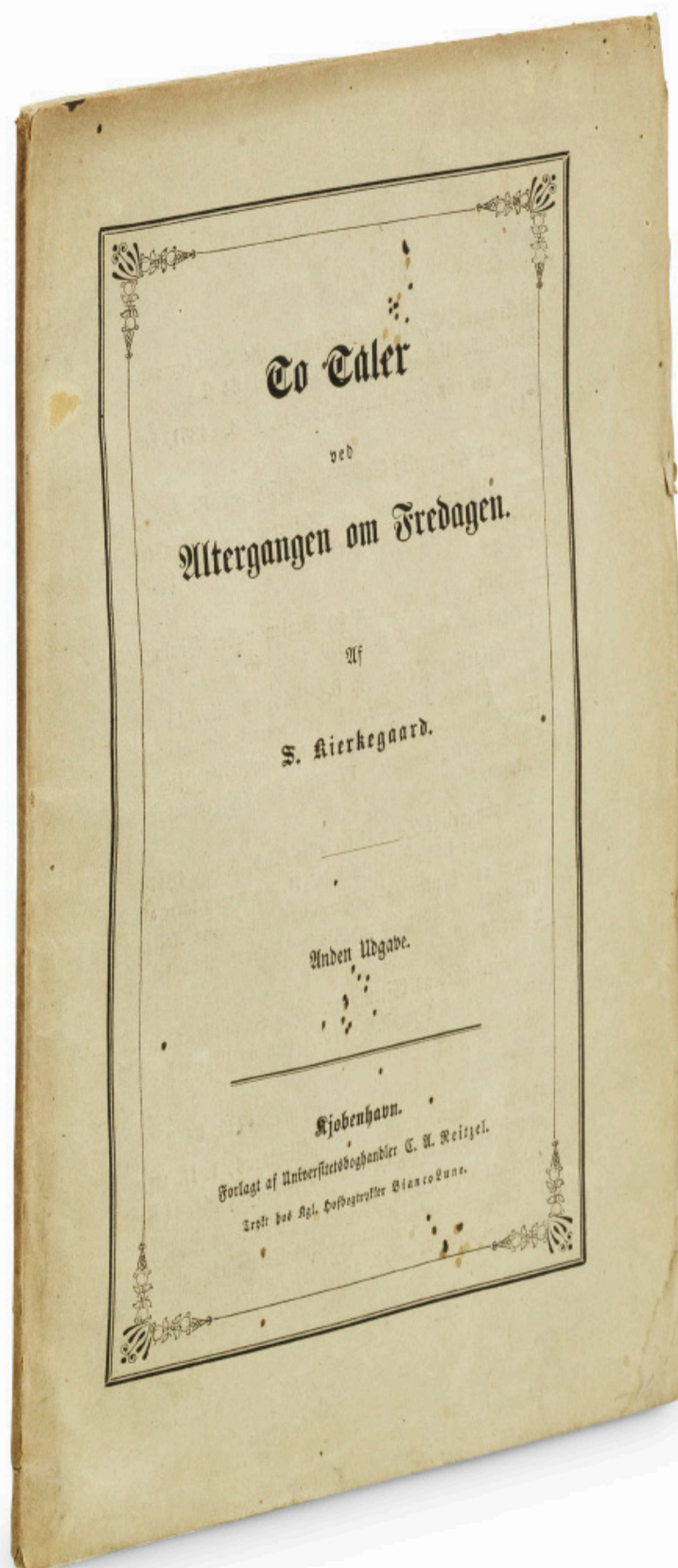
-Climacus, I. II. III.

1850, heft. 1 Rbd. 84 β.

elig psykologisk Udvikling

Anti-Climacus, udgivet

heft. 1 Rbd.



XXX

Om min Forfatter-Virksomhed / *On My Work as an Author*

Himmelstrup 132

PUBLISHED ON THE SAME day as *Two Discourses on the Communion on Fridays*, *On my Work as an Author* constitutes Kirkegaard's first (of three) work(s) on his authorship. It is the shortest of the three works, but the only one published in his lifetime. The work begins with *The Accounting* and is dated March, 1849. Added to this is a supplement dated November, 1850, entitled *My Position as a Religious Writer in 'Christendom' and my Strategy*.

In 1846, Kierkegaard had started using a protocol as his journal. This is the first of the journals denoted NB that he continued throughout the rest of his life. These journal entries, amounting to 36 volumes in all, are filled with attempts at understanding himself, his purpose, the

meaning of his writings, and not least how he himself understood his authorship and wished for it to be understood in posterity. These latter considerations are the basis of the work *The Point of View for My Work as an Author*, of which *On My Work as an Author* is a short resumé – the resumé that he wrote of a larger work he was afraid might be misunderstood by his contemporaries and thus could not publish. In short, the present work constitutes the essence of what Kierkegaard found necessary to be said about his own authorship before he died.

Kierkegaard had merely one copy of this title in his collection when he died (Auction Record no. 2178).

Om min Forfatter = Virksomhed.

Af

S. Kierkegaard.

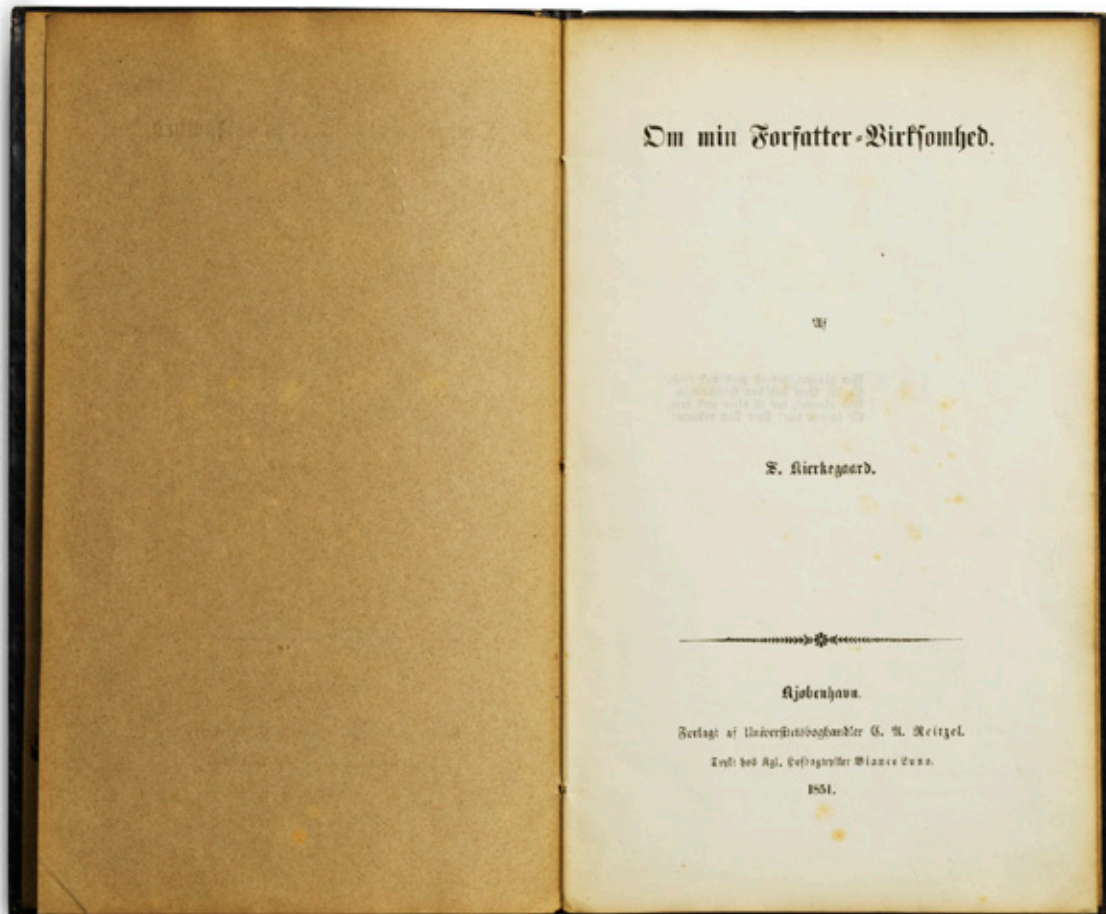
86

Om min Forfatter-Virksomhed. Af S. Kierkegaard.

Kjøbenhavn, Reitzel, 1851.

8vo. 20 pp. Original gift-binding of the black glitted paper with single gilt lines to spine, all edges gilt, and printed on fine paper. An excellent copy with just a bit of overall rubbing to boards and slightly re-touched corners. Very light brownspotting and a few leaves with light pencil-underlinings.

One of the extremely rare gift-copies, either a presentation-copy given by Kierkegaard to one of his dedicatees, or the copy he had in his possession, when he died.





87

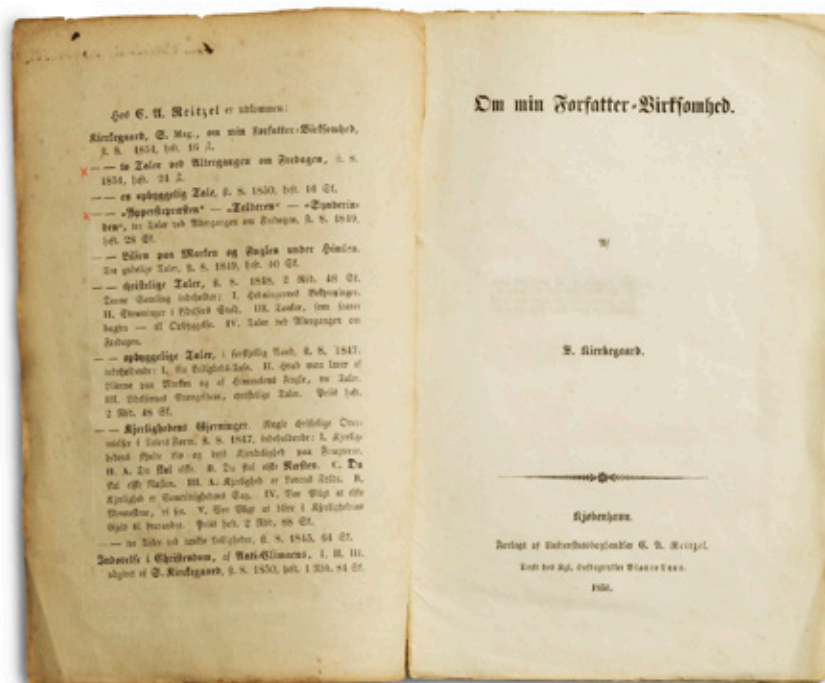
Om min Forfatter-Virksomhed.
Af S. Kierkegaard.

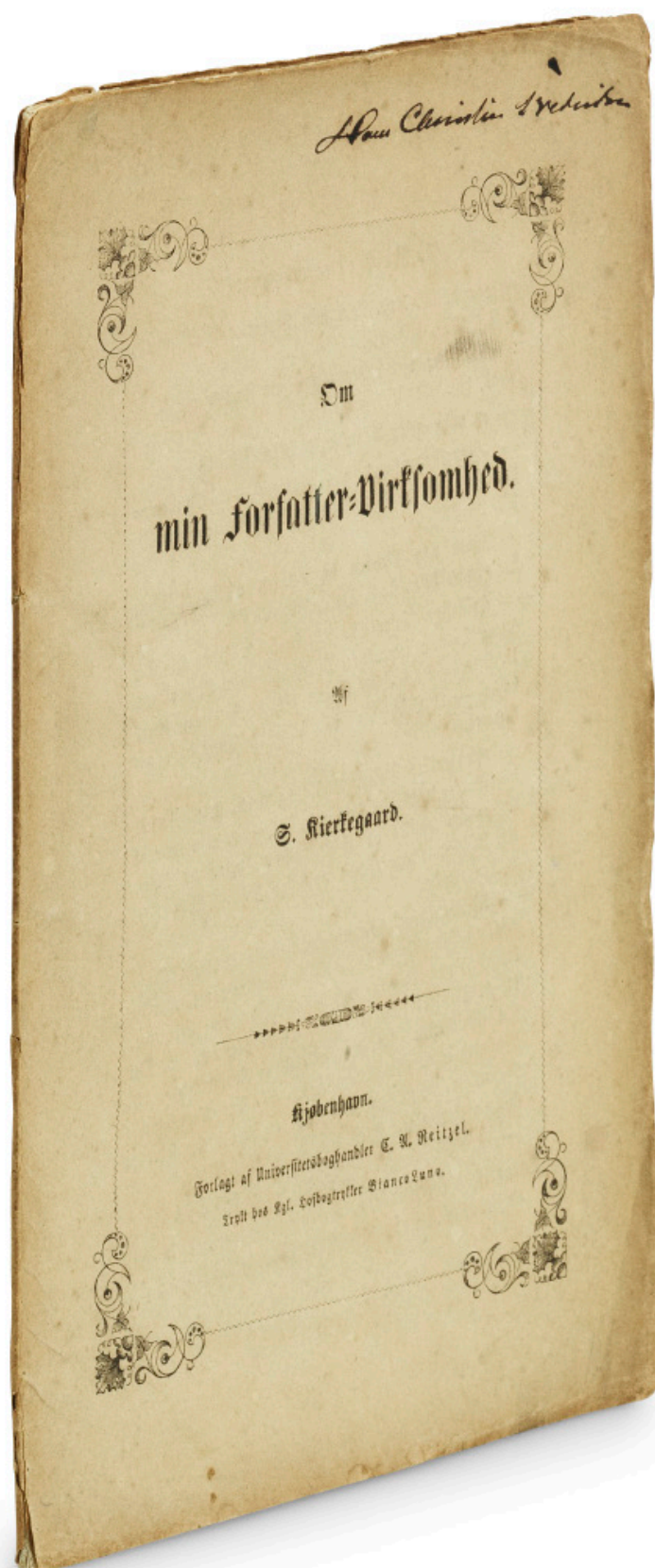
Kjøbenhavn, Reitzel, 1851.

