

SOREN KIERKEGAARD

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EDITOR: Louis Pojman

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NEWS

PROGRAM FOR THE KIERKEGAARD SOCIETY

The program for the Central Division (APA) of Kierkegaard Society to be held Cincinnati, Ohio on April 28-30 is as follows:

Chair: John Donnelly, University of San Diego

1 C. Stephen Evans, St. Olaf College: Where There's a Will There's a Way: Kierkegaard's Theory of Action.

Commentator: Louis Pojman, University of Mississippi

2 Robert Kruschwitz, Georgetown College: Kierkegaard and the Christian Virtue of Hope: A Reading of Sickness unto Death.

Commentator: Robert Perkins, Stetson University

AAR KIERKEGAARD SEMINAR

Four papers on Either/Or I are to be discussed at this year's meeting in Chicago, November 19-22, 1988. To request copies kindly submit \$8 to Abraham H. Kahn, Trinity College, University of Toronto, Toronto, Ontario M5S 1H8, Canada.

Publication of papers in the International Kierkegaard Commentary Series. Papers presented in the seminar will be considered for publication by IKC. Others who have papers on topics occurring in Either/Or I are requested to

submit copies directly to Professor Robert L. Perkins, Editor of the IKC Series, Department of Philosophy, Stetson University, Deland, Florida 32724 as soon as possible.

KIERKEGAARD CONFERENCE: CALL FOR PAPERS. Soren Kierkegaard: Unconcluding Septu-
acentennial Postscript, February 9 - 11, 1989; University of San Diego

This year 1988 marks the 175th anniversary of the birth of Soren Kierkegaard. The conference is designed to explore and scrutinize various facets of Kierkegaard's authorship. Papers dealing with any aspect (philosophical, theological, historical, political, literary, etc.) of Kierkegaard's writings are eligible for consideration.

In addition to the general call for papers, the conference plans to have some sessions devoted to "Author Meets Critics," wherein recent books on Kierkegaard will be analyzed by speakers and, in turn, responded to by the author of the book under discussion. Also planned is a Workshop dealing with methods of teaching Kierkegaard to undergraduates, as well as a Workshop on the pedagogical use of Kierkegaard's parables. It is also hoped that there will be a session devoted to Computer Mapping of Kierkegaard texts.

Papers should have a reading time of 30 - 40 minutes and not exceed 30 pages (double spaced) in length. However, briefer submissions are also welcome. Papers submitted by junior scholars and advanced graduate students are especially encouraged.

Completed papers are preferred, but detailed abstracts will also be considered. Colleagues proposing a detailed abstract only are requested to send them by October 7, 1988. The due date for papers is November 1, 1988.

All correspondence and paper submissions should be addressed to:

Professor John Donnelly
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Alcala Park
San Diego, CA 92110

At the Eastern Division Meeting of the APA (December 29, 1986) the Soren Kierkegaard Society elected the following people as members of the Council: Merold Westphal, President; John Donnelly, Vice President; Louis Pojman, Secretary-Treasurer; Robert Perkins and Sylvia Walsh members at large.

The Howard and Edna Hong Kierkegaard Library of St. Olaf College is sponsoring a conference on "Kierkegaard as a Religious Thinker" to be held June 6-8, 1988, on the campus of St. Olaf, in Northfield, Minnesota, about 45 minutes from the Minneapolis-St. Paul airport. See insert for program and further details.

Alastair McKinnon has just re-issued, with minor corrections, Gregor Malantschuk's classic study Kierkegaard's Way to Truth. Students and orders of 10 or more: \$3 per copy plus postage. Others: \$5 per copy plus postage. Copies may be obtained from Inter Editions, 3005 Barat Road, Montreal H3Y 2H4, Canada.

Bob Perkins reports that the International Kierkegaard Commentary on Sickness unto Death is due out from Mercer University Press any day now.

BOOK REVIEW

Either/Or Part I, edited and translated by Howard and Edna Hong, Princeton: Princeton university Press, 1987. 704 pages.

By William McDonald, Copenhagen

"A monster of a book!" declared J. L. Heiberg on the first appearance of Enten- Eller. He was referring to its physical dimensions. Heiberg would have been hard-put to find an epithet of superlative compass commensurable with the bulk of the new translation by Howard and Edna Hong. The first volume alone, even in paperback, fills more space than the two volumes of the earlier Princeton University Press translation. It is certainly no pocket book. Its heftiness excludes its use on buses, beaches or park benches and marks it firmly for the reference shelf.

The task of translation is an endless weighing of eithers and ors. Most words have several synonyms or near-synonyms to choose between, most sentences a multiplicity of word orders and punctuation possibilities. But there are also more general, programmatic choices to be made that prestructure the entire enterprise. One such choice is between the attempt to recreate the work using the nuances, idiom and poetic potential of the language of translation to generate a parallel textual voice, and the attempt to preserve the original voice by mapping its projection into the new language according to the rigour of a cartographic geometry.

Pursuit of the former alternative requires a passionate intuitive engagement with the original text, and a poetic ear for the language of translation. The textual voice one shall hear is neither the voice of the narrator nor that of any particular character, but the voice resounding in the spaces of opposition within the text—between the poles of all instances of doubling. The resonant space opened by the terms of each instance of metonymy and of each instance of metaphor has to be reproduced, as does the resonant space opened by the play of variation on each of these. It is from the characteristic timbre produced in these spaces of opposition that larger units, such as the voice of each character and of the narrator, are built up. These larger units in turn form poles of opposition and doubling with respect to one another and with respect to other structural features of the text. But the creation of a parallel textual voice does not proceed backwards from an analysis of the system of oppositions; rather it is discovered by poetic intuition as the principle from which all these oppositions can be generated. Analysis first comes afterwards, as a moment of control over the translator's intuition.

The cartographers' method of translation requires quite a different approach. Its guiding principle is the attempt to preserve accuracy of locutionary force on a local level. It is the painstaking word-by-word projection onto the screen of another language. But this method fails to articulate these minutiae flexibly into the longer intonations of the work. Whereas the poet/translator has to choose each time whether to highlight the pun, the rhyme, the repetition (and its manner of variation), etc., or the locutionary force, the cartographer/translator chooses always to highlight the latter, with perhaps a footnote to explain the untranslated pun. To compensate for the inevitable loss of various dimensions of meaning the cartographer/translator makes extensive use of footnotes and appendices. Because of the enormous difficulties involved in tuning into the textual voice sought by the poetic/translator, the

cartographer/translator tries both to make the work speak the language of translation and at the same time acknowledge that it belongs to a foreign language and culture. Thus the translation becomes a monument to erudition, the translator a shark who hungers down the blood smell of every possible literary and historical allusion. The origin of the work is to be exhibited in all its foreignness, yet with an erudition so encompassing that this foreignness becomes familiar.

The truth of a technical manual resides in its locutions; the "truth" of a poem more in the manner of its expression (meter, rhyme, image, etc.). The "truth" of a philosophical novel, such as Either/Or lies somewhere in between. A strong translation, bristling with idiosyncrasies but humming with the tones of deep poetic engagement, aimed at firing the emotions of the reader, but careless of scholarly exactitude, might well sail elegantly through this stylistic archipelago where the good ship "Erudition" founders with its tremendous ballast. But of course Kierkegaard has been appropriated by philosophy and theology as a purveyor of truth. The choice of locutionary exactitude over fidelity to textual voice is tantamount to a choice of audience and a choice of the value of the work. The Hongs' translation is intended for "serious" students of Kierkegaard, those with an interest in systematic study of philosophical and religious concepts; or for those with an interest in the second book contained in the volume—the myriad of historical minutiae provided in the footnotes and appendices for the fetishist of "facts." But of course it is not intended for those students of Kierkegaard "serious" enough to learn to read Danish. It is a work of earnest English-speaking concept-and-fact oriented student who are in search of the (locutionary) truth of Kierkegaard.

The poetic translation guided by fidelity to textual voice becomes, at the extreme, an autonomous poetic creation. If it is to retain its character as translation, it must try to present the characteristic textual voice through the nitty-gritty choices it makes in a cartographic projection. A much greater degree of success is possible in reconciling these two approaches in translating from Danish to English than it is in translating many other languages. Thus in rigorously pursuing the cartographic method from Danish to English one is likely to "recreate" much of the character of the textual voice as an inevitable byproduct. This is the case with the new Hong translation. Nevertheless, despite what I think is a clear policy of trying to preserve accuracy of locution, the Hong translation is pocked with unnecessary inaccuracies. I shall list some of these inaccuracies under the following headings: (1) Sins against Danish - where I think the locutionary force of the Danish has been unnecessarily distorted or lost; (2) Sins against English - where I think the word or phrase used is particularly rebarbative; (3) Sins against sound - where I think that the music of the word is unsuitable; (4) Sins against sense - where the English is unintelligible or difficult to understand (without this having been the case in Danish); (5) Sins against consistency - where terms are translated in different ways in different places without there being any compensatory gain for the loss of consistency; and (6) Sins against textual voice - where important oppositions and structural features are lost unnecessarily. These categories, of course, are not mutually exclusive.