8vo. 20 pp. Uncut in the original printed wrappers. The front wrapper with the text of the title-page (all except the year) inside a frame with ornamental corner-pieces. Back-wrapper with the year inside the same frame. An excellent copy with slightly darkened wrappers and very light brownspotting. Small tears at hinges, no loss and tiny nicks to extremities. Internally very clean and fresh. A splendid copy with just minimal signs of wear and completely unrestored.

Near contemporary owner's signature to front wrapper: Hans Christian Frederiksen (please see Index of Personal names). Housed in a beautiful marbled paper box with a purple morocco spine with gilt Gothic lettering and small gilt ornamentations. Gilt super ex libris to front. Signed in gilt lettering to inside of spine: Anker Kysters Eftf. and gilt by Hagel Olsen.

A splendid copy with an interesting provenance of the first edition in the rare original wrappers, excellently preserved and completely unrestored.





XXXI

Til Selvprøvelse / *For Self-Examination*

Himmelstrup 136 & 137

DESCRIBED BY HONG & HONG as written with “the metaphorical imagination of a poet, the thoughtfulness of a philosopher and theologian, the whimsy of the humourist, and the ardour of the lover and believer” (The Essential Kierkegaard, p. 393), *For Self-Examination* is widely considered one of Kierkegaard’s most accessible works and his most readily comprehended book. Thus, although written at the end of his career, it serves as an excellent introduction to his thought.

For Self-examination is particularly famous for its well-known passages on Socrates and its critique of the established order of Christendom that was first hinted at in *Training in Christianity*.

The work appeared on September 12, 1851, about a month after *Two Discourses at the Communion on Fridays* and *On My Work as an Author*, but as opposed to those two works, the genesis of which was protracted over almost two years, the present work was an act of idea to reality in a single summer, that of 1851.

In this direct and approachable work published under Kierkegaard’s own name, he returns to the

inward and the personal, to the individual before God. The work is divided into three sections that comprise a sort of trinity; the first is entitled *What is Required in Order to Look at Oneself with True Blessing in the Mirror of the Word?*, and the two following sections are on Christ and the Holy Spirit respectively.

The book sold well, as is evidenced by a second edition appearing already in February 1852. The second edition is almost identical to the first. But there is one significant difference – Kierkegaard’s name is misspelled on the title-page!

As with the preceding two books, there are no copies with presentation-inscriptions, as explained (see XXVIII) above, but Kierkegaard still had copies printed on special paper and bound in gift-bindings. He had five of these in his collection when he died. The others, he gave away as presentation-copies (with no inscription, but presumably accompanied by a letter, none of which is known to exist).

No copies of the second edition on special paper are known to exist.

Til Selvprøvelse

Samtiden anbefalet.

Af

S. Rjerkegaard.

Anden Udgave.



88

*Til Selvprøvelse Samtiden anbefalet.
Af S. Kierkegaard.*

Kjøbenhavn, Reitzel, 1851.

8vo. (6), 20 pp. Original gift-binding of the black glitted paper, all edges gilt, and printed on fine paper. Excellently rebacked, so that it is barely noticeable. Part of the original spine has been preserved inside the copy, documenting that the spine was blank and with no gilding. An excellent copy with a bit of overall wear and remains of a scratched-out name to front board. A couple of leaves with marginal spotting, otherwise very nice and clean.

With the contemporary ownership-inscription of Jonas Collin.

One of the extremely rare gift-copies, presumably the gift-copy for Jonas Collin, which will have been accompanied by a letter, which is now lost. One of the very few presentation-copies of a book by Kierkegaard printed after 1850, the recipient of which can be identified.

Although there is not a presentation-inscription in the present copy (which is the case of all presentation-copies after 1850 – see XXVIII above), there can be little or no doubt that this is the copy that Kierkegaard gave to Jonas Collin, who is part of the steady circle of recipients of the presentation-copies (ab. 35 persons in all).

We know that Jonas Collin with all probability will have received almost all of Kierkegaard's works from him as presentation-copies. And seeing that the present copy has his ownership signature, that Kierkegaard did not write a presentation-inscription in any of the copies, and that this copy is in a gift-binding, we have no doubt that this is actually the one. In short, this is one of only very few – perhaps a handful – of Kierkegaard presentation-copies after 1850, the recipient of which is identified.

Jonas Collin played a singularly dominant role in the Danish Golden Age, now primarily remembered as Hans Christian Andersen's protector, beneficiary, and life-long friend. Please see the Index of Personal Names for more information of this maeceneus figure.



Til Selvprøvelse

Samtiden anbefalet.

Af

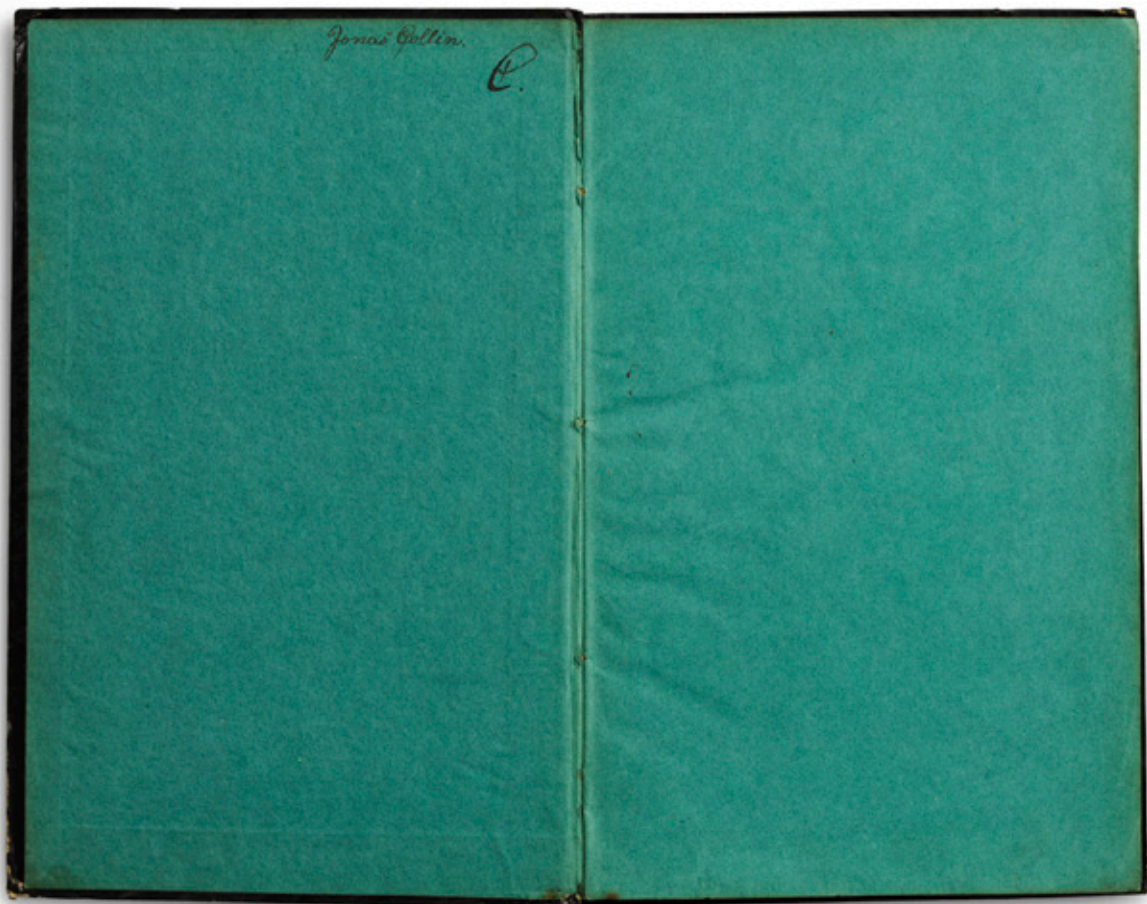
S. Kierkegaard.

Kjøbenhavn.

Forlagt af Universitetsboghandler C. A. Reitzel.

Trykt hos Kgl. Hofbogtrykker Bianco Luno.

1851.