(1) Sins Against Danish:

(p. 26): jeg...traekker Dynen over Hovedet = "I...pull the feather-bed over my head." A feather-bed is a mattress filled with feathers. A Dyne is an eiderdown (as Swenson/Johnson version - hereafter "S/J" translate it).

(p. 196): thi det at forfore alle Piger er det mandlige Udtryk for det qvindelige, at lade sig forfore engang af hele sin Sjael, of nu at hade, eller, om man vil, elske sin Forferer med en Energi, som ingen Aegtiv har = "because seducing all the maidens means the same for the man as for the woman - to let herself be seduced once and for all, heart and soul, and then to hate - or if you please, to love her

seducer with an energy that no married woman has." Seducing does not "mean the same" for the man as for the woman. Neither "mandlige" nor "qvindelige" are substantives; they are both adjectives. "Sig" and "sin" are neutral with respect to gender. Although they do refer to "det qvindelige" it is remarkable that Kierkegaard did not use "hendes" instead of "sin" if he wanted unambiguously to mean "her." What is meant is that the one power finds these two different expressions according to whether it is manifested in a masculine or a feminine way. I would suggest the following translation: "because seducing all maidens is the masculine expression for that which is expressed femininely by letting oneself be seduced once with one's whole soul, and then to hate, or if one will, to love one's seducer with an energy that no wife has." The dashes used in the Hong translation obscure rather than clarify the meaning, and are not used in the original.

(p.303): ikke kan jeg dolge for mig selv, neppe blive Herre over den Angst... = "Hide from myself I cannot; I can hardly control the anxiety..." Here the Hong's convey the sense that A cannot hide from himself, and that in addition he cannot control the anxiety. But the Danish is so constructed that anxiety is the object of both the verbs "hide" and "control." S/J's translation is quite adequate: "I cannot conceal from myself, scarcely can I master the anxiety..."

(p.303): for min egen Interesses Skyld = "in my own interest." The Hong's choice of preposition changes the semantic force of "interest" from "interesting" to "something one has a stake in." The Danish is perhaps ambiguous - though there is nothing to indicate how it could have been in A's interest to take a copy of the manuscript. The ambiguity can be preserved by using "for my own interest," with the weight on "the interesting."

(p.305): dette tog han atter tilbage = "this he recaptured." Here A is talking about Johannes's second level reflection, in which, after introducing the poetical element as "the More" with which to volatilize actuality, he withdraws that More again to give himself space for a second level reflection. The thought is quite obscure, but at least it is faithfully rendered by S/J's "he withdrew this again."

(p.305): dette Ord = "these words." The Danish is singular and refers to the word Frukt [fruit]. The Hong's inexplicable use of the plural obscures the reference.

(p.318): og falder ud i Secund = "and then lunge instantaneously." The point of the image in the Danish is that the lunge is in another line than the feint. It should be translated "and lunges in seconds."

(2) Sins Against English:

(p.12): i og for sig = "in and by itself." While there might be some point in translating the Danish by "in and for itself" to preserve the Hegelian flavor in some contexts, here it is simply redundant to double the prepositions in the English. In other contexts the Hong's are content to translate this standard phrase by "in itself" (e.g. p.42).

(p.21): Der er en Raisonnement-Passiar = "a rambling of loquacity." S/J's "gossipy reasoning" captures the quality of the Danish much better, but at least the Hong's might have dropped the "of" from their phrase.

(p.391): Et svaelgende Dyb = "A chasmic abyss." This Danish cliché is perfectly well translated by S/J as "A yawning chasm." "A yawning abyss" would have served just as well; but "chasmic abyss"!

(3) Sins Against Sound:

(p.24): Skal da Aandens Tungebaand aldrig losnes paa mig = "Will the tongue ligament of my spirit never be loosened." S/J's "Must my spirit then ever remain tongue-tied" flows rather better.

(p.26): Ingen Barselkone kan have besynderligere og utallmodigere Onsker end jeg = "No woman in maternity confinement can have stranger and more impatient wishes than I have." A Barselkone is a woman in maternity confinement, but S/J's "No

pregnant woman can have stranger or more impatient desires than I" captures the point much more economically and elegantly.