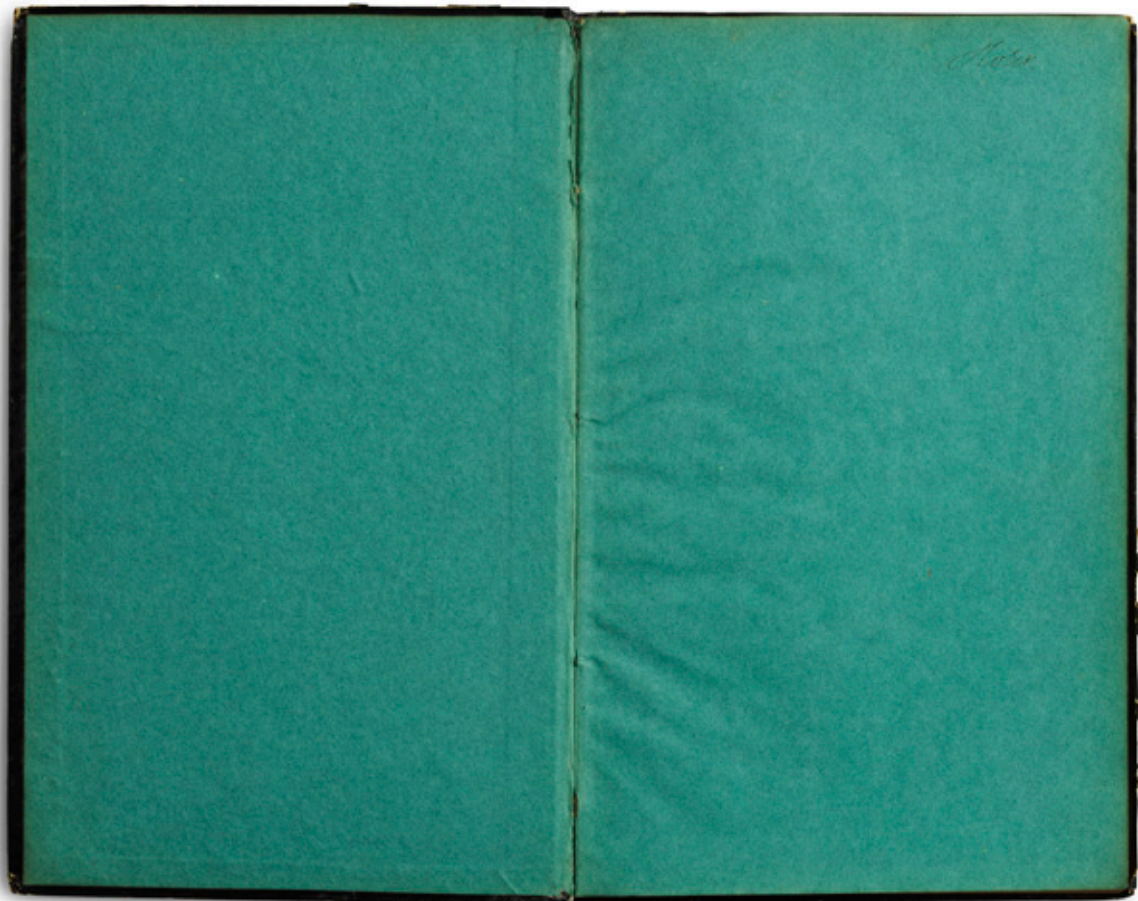
89

*Til Selvprøvelse Samtiden anbefalet.
Af S. Kierkegaard.*

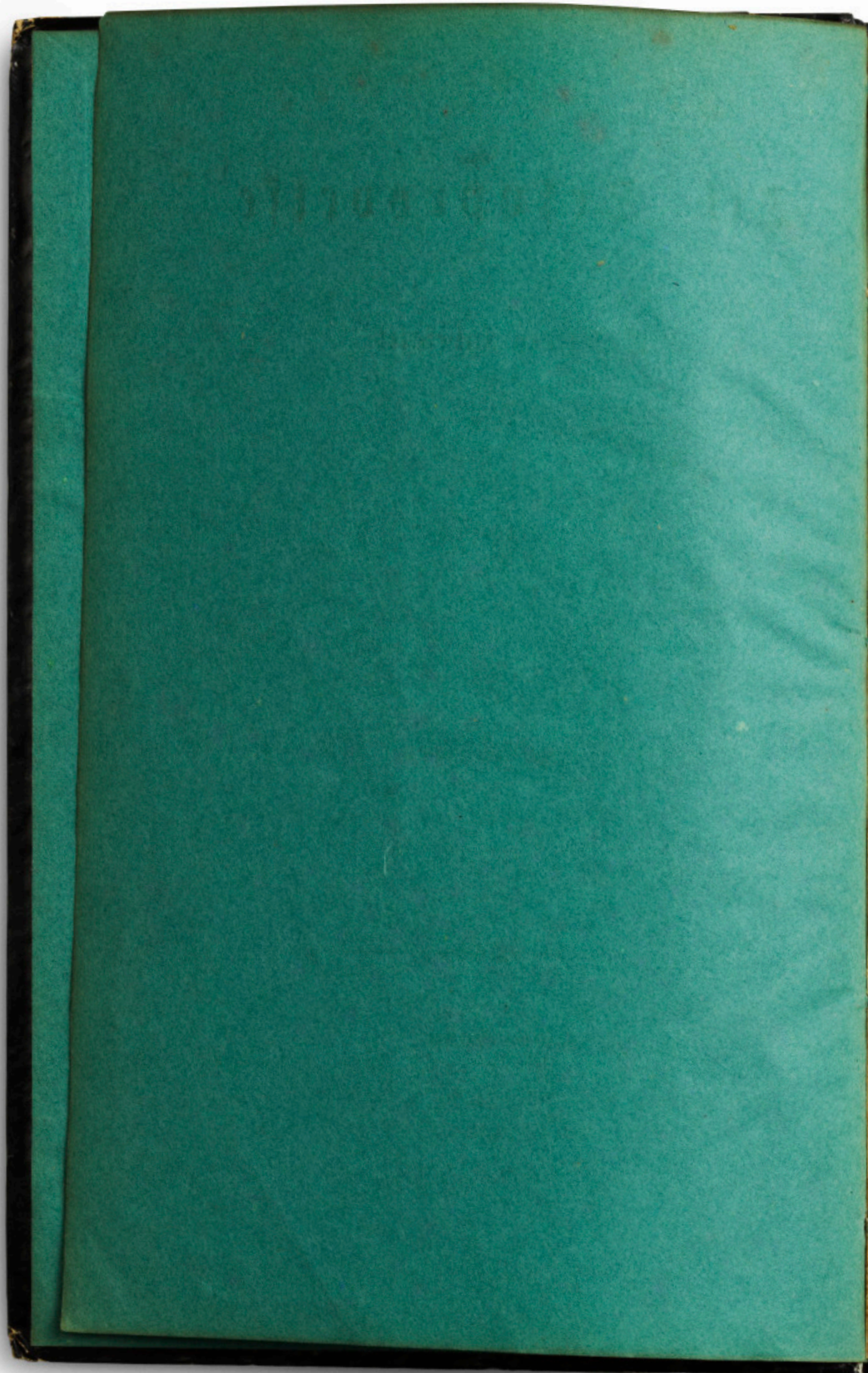
Kjøbenhavn, Reitzel, 1851.

8vo. (6), 20 pp. Original gift-binding of the black glitted paper, all edges gilt, and printed on fine paper. Excellently rebacked, barely noticeable in almost perfect pastiche (but erroneously "recreating" double gilt lines). A wonderful copy with very light overall wear and a bit of bumping to capitals. Internally a bit of brownspotting.

One of the extremely rare gift-copies, either a presentation-copy given by Kierkegaard to one of his dedicatees, or one of the copies he had in his possession, when he died.







Til Selvprøvelse

Samtiden anbefalet.

S. Kierkegaard.

Kjøbenhavn.

Forlagt af Universitetsboghandler C. A. Reitzel.

Trykt hos Kgl. Hofbogtrykker Bianco Luno.

1851.

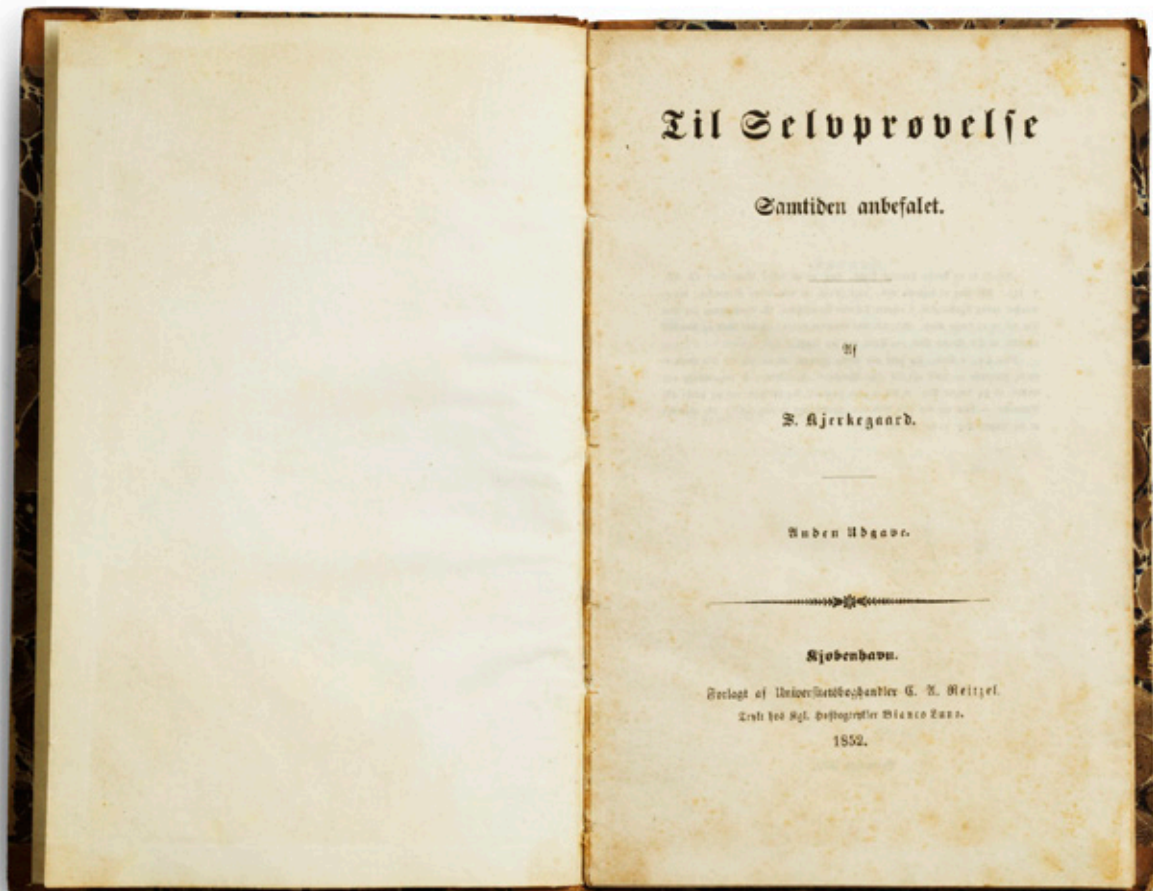
90

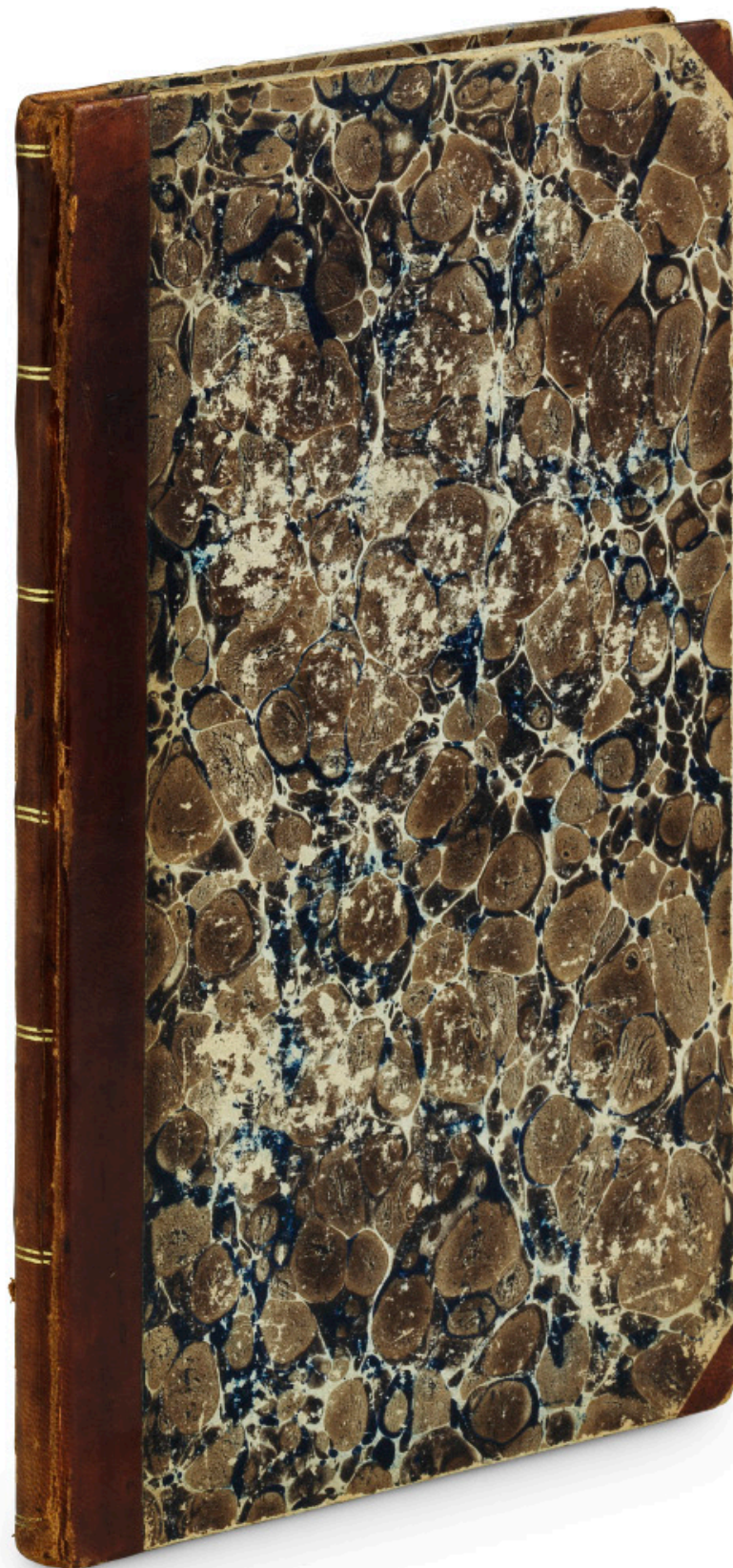
*Til Selvprøvelse Samtiden anbefalet.
Af S. Kierkegaard. Anden Udgave.*

Kjøbenhavn, Reitzel, 1852.

8vo. (6), 20 pp. Contemporary brown half calf with double gilt lines to spine. Light wear to board and with brownspotting internally. A very nice copy.

A lovely copy of the second edition, which appeared shortly after the first, with Kierkegaard misspelled as "Kjerkegaard" on the title-page.





XXXII

Dette skal siges; saa være det da sagt /
This Must be Said – So let it be Said

Øieblikket / *The Moment*

Hvad Christus dømmer om officiel Christendom /
What Christ Judges of Official Christianity

Guds Uforanderlighed /
The Changelessness of God

Himmelstrup 177, 180, 199, 200

THE YEAR 1855 MARKS the definitive turn in Kierkegaard's life and in his career. It is the year that he publishes his final four publications (the four titles above) and the year that he dies.

As we had seen in his earlier works *For Self-Examination* and *Practice in Christianity*, from 1850 and 1851 respectively, Kierkegaard had already addressed the topic of true Christianity as opposed to the official and institutionalized Christendom. Back then, he had done so, not subtly, but also not as a full-blown attack. After a publishing hiatus of more than three years, this was going to change.

At the end of his life, Kierkegaard embarked on a controversial and fierce attack upon the Danish Church that would have immense consequences for the development and comprehension of the official Church, the priesthood, and Christianity itself. The Danish State Church epitomized all that he found wrong with Christendom as a whole, and he did not embark on his quest lightly.

Throughout his writings, Kierkegaard had maintained that the belief in Christ required a leap of faith and all of one's person. The Danish Lutheran church on the other hand claimed that all Danes were born Lutheran and were thus Christians, unless they actively chose not to be. The Danish Church had moved increasingly towards transforming Christianity into a profane state religion. It is still the case in Denmark today that when you are born a Dane, you are also born a member of the Church. This equivalence between Church and State was extremely far from what Kierkegaard believed Christianity to be.

Kierkegaard felt that the Church had betrayed the Christianity of the New Testament and he was willing to fight till his death to defend what he understood true Christianity to be. We were well beyond thoughts of reformation. It needed to be torn down and completely rebuilt.

The war was waged in newspaper articles in the paper *The Fatherland* (from December 18, 1854 to

May 26, 1855), with the three small pamphlets – *This Must be Said – So let it be Said* (published May 1, 1855), *What Christ Judges of Official Christianity* (published June 16, 1855), *The Changelessness of God* (published sept. 1, 1855), and in the “periodical” Kierkegaard himself founded with the sole purpose of attacking the Church, *The Moment* (in nine installments, from May 26 to September 24, 1855, with a tenth appearing posthumously).

“These writings are markedly different from the rest of his work. Obviously intended for a broad audience, they employed searing wit and satire, making no attempt to be subtle or nuanced. Amid this public battle, Kierkegaard collapsed on the street, paralyzed, and was taken to hospital. He died there a few weeks later, on 11 November 1855. A tentative diagnosis of the cause was tuberculosis of the spine marrow. Towards the end, Kierkegaard affirmed to Emil Boesen—a lifelong friend and a priest in the church that Kierkegaard had attacked—that he was still a believer in Christ.” (D. Anthony Storm).

As we have seen above (see eg. *Training in Christianity*), Kierkegaard’s assault on official Christendom and the Danish Church was based upon his notion that Christendom had departed too far from the Christianity of The New Testament. For the outraged Kierkegaard, Bishop Mynster typified the complacent and established “official” Christianity, but as will be read in the piece about Mynster in the Personal Index, the relationship with Mynster was complicated. He and Kierkegaard had always been closely intertwined. Few people played as important a role in Kierkegaard’s life as Mynster, who Kierkegaard would constantly relate and refer to. Kierkegaard’s “mild” attack on the Church and the established Christianity in Denmark in *Training in Christianity* (1851) hit Mynster harder than anyone else, and the two theological giants never reconciled after the publication of that work. But Kierkegaard had saved something much worse for later.

Kierkegaard had delayed the worst of his assaults out of affection and respect for Mynster. Apart from his own enormous respect for Mynster, it also meant a great deal that Mynster was the last person to talk to Kierkegaard’s father before he died, and that his father had always held him in extremely high regard. In his Journal from 1853, he writes

“...I have something upon my conscience as a writer. Let me indicate precisely how I feel about it. There is something quite definite I have to say, and I have so much upon my conscience that (as I feel) I dare not die without having uttered it. For the instant I die and so leave this world (so I understand it) I shall in the very same second (so frightfully fast it goes!), in the very same second I shall be infinitely far away, in a different place, where, still within the same second (frightful speed!), the question will be put to me: “Hast thou uttered the definite message *quite definitely*?” And if I have not done so, what then?... There is something quite definite I have to say. But verily I am not eager to say it. On the contrary, I would so infinitely prefer that another should say it—which, however, would not help me, since (as I understand it) it was and remains my task.... For it is not a cheerful message, this definitive thing, and I cannot but think that there are several persons dear to me to whom it would be unwelcome to hear it said. Above all there is a right reverend old man, a consideration which has constantly held me back, laid a restraint upon my tongue and upon my pen, a consideration for the highest dignitary of the Church, a man to whom by the memory of a deceased father I felt myself drawn with an almost melancholic affection—and I must think that to him especially it will be very unwelcome that this is said.” (Pap. X 6 B: 371).

This excellently sums up, on the one hand, the necessity Kierkegaard felt in saying what needed to be said about the state of Christianity in Denmark, and, on the other hand, why he was reluctant to say it. He knew it would offend, but

most of all hurt, especially Mynster, for whom he still had great affection.

At the same time, it was also Bishop Mynster, who was responsible for the approach Kierkegaard considered so dangerous to true Christianity, the person who personified the weak and complacent established “official” Christianity that disregarded the true Christianity of The New Testament – the kind of tame Christianity in which the priests tell the congregation what they want to hear.

What was he to do? Kierkegaard’s journals and papers are full of entries that reflect the conundrum. The defining moment occurred when Mynster had died, which happened on January 30th, 1854. The Sunday before the funeral, Professor (of Theology) H.L. Martensen, Court Preacher at Christiansborg Slotskirke, gave a commemorative sermon for Mynster, in which he included him in a series of holy men going back to the apostles and called him a “witness to the truth” and a “martyr” (in Danish “Blodvidne”).

Kierkegaard could not take it. He finally broke his silence and protested with an article in *The Fatherland*, where he called Mynster a “frail pleasure-seeker, who was great only as an orator” and presented his own version of a “witness to the truth”, namely “A witness to the truth, a real witness to the truth, is a man who is skinned alive, abused, dragged from one prison to the next, and in the end (...) crucified, beheaded, burned at the stake, or fried on a grill, his soulless body left unburied and sprawling (...) in some remote place—that’s how a witness to the truth is buried!” (*Var Biskop Myster et "Sandhedsvidne"...*, December 18, 1854). And thus, the crusade against the established Danish Church had begun.

Kierkegaard continued his fight against Martensen, against the priests, against the official Christianity of Denmark, and against the Church, in articles in *The Fatherland*. He also started his own periodical *The Moment*, which was to become extremely

influential and today towers as a monument over the greatest crisis the Danish Church has ever found itself in. In addition to these articles, Kierkegaard also published three pamphlets, *This Must be Said – So let it be Said*, *What Christ Judges of Official Christianity*, and *The Changelessness of God*, that constitute the seminal triad of his separate Church Feud-publications.

Kierkegaard polemicized against the church and its worldly priesthood with both sharpness and wit (especially in *The Moment*). He insisted that the authorities of the church admit that true Christianity was disappearing. And he would not let go. “I would rather gamble, drink, visit brothels, steal, and murder than participate in making a fool of God. I would rather spend my day at bars and pubs, my nights playing cards or at balls than participate in the kind of seriousness that Martensen calls Christian earnestness”, he says in one of the articles in *The Fatherland* (*Stridspunktet med Biskop Martensen; som, christeligt, afgjørende for det i Forveien, christeligt seet, mislige kirkelige Bestaaende*, January 29th, 1855).

In the course of the next months, Kierkegaard would intensify his attacks. He accused the priests of failing to convert their tear-filled sermons on Sundays into existential practice on Mondays. He called them “bourgeois theologians of convenience” and accused them of being primarily interested in idyllic parsonages, feel-good Christianity, and lucrative advancements, calling the priests, lumped together, an “epitome of nonsense shrouded in long gowns!”

He rallied against the church, claiming it ought to be closed or torn down and threw mud on the rituals of baptism, confirmation, and marriage. In *The Moment* in particular, this was done so humorously that Kierkegaard managed to win over part of the population. But his fierce attack upon the official Christianity of Denmark caused much more indignation, scandal, and contradiction than approval.

Although Kierkegaard's illness and soon to follow death on November 11 ended Kierkegaard's writing and continued attacks, it did not end the storm on the Church that the epigons continued.

Kierkegaard's authorship before 1851 had made him famous in both Denmark and abroad as one of the greatest living philosophers and theologians. His attack on official Christianity, however had a more direct effect upon his own kingdom, but also upon the neighbouring countries Norway, Sweden, and Germany.

Kierkegaard's Church Feud continued for years after his death and kept affecting the Church severely. One must remember that this fierce attack came from one of the most respected thinkers of the period – of all periods –, and it came from within, not from an atheist. It came from a believer, a more profound believer than most.

This Must be Said – So let it be Said

After publishing the first twenty installments in *The Fatherland* (see no. 95a below), Kierkegaard publishes his first separate publication in the Church Feud, entitled *This Must Be Said—So Let It Be Said*.

Here, Kierkegaard rallies against false teaching and the superficial rites of the “false church”, encouraging people to leave it, as it is better to attend no church than participate in that.

He stresses the fact that the Church has moved too far away from the true Christianity for it to be merely reformed. It needs to be torn down and built up from the ground.

Reading his Journals, it is clear that Kierkegaard had considered the present pamphlet his real introduction to his attack upon the Church. Under the heading *To seem Catastrophic* (NB 36, December, 1854), he writes that it had been his intention, quite unexpectedly, after years of complete quiet, to effect the “Outcry” that the public worship of

God is an insult to God and that it is a crime to partake in it. But that he then happened to send the article against Martensen about Mynster to *The Fatherland*.

The Outcry is the working title, Kierkegaard uses for the pamphlet that in a reworked version becomes *This must be Said...*

This Must be Said... appeared on May 23rd, 1855, two days before the first issue of *The Moment* and three days before the last article in *The Fatherland*. The present publication thus constitutes the transition from the part of the Church Feud that was fought in *The Fatherland* and the part that was fought in *The Moment*.

“The Outcry” thus came in the form of *This Must be Said...*, not as a first introduction to the feud against the Church, but as an introduction to the sharpened and more deadly attack on the Church, the Priesthood, and the official Christianity that we witness in *The Moment*. Kierkegaard had a single copy of *This Must be Said...* in his possession when he died (Auction Catalogue No. 2185, where there is no description of appearance). We have never seen a copy in a gift-binding, and as far as we are aware, no such copy is known to exist.

The Moment

Having commenced his attack on the Church in *The Fatherland*, to pave the way for the final blow that is to come in the course of 1855, Kierkegaard now establishes a periodical with the sole purpose of attacking the Church, the priests, and the official Danish Christianity as such. Kierkegaard is the publisher, the editor, and the only contributor. This is a focused, sharp, and destructive periodical, intended to shock, and to tear down the established Church. It is also witty and acute.

Nine issues, containing several articles each, appeared between May 25 and September 24. The issues were published at one to four week intervals, up until Kierkegaard's death. He collapsed in the

street after having published the ninth issue of *The Moment*. A tenth was later found in his home, finished, but not dated for publication. This was published posthumously.

The *Moment*-articles were extremely popular, sold out quickly, and were published in several issues. They shocked and outraged most of the Christian population, but they also amused and inspired. Some of the articles were so outrageous that many thought the greatest mind of the country had lost his mind.

Some speculated that Kierkegaard had been excluded from publishing in *The Fatherland*, which is why he had to found his own organ of proclamation. This was not the case, however. In an unpublished draft for an article for no. 9 of *The Moment*, he explains that he had come to realize that *The Fatherland* was not effective enough. He had told Giødwad that "it will come to nothing, as long as I use *The Fatherland*, I need my own instrument" and explains that it is necessary for his contemporaries to deal with him alone. He goes on to talk about the immense effect *The Moment* has had, how all talk about keeping him quiet evaporated, and how he has probably reached as wide an audience as he could in *The Fatherland*, but now knowing that ALL of his subscribers were interested in his cause and not just subscribers to *The Fatherland*. (See SKS, Introduction to *Øieblikket*, 235).

The initial title for *The Moment* had been *In the Moment – For Posterity*, but Kierkegaard ended up just calling it *The Moment*, as it was more powerful, and the longer title would become tedious when continually repeated.

Altogether, Kierkegaard published a whole 64 articles in *The Moment*, distributed thus:

May 24, 1855: 4 articles
June 4, 1855: 10 articles
June 27, 1855: 6 articles

July 7, 1855: 7 articles

July 27, 1855: 9 articles

August 23, 1855: 6 articles

August 30, 1855: 9 articles

September 11, 1855: 7 articles

September 24, 1855: 6 articles

Kierkegaard only had part of *The Moment* in his possession when he died, namely 3, 4, and 7 together (Auction Catalogue no. 2187-89). We have never seen a copy in a gift-binding, and as far as we are aware, no such copy is known to exist.

What Christ Judges of Official Christianity

This treatise is the second of Kierkegaard's separate publications in the Church Feud, published on June 16, 1855, between the second and the third issue of *The Moment*.

The treatise clearly had a special meaning and was not intended to just be published in *The Moment* with the other articles of that period.

With two central passages from the Bible as the basis, namely Matthew 23, 29-33 and Luke 11, 47-48.

Kierkegaard compares the prosecutors of then with the hypocrites of now and decries the established church, calling the clergy freethinkers and perjurers.

The Changelessness of God

This work constitutes Kierkegaard's final separate publication and the final work of the separately published pamphlets of the Church Feud-triad. It was published on Sept. 1st, 1855, between the 7th and 8th installments of *The Moment*.

The Changelessness of God is a discourse that Kierkegaard gave as a sermon on May 18, 1851, in the Citadel Church in Copenhagen, but it had not previously been published.