(p.69): gaaer tilbage = "retrogressing." This is just one of many examples of the Hongs' apparent principle of choosing wherever possible the synonym with more syllables. "Regressing" would have done. Other examples of this sesquipedalianism are "immanent" instead of "immanent" (p.118); "abundant" [rigt] instead of "rich" (p.128); "ruination" instead of "ruin" (p. 297).

(p.78): vi lade ham vedblive tungsendig at dromme om hvad han har, melankolsk at attraae hvad han eier = "we let him, depressed, continue to dream about what he has, melancholy, to desire what he possesses." It takes some effort to interpret the commas in the Hong translation. S/J's "we leave him to continue his melancholy dreaming about what he has, his melancholy desiring of what he possesses" is much clearer.

(p.137): Et Forsog I Den Fragmentariske Straeben = "A venture In Fragmentary Endeavor." "A Venture in Fragmentary Striving" is preferable. As a rule of thumb in translating from Danish to English it is always worthwhile trying the cognate words first.

(p.149): jeg ogsaa paa en anden Maade skal forhindre = "I shall prevent in also another way." Here it is a slavish adherence to word-for-word mapping that creates this awkwardness. The "also" could quite easily be dropped without loss of meaning here. S/J drops it.

(p.213): Kan da Leerkarret formaste sig mod Pottemageren = "Can the clay pot be presumptuous against the potter." S/J's "Can the earthen vessel presume against the potter" is neater.

(p.285): Hvor fordaeruelig Kjedsommelighed er, det anerkjender nu ogsaa alle Mennesker i Forhold til Born = "How corrupting boredom is, everyone recognizes also with regard to children." Here the Hongs' clumsy sentence could be rendered adequate with a simple rearrangement of word-order: "Everyone recognizes how corrupting boredom is, also with regard to children."

(p.332): af Genier = "by the jinn." It is Psyche who is carried away. The Hongs mix mythologies by having her carried away by the jinn instead of by "spirits." S/J takes the excellent liberty of filling in a detail from the original myth and has her carried away "by Zephyr."

(4) Sins Against Sense:

(p.39): jeg ikke ud fra min Grundsætning, saa har dette ikke Modsætning i en Gaaenud derfra = "I say that my maxim is not a point of departure for me, this does not have the opposite of being a point of departure." S/J's "I say that I do not proceed from my principle, this must not be understood in opposition to a proceeding forth from it" is much more intelligible.

(p.249): Roman-Dannelse = "novel-nurturing." It is unclear what is meant by this phrase in the Hong translation - whether it is novels that are nurtured or Charles who is nurtured on novels. Nor do the Hongs translate this phrase consistently. Elsewhere (p.250) it is "being educated on novels," "being brought up on novels," "education through novels" and (p.258) "novel education." The only variation in the Danish is that sometimes Roman-Dannelse is written without a hyphen.

(5) Sins Against Consistency:

(p.56) den sandselige Genialitet = "the sensuous in its elemental originality." Both S/J and the Hongs have a footnote to explain the difficulties of translating both "sandselige" and "Genialitet." There can be problems with translating the latter as "genius" where there is a chance of misunderstanding this as a gifted individual. But there is also a perfectly common usage, testified to by Webster, where "genius" can refer to a general quality or capacity. After assuring us that "genius" cannot be used to translate "Genialitet" the Hongs use: "Boredom is partly an immediate genius" and

"The true genius of indolence" (p.290). "Genius" might just as well have been used throughout. After noting the dual meaning of "Sandseligheden" (sensual and sensuous) and opting to use "sensuous" the Hongs switch without apparent reason to "sensuality" when talking about its relation to Christianity (pp.61,62). They then switch back to "the sensuous" (p.62).

(p.172): Sorge = "sorrow." This is a key concept and where possible should be translated in the same way. But the Hongs use sometimes "sorrow" and sometimes "grief" (e.g. p.175) for no apparent reason.

(p.350): Genius = "jinni." Elsewhere the Hongs have translated this as "jinn," but have here varied it with an additional "i."

(p.7): The Hongs seem to make a policy of not translating names in the book. An exception is made of "Don Giovanni" for "Don Juan" when it refers to the Mozart opera or character, quite understandably. But "Wilhelm" quite unaccountably becomes "William." Why does "Johannes" not become "John" (or "Juan")?