It has the Epistle text of James 1, 17-21 as its basis, a text that Kierkegaard had also used in his *Upbuilding Discourses* of 1843. It contains one

of his favourite passages from the Bible: "Every good thing bestowed and every perfect gift is from above, coming down from the Father of lights, with whom there is no variation, or shifting shadow".

In his journal from May 1851, after having given the sermon, he refers to the text basis as "my first, dear Jacob" and says about his sermon that he felt he preached "passably", but so weakly that he could barely be heard" (NB 24:74).

As most of Kierkegaard's religious writings, this too is called a discourse, and for this his final separate publication, Kierkegaard uses again the printed dedication that he first used in his upbuilding discourses from 1843, that for his father: "To the late **Michael Pedersen Kierkegaard** formerly a clothing merchant here in the city, my father, these discourses are dedicated."

Those who had been in doubt as to his mental health due to the publications in *The Moment*, had

now finally been disproven or persuaded that there was absolutely nothing wrong with his sanity. This piece constitutes a lucid and calm sermon, a continuation of his upbuilding discourses, which had been of pivotal importance to him since 1843. "It also served the purpose, as H. Johnson notes, of demonstrating that Kierkegaard's attack was from *within* the church, as a believer—a fact that many have failed to notice, especially since his anti-ecclesiastical tracts were translated later in places where readers had not been exposed to the rest of his writings. Kierkegaard, in fact, always considered his upbuilding discourses to be even more important than his philosophical writings." (D. Anthony Storm).

Kierkegaard had a single copy of *The Changelessness of God* in his possession when he died (Auction Catalogue # 2186, where there is no description of appearance).

91

1) *Dette skal siges; saa være det da sagt.*

Af S. Kierkegaard

2) *Hvad Christus dømmes om officiel Christendom.*

Af S. Kierkegaard

3) *Guds Uforanderlighed. En Tale.*

Af S. Kierkegaard

Kjøbenhavn, Reitzel, 1855.

8vo. 12 pp. + 14 pp., (1 blank f.) + 22 pp., (1 blank f.). All three completely uncut and in the original printed wrappers – the most simple of all of his wrappers.

1) The front wrapper with the text of the title-page repeated inside a double line-frame. Back-wrapper with the printer inside the same frame. Light chipping to extremities and light brownspotting internally. Overall excellent.

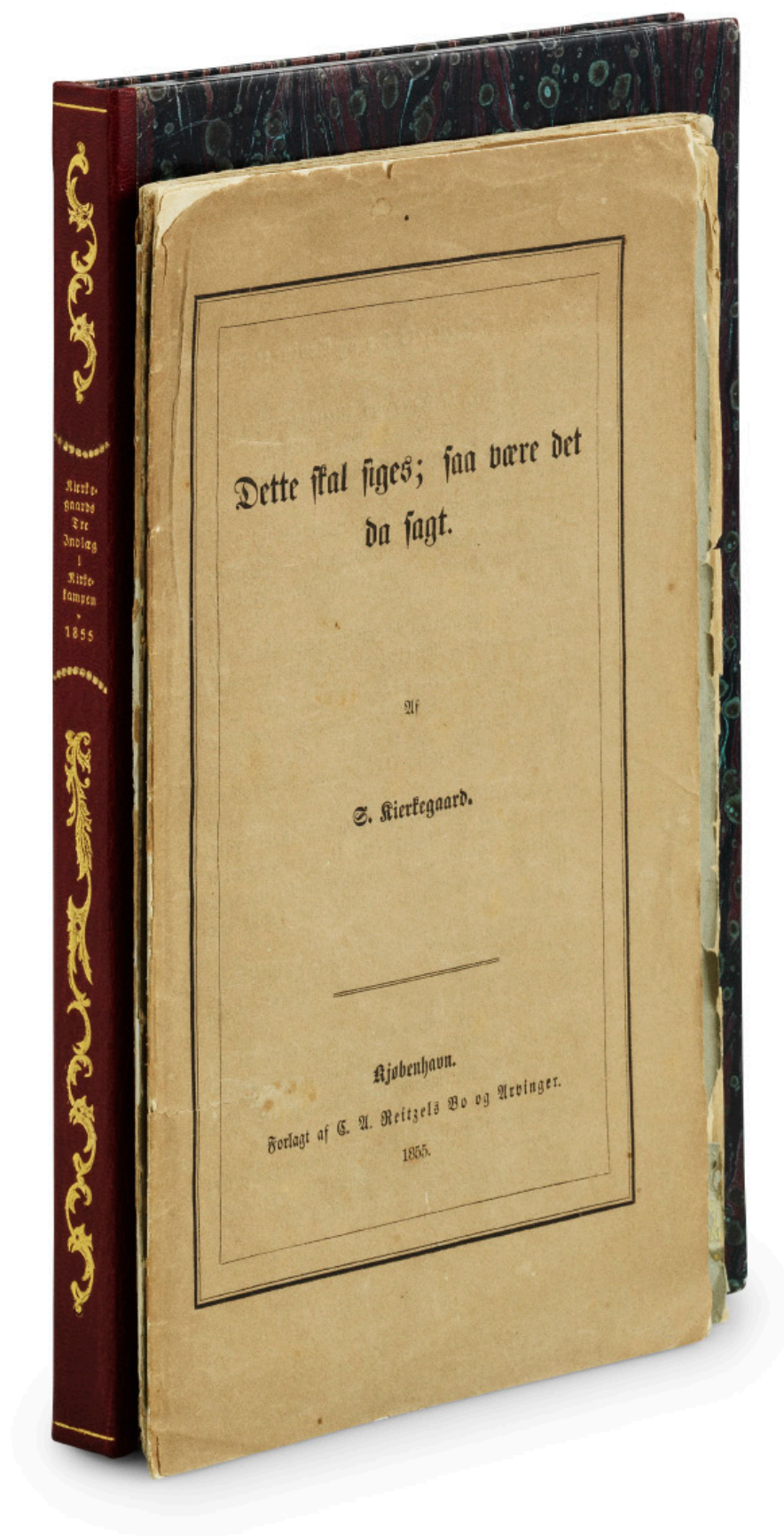
2) Original blank bluish wrappers. Small lacks of paper to corners of front wrapper and light chipping to extremities. Minimal brownspotting internally. Overall excellent.

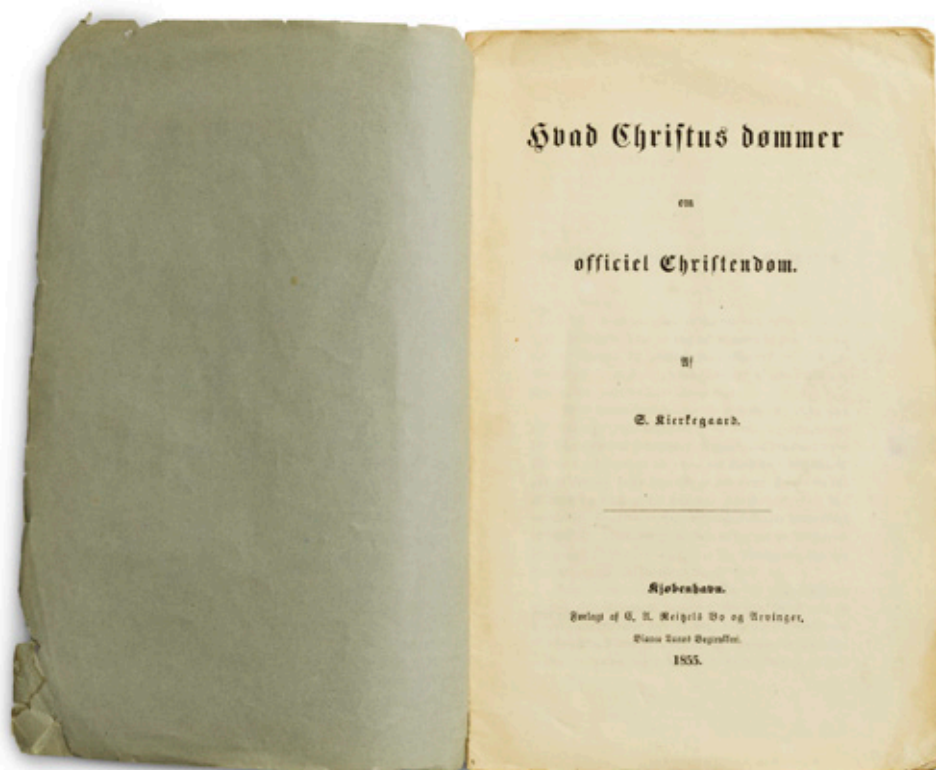
3) The front wrapper with the text of the title-page repeated inside a double line-frame. Back-wrapper with the printer inside the same frame. Chipping to extremities, small loss of paper to corners of wrappers, spine professionally re-enforced from inside, and back wrapper with a closed tear. Internally very fresh. An overall very good copy indeed.

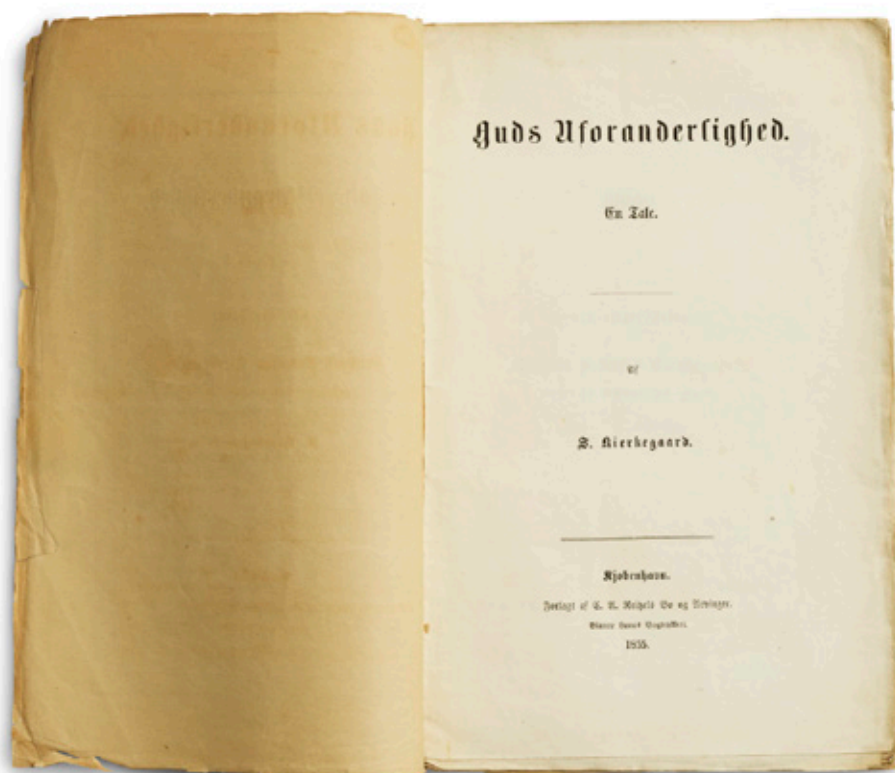
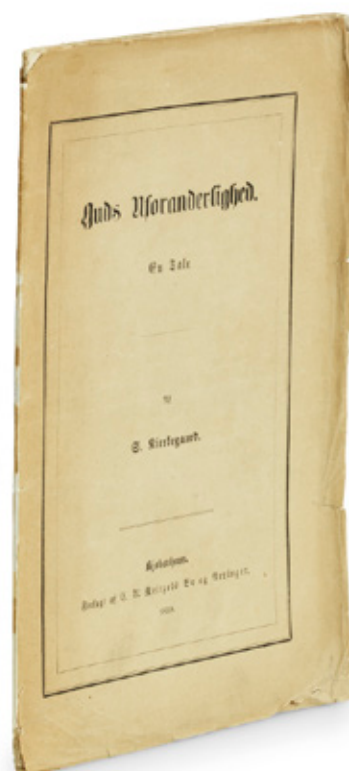
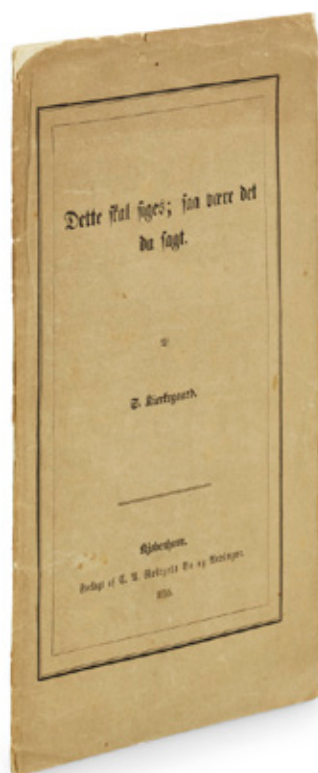
No markings of any kind to any of the three pamphlets.

All three pamphlets housed together in a beautiful marbled paper box with red morocco spine with elaborate gilding and gilt Gothic lettering (saying, in Danish “Kierkegaard’s three contributions to the Church Fight – 1855”). Gilt super ex libris to front. Signed in Gilt lettering to inside of spine: Anker Kysters Eftf. and gilt by Hagel Olsen.

A magnificent set of all the three separate publications that Kierkegaard published in the Church feud, all three in the scarce original wrappers.







92

Øieblikket. Nr. 1. -9.
S. Kierkegaard.

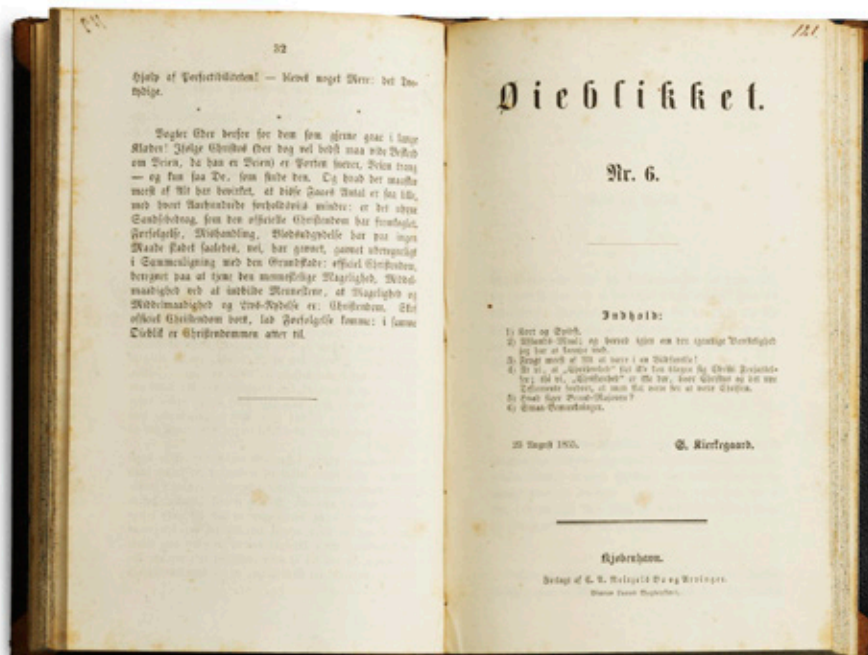
Kjøbenhavn, Reitzel, 1855.

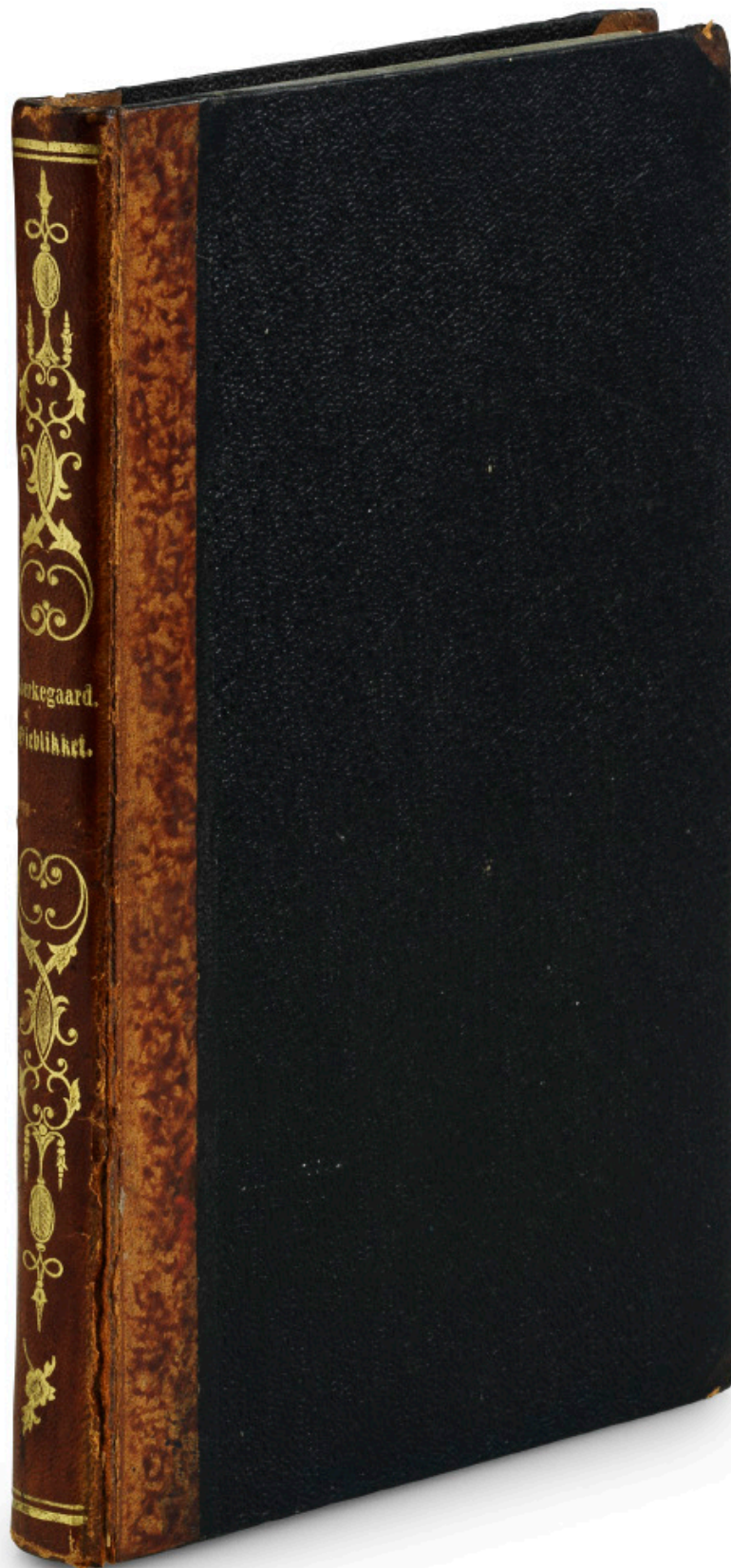
8vo. 20, 31, 16, 23, 32, 26, 47, 30, 22 pp. Bound in a very nice contemporary brown half calf binding with richly gilt spine. Lovely patterned end-papers. Light bumping to corners and inner hinge a bit weak. Internally a bit brownspotted. Inserted between the front free end-paper and the title-page are two leaves constituting a neatly written index of all 64 articles contained in the nine issues, in fine contemporary hand, signed H.W. Petersen. The text is continually paginated throughout in the same hand.

With faded ownership signature to title-page (Emily Karen Holst).

A lovely copy of the first edition of all nine numbers of Kierkegaard's periodical, with all nine issues in the first issue, which is uncommon, and beautifully bound contemporarily.

As we saw above, no presentation-copies nor gift-bindings of the present work are known to exist, neither are copies in original bindings nor wrappers, as the issues were presumably never issued such, but just as they appear here.





- 60) At I dealene skulle forkjendes — eller
 er Christendommen : Dy bestes Grund
 forfalsket. 231.
- 61) En Dosis Livs Lede. 234.
- 62) Var Tjat- og Du skal se, alle Van-
 skeligheder forsvinde! 236.
- 63) At Trastene ere Menneske-Mode, og
 paa den afstjelige Maade 240.
- 64) Trastene ikke blot beviser Christen-
 dommens Sandhed, men kan end
 beviser den med det Samme. 247.

J. Kierkegaard

Enkelte Hænder

Ø i e b l i k k e t.

Nr. 1.

Indhold:

- 1) Stemning.
- 2) Til „dette skal siges“; eller hvorledes anbringes et Afgjørende?
- 3) Er det forsvarligt af Staten — den kristelige Stat! — om muligt at umuliggjøre Christendom?
- 4) „Tag et Bræk-Middel!“

24 Mai 1855.

S. Kierkegaard.

Kjøbenhavn.

Forlagt af E. M. Reitzels Bø og Arvinger.
Blanco Lunos Bogtrykkeri.

93

Guds Uforanderlighed. En Tale. Af S. Kierkegaard

Kjøbenhavn, Reitzel, 1855.

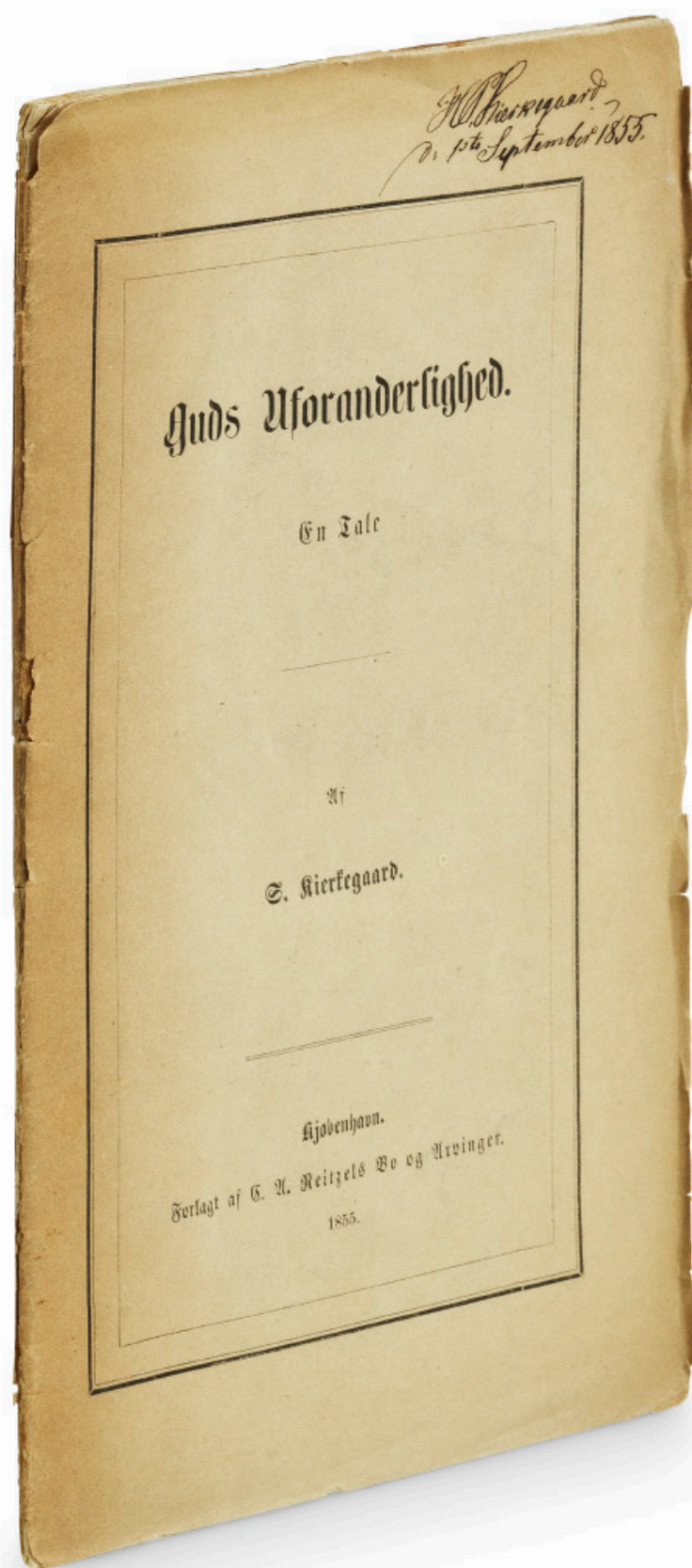
8vo. 22 pp., (1 blank f.). Completely uncut and in the original printed wrappers. The front wrapper with the text of the title-page repeated inside a double line-frame. Back-wrapper with the printer inside the same frame. Chipping to extremities, a tear down the spine, with almost no loss of paper, but meaning that the wrappers are loose from the block at the top half. Wrappers sticking slightly to the lower part of title-page and final blank respectively. An excellent copy.

With the ownership-signature of H.P. Kierkegaard and the date "d. 1ste September 1855." In his hand to front wrapper.

A splendid copy of the first edition in completely original condition, with the scarce original wrappers, which has belonged to Kierkegaard's disabled cousin, who was a great source of inspiration to him.

Kierkegaard's confidante and close friend his cousin H.P. Kierkegaard received this copy on the day after it was published (August 7th, 1851).

For the close relationship between Kierkegaard and his cousin, please see the Index of Personal Names, under Hans Peter Kierkegaard.



94

Guds Uforanderlighed. En Tale. Af S. Kierkegaard

Kjøbenhavn, Reitzel, 1855.

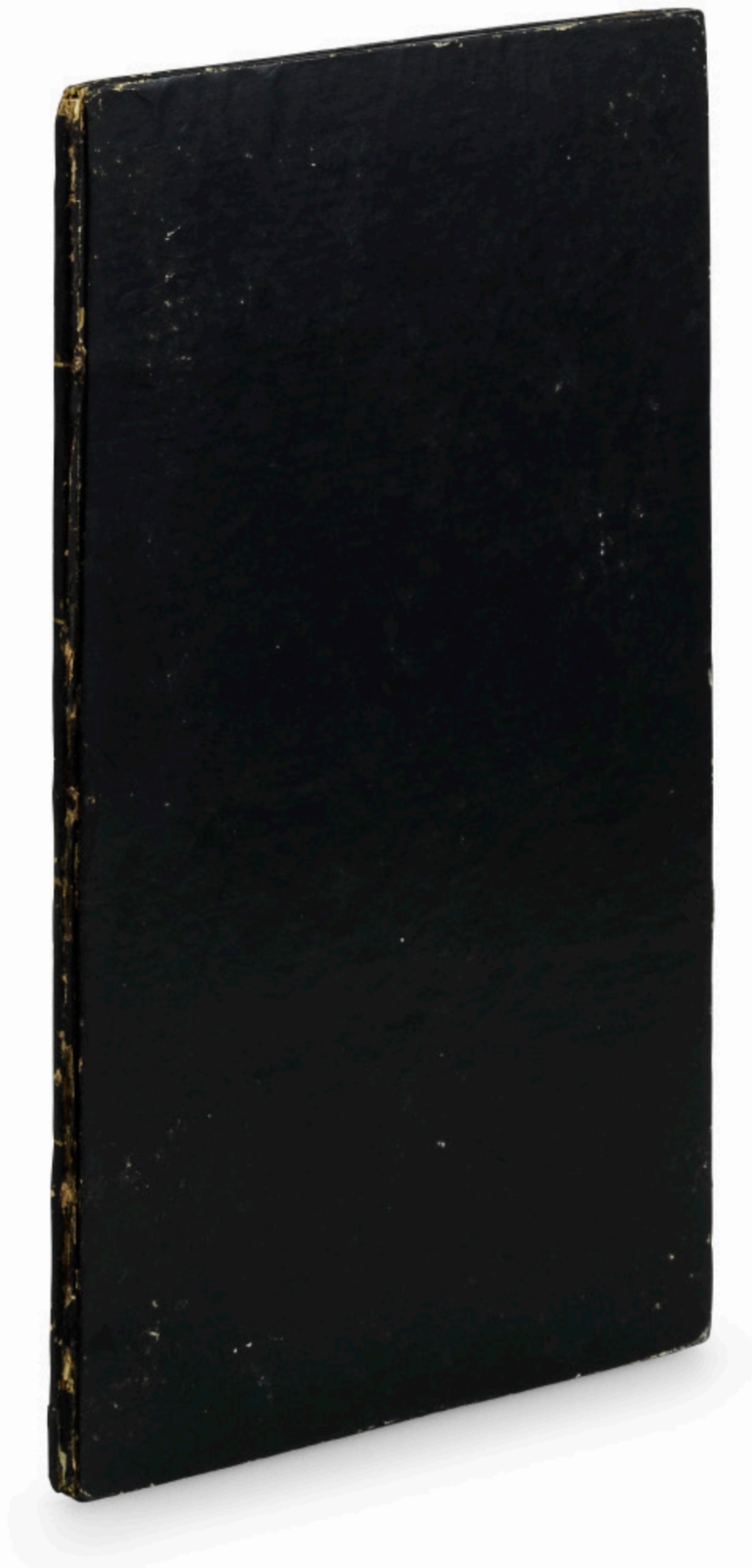
8vo. 22 pp., (1 blank f.). Original gift-binding of the black glitted paper with single gilt lines to spine. Spine worn, slightly restored, and with a bit of loss of paper. Boards with a little rubbing and wear along edges. A bit of brownspotting internally.

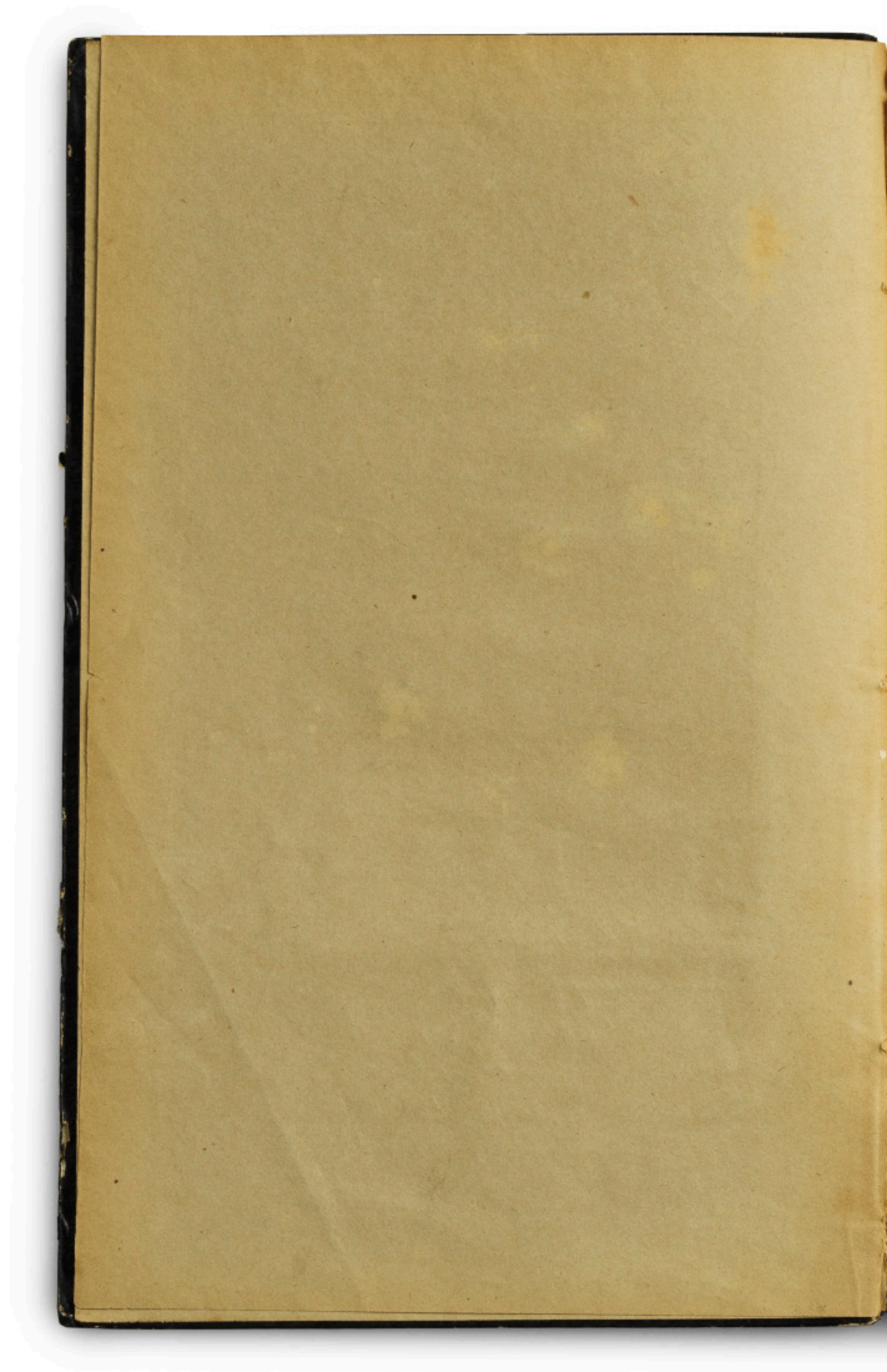
With the exlibris of both Georg Nygaard and J.H. Groth-Andersen to inside of front board and with Georg Nygaard's neat hand-written pencil-inscription to front fly leaf stating, in Danish, that "This book is one of / Søren Kierkegaard's / complimentary copies. / Given to me by / editor Frejlif Olsen / October 1910 / Georg Nygaard".

Also a neat pencil-annotation from a later owner to inside of back board stating that this is Kierkegaard's personal copy and the only known copy in a gift-binding, referencing the auction catalogue, no. 2186. There is also a laid-in note in the same hand explaining that at the auction, there was merely one copy of this title and that no presentation-copies of the present work are known to exist.

One of the extremely rare gift-copies, either a presentation-copy given by Kierkegaard to one of his dedicatees, or the copy he had in his possession, when he died.

It seems likely as explained by the previous owner that this will have been Kierkegaard's own copy, i.e. no. 2186 of the auction catalogue. If not, it is the only presentation-copy of this work known to exist. No matter what, this is arguably the best copy of the present title that one can find.





Guds Uforanderlighed.

En Tale.

Af

S. Kierkegaard.

Kjøbenhavn.

Forlagt af C. A. Reitzels Bo og Arvinger.

Bianco Lunos Bogtrykkeri.

1855.

XXXIII

Bladartikler / *Newspaper Articles* En Bladartikel / *One Newspaper Article* *Articles in The Fatherland from 1855*

Himmelstrup 272, 287

& Himmelstrup 158, 157, 159, 161, 162, 163, 164, 166, 168, 169, 170, 171, 173, 174, 175a

AS WE KNOW, Kierkegaard published a number of articles in periodicals and newspapers, from 1834, and up until 1855. It was also with newspaper articles, the ones in *The Fatherland* in the last year of his life, that Kierkegaard launched his series of attacks on the Church (see XXXII above).

From December 18, 1854 to May 26, 1855 Kierkegaard published 21 articles in *The Fatherland*. These seminal newspaper articles, which we have also mentioned above, constitute the beginning of Kierkegaard's fierce attack upon the Danish Church. They differ substantially from Kierkegaard's previous works, being void of dialectic. They are completely one-sided, written to shock, and are full of harsh criticism and outright attacks. They were extremely controversial and extremely influential, the consequences of them being felt in Denmark long after Kierkegaard's death.

Kierkegaard's papers played a highly important role in his authorship, and as with everything else he did, nothing was left to chance.

Shortly after his death, Rasmus Nielsen collected almost all of Kierkegaard's newspaper articles and issued them for the first time together in 1857 under the title *Newspaper Articles*. This publication was of great importance to Kierkegaard scholarship and is paramount to the reception of Kierkegaard's papers already from his immediate posterity.

The first of Kierkegaard's publications (see no. 1 above), printed anonymously in *Kjøbenhavns Flyvende Post* in 1834, is not among the collection of articles, as in 1857, people, including Rasmus Nielsen, were still not aware that this piece was by Kierkegaard. Rasmus Nielsen had also erroneously omitted one of the articles printed in *The Fatherland*, from 1845, which was then printed in 1859 under the title *One Newspaper Article*, as an appendix to *Newspaper Articles*.

En Bladartikel

af

S. Kierkegaard,

udgiven

som Anhang til

"S. Kierkegaards Bladartikler".



95

1) *S. Kierkegaards Bladartikler, med Bilag samlede efter Forfatterens Død, udgivne som Supplement til hans øvrige Skrifter af Rasmus Nielsen*

+

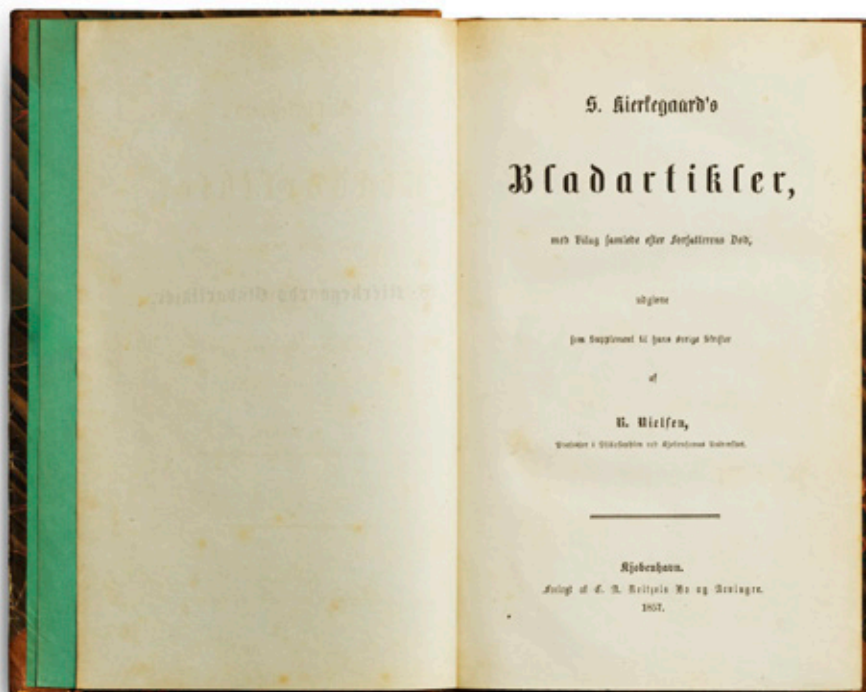
2) *En Bladartikel af S. Kierkegaard, udgiven som Anhang til "S. Kierkegaards Bladartikler".*

Kjøbenhavn, Reitzel, 1857 + 1859.

1) 8vo. XVI, 296 pp. Bound in a lovely, contemporary brown half calf with richly gilt spine. Light wear to extremities, but overall very nice. A few leaves with light brownspotting. An excellent copy.

2) 8vo. 14, (2) pp. Uncut in the original printed wrappers. A bit of soiling to top of front wrapper. Otherwise very fresh.

A nice set of the first printings of the Newspaper Articles, also the appended one.





En Bladartikel

af

S. Kierkegaard,

udgivet

som Anhang til

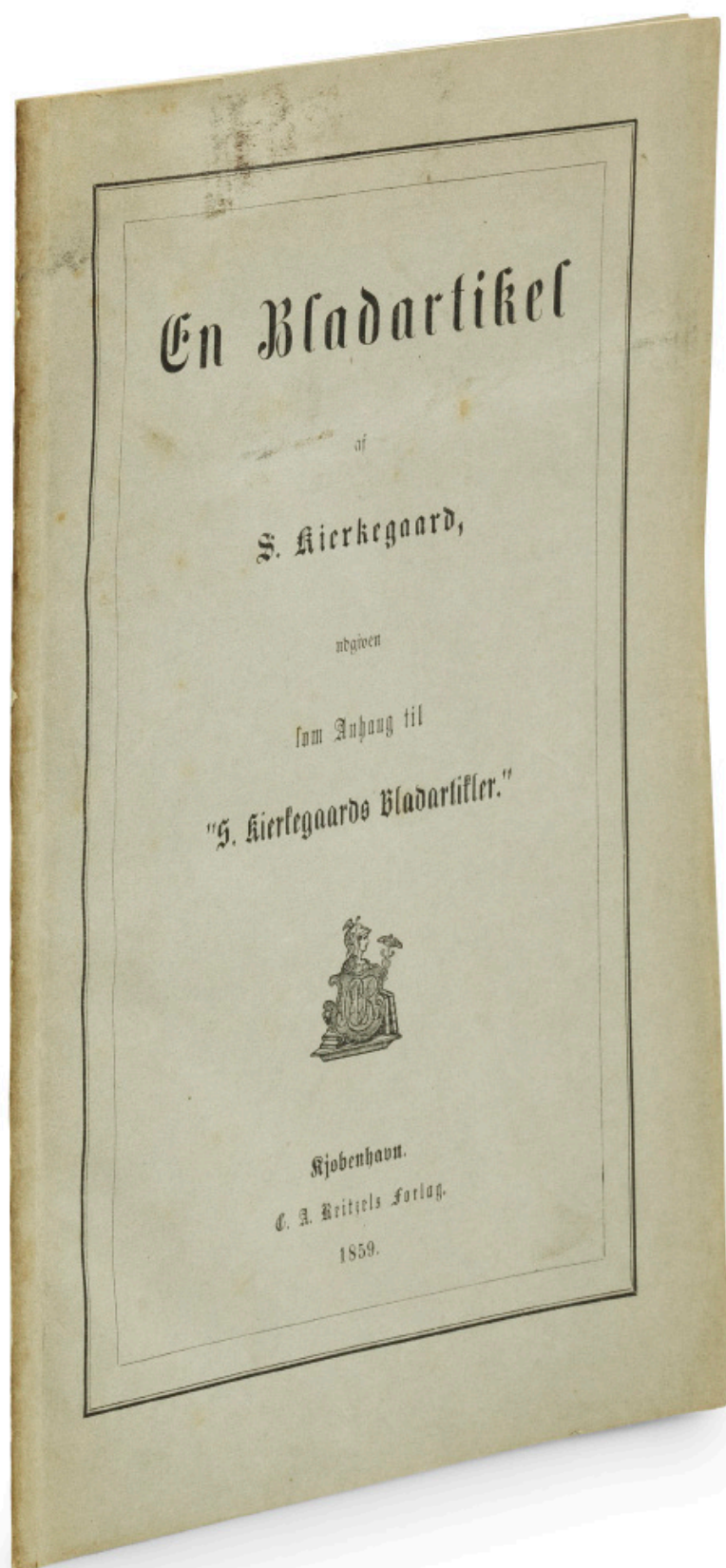
"S. Kierkegaards Bladartikler".



Kjøbenhavn.

C. A. Reitzels Forlag.

1859.



95a

1. S. Kierkegaard. *En Opfordring til mig fra Pastor Paludan-Müller.*
In: Fædrelandet 16de Aarg. Nr. 10. 12. Januar 12, 1855.
2. S. Kierkegaard. *To nye Sandhedsvidner.* (*In: Fædrelandet, January 29, 1855. Nr. 24.*)
3. S. Kierkegaard. *Ved Biskop Mynsters Død.* *In: Fædrelandet 16de Aarg. Nr. 67. 20. Marts, 1855.*
4. S. Kierkegaard. *Er dette christelig Gudsdyrkelse eller er det at holde Gud for Nar?*
Mai 1854. In: Fædrelandet 16de Aarg. Nr. 68. 21. Marts, 1855.
5. S. Kierkegaard. *Den religieuse Tilstand.* *In: Fædrelandet 16de Aarg. Nr. 72. 26. Marts, 1855.*
6. S. Kierkegaard. *En Thesis – kun een eneste.* [*In: Fædrelandet, March 28, 1855. Nr. 74.*]
7. S. Kierkegaard. *“Salt”; thi “Christenhed” er: “Christendoms Forraadnelse; “en christen Verden” er: Affaldet fra Christendommen.* *In: Fædrelandet 16de Aarg. Nr. 76. 30. Marts, 1855.*
8. S. Kierkegaard. *Hvad vil jeg?* *In: Fædrelandet 16de Aarg. Nr. 77. 31. Marts, 1855.*
9. S. Kierkegaard. *Var det rigtigst nu at “standse med Klemtningen?”*
In: Fædrelandet 16de Aarg. Nr. 83. 11. April, 1855.
10. S. Kierkegaard. *Christendom med kongelig Bestalling og Christendom uden kongelig Bestalling.*
[In: Fædrelandet, April 11, 1855. Nr. 83].
11. S. Kierkegaard. *Hvilken grusom Straf.* *In: Fædrelandet 16de Aarg. Nr. 97. 27. April, 1855.*
12. S. Kierkegaard. *Et Resultat.* *In: Fædrelandet 16de Aarg. Nr. 107. 10. Maj, 1855.*
13. S. Kierkegaard. *En Monolog.* *In: Fædrelandet 16de Aarg. Nr. 107. 10. Maj, 1855.*
14. S. Kierkegaard. *Angaaende en taabelig Vigtighed lige over for mig og den Opfattelse af Christendom, som jeg gjør kendelig.* *In: Fædrelandet 16de Aarg. Nr. 111. 15. Maj, 1855.*
15. S. Kierkegaard: *Til det nye Oplag af “Indøvelse I Christendom.”* [*In: Fædrelandet, May 16, 1855. Nr. 112.*]

Kjøbenhavn, 1855.

1. Being: “A Challenge to Me by Pastor Paludan-Möller”, no. 3 of The Fatherland-articles. Kierkegaard’s article cut out in its entirety and mounted on thick paper, with paper covering the text that does not belong to Kierkegaard’s article, but preserving the Fatherland-header with date etc. Folded and in later blank brown wrappers with handwritten title. Wrapper loose.
2. Being: “Two New Truth-Witnesses”, no. 5 of the Fatherland-articles. Kierkegaard’s article cut out and mounted on thick paper. Folded and in later blank brown wrappers with handwritten title.

3. Being: "At Bishop Mynster's Death", no. 6 of The Fatherland-articles. The entire leaf from the Fatherland containing Kierkegaard's article, folded with a little tear and one fold restored from verso. In later blank brown wrappers with handwritten title.
4. Being: "Is this Christian Worship or Is It Making a Fool of God?", no. 7 of The Fatherland-articles. Kierkegaard's article cut out in its entirety and mounted on thick paper, with paper covering the text that does not belong to Kierkegaard's article, but preserving the Fatherland-header with date etc. Folded and in later blank brown wrappers with handwritten title.
5. Being: "The Religious Situation", no. 9 of The Fatherland-articles. The entire leaf from the Fatherland containing Kierkegaard's article, folded. One fold restored from verso, with a little loss. In later blank brown wrappers with handwritten title.
6. Being: "A Thesis—Just One Single One", no. 10 of The Fatherland-articles. Kierkegaard's article cut out and mounted on thick paper. Folded and in later blank brown wrappers with handwritten title.
7. Being: "'Salt'; Because 'Christendom' Is: the Decay of Christianity; 'a Christian World' Is: a Falling Away from Christianity", no. 11 of The Fatherland-articles. The entire leaf from the Fatherland containing Kierkegaard's article, folded. One fold restored from verso. In later blank brown wrappers with handwritten title.
8. Being: "What Do I Want?", no. 12 of The Fatherland-articles. The entire leaf from the Fatherland containing Kierkegaard's article, folded. One fold restored from verso. In later blank brown wrappers with handwritten title.
9. Being: "Would It Be Best Now to 'Stop Ringing the Alarm?'", no. 14 of The Fatherland-articles. Kierkegaard's article cut out and mounted on thick paper. Folded and in later blank brown wrappers with handwritten title. Wrapper loose.
10. Being: "Christianity with a Royal Certificate and Christianity without a Royal Certificate", no. 15 of The Fatherland-articles. Kierkegaard's article cut out and in later blank brown wrappers with handwritten title.
11. Being: "What Cruel Punishment!", no. 16 of The Fatherland-articles. The entire leaf from the Fatherland containing Kierkegaard's article, folded. One fold restored from verso. In later blank brown wrappers with handwritten title.
12. Being: "A Result", no. 17 of The Fatherland-articles, appearing together with the following:
13. Being: "A Monologue", no. 18 of The Fatherland-articles. The entire leaf from The Fatherland containing both articles, folded, one fold restored from verso and with a few tears. In later blank brown wrappers with handwritten title.
14. Being: "Concerning a Fatuous Pompous in Regard to Me and the conception of Christianity to Which I Am Calling Attention", no. 19 of The Fatherland-articles. The entire leaf from the Fatherland containing Kierkegaard's article, folded. One fold restored from verso. In later blank brown wrappers with handwritten title.
15. Being: "For the New Edition of *Practice in Christianity*", no. 20 of The Fatherland-articles. Kierkegaard's article cut out and mounted on thick paper. Paper a little bent at top and foot. In later blank brown wrappers with handwritten title.

Magnificent collection of the original printings of a whole 15 of the 21 extremely controversial and influential articles that Kierkegaard published in *The Fatherland* at the end of his life, attacking the Danish Church. We have never before seen these articles in the original printing in the trade.





XXXIV

Synspunktet for min Forfatter=Virksomhed / *The Point of View for my Work as an Author*

Himmelstrup 292

AS WE HAVE SEEN ABOVE (XXII), Kierkegaard had published only one of his three works on his own authorship, namely the short resumé (*On My Work as an Author*) of the present work, which he did not dare publish because he was afraid of being misunderstood by his contemporaries. The work constitutes a frank account of his method of authorship and also serves as a paramount piece of autobiography.

In 1846, Kierkegaard had started using a protocol as his journal. This is the first of the journals denoted NB that he continued throughout the rest of his life. These journal entries, amounting to 36 volumes in all, are filled with attempts at understanding himself, his purpose, the meaning of his writings, and not least how he himself understood his authorship and wished for it to be understood in posterity.

These latter considerations are the basis of the *The Point of View for My Work as an Author*, which Kierkegaard left unpublished, not wishing to be viewed as self-glorifying, to be published posthumously by Peter Kierkegaard, Søren's brother.

The considerations of whether to let *The Point of View for My Work as an Author* – which Kierkegaard also calls “The Confession of one Dying” – remain unpublished until after his death fill a lot in the notebooks from 1849 (eg. NB 10:6; NB 10:60; NB 10:169; NB 11:123; NB 11:195), clearly showing how much this work meant to Kierkegaard, who finally decided that it could indeed only be published posthumously.

Synspunktet for min forfatter-Virksomhed.

En ligesrem Meddelelse,

Rapport til Historien

af

S. Kierkegaard.



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*Synspunktet for min Forfatter=Virksomhed. En ligefrem
Meddelelse, Rapport til Historien af S. Kierkegaard.*

Kjøbenhavn, Reitzel, 1859.

8vo. (4), 114 (2) pp. Completely uncut in the original printed wrappers. Lacking a little of the paper of the spine, but almost all of the printing on the spine intact. Internally fine and clean.

Housed in a beautiful marbled paper box with a green morocco spine with gilt Gothic lettering and small gilt ornamentations. Gilt super ex libris to front. Signed in gilt lettering to inside of spine: Anker Kysters Eftf. and gilt by Hagel Olsen.

An excellent copy of the posthumously published first edition, published by Kierkegaard's brother.