(6) Sins Against Textual Voice:

(p.59): The Hongs do not include the line which marks the end of the "Insignificant Introduction" (to "The Immediate Erotic Stages"). This is marked only with a double space and is easily overlooked. Nor do the Hongs use a line to mark off the actiones in distans in "The Seducer's Diary." Again they mark these with double spaces. But as double spacing is used also in the Danish to mark spaces between diary entries, we are left without the qualitative distinction supplied by the line.

(p.167): Improviseret Tiltale = "Extempore Apostrophe." Apart from the extreme pretentiousness of this title, rather than simply "Improvised Address," the Hongs translate "Tiltale" as "Address" in the subtitle to "The Unhappiest One." By this inconsistency the connecting repetition is lost.

(p.190): vi laere denne Pige at kjende = "we come to know this girl." But the same Danish phrase is translated (p.176) as "The girl taken as the subject is known to us." The Danish phrase is used to introduce the section on Marie Beaumarchais and Donna Elvira. The Hongs gratuitously throw away this formulaic repetition of beginnings.

(p.279): Emmelines hele Vaesen er Modsigelse = "Emmeline's whole nature is a contradiction." S/J's "Emmeline's whole nature is contradiction" is much stronger. The Hongs' insertion of the indefinite article weakens the claim. One of the principle themes of the book is contradiction/opposition. Later (p.425) the Hongs translate "Modsaetning" as "contrast," which is again too weak. S/J's "opposition" is sounder, and the Hongs use it themselves elsewhere (e.g., p.437).

(p.305): det Mere = "the plus." S/J's "the more" is more suitable, and is used elsewhere by the Hongs (e.g., p.143). Excess, remainder, the More, is a recurrent theme, varied in various contexts (e.g. the More expressed by the chorus in ancient drama is that which will not fit into action and situation; the More that Johannes brings with him to actuality is the poetic, etc.). But it is always signalled by the same few words: "det Mere," "det Overige." This cuing is lost in the Hongs' translation.

The translators' introduction, while informative about some of the background to the composition of Either/Or, could well have been more speculative. The dimension of the book need not have been extended to accommodate such an introduction if some of the other appended material had been culled - e.g. is a three-quarter page note on Solon (p.634), quoting extensively from Herodotus, really necessary? Had the translators troubled themselves to come to grips with the text in a more speculative way perhaps they would have been more sensitive to the structures of doubling in the text which they have allowed to disappear. They should have been alerted from the beginning to the importance of voice in the text by Victor Eremita's alleged predilection for that organ.

The book bears marks of being a group enterprise rather than of having been one person's integral production. The index (should a novel have an index?), for example, has many references to "grief" and few to "sorrow," yet "Sorg" is translated almost always as "sorrow." The entries under "grief" in the index mostly refer to occurrences of "sorrow." Although there is an entry in the index for "anxiety" it fails to give a reference to that word's first occurrences (p.154), where it is practically defined. The index has no entry under "ambiguity," yet this is one of the main instruments of the aesthetic consciousness in poeticising actuality."

The translation as such is quite sound. The flaws listed above are on the whole minor irritations rather than abominations. But given the resources available to the translators none of these flaws was necessary. There already exists an excellent translation by the Swensons and H.A. Johnson. In almost all the instances I have cited above Swenson/Johnson had a preferable formulation. Why was there no cross-checking with this prior translation? It is all very well to be engaged in a grand project - the translation of all of Kierkegaard's works - which should be the definitive reference work for non-Danish reading English speakers. But if it is to be the definitive translation, it should be free of faults. There are all too many, and I cannot conclude that the Kierkegaard-reading public will be better served by this enormous and costly new edition than by the Swenson/Johnson translation.

ESSAY

Taking Kierkegaard to Hart

by John Donnelly, University of San Diego

[This essay originally appeared in the San Diego Tribune, May 29, 1987, after Gary Hart's first withdrawal from the Presidential race, and has been reprinted in several American newspapers]

"What is philandering? It is the annulled passionate distinction between loving and being essentially debauched." Kierkegaard, Two Ages

Gary Hart has long proclaimed Soren Kierkegaard, the famous nineteenth century thinker, his intellectual hero. But recent events largely challenge how well Hart took Kierkegaard to heart.

To be sure, there are some similarities between the Colorado Senator and the Danish sage. Hart experienced some anxiety about his age, as did Kierkegaard who thought he would die (as five of his six siblings did) prior to middle age. Hart even changed his name, while Kierkegaard glorified in pseudonyms. Hart had his Donna et al; Johannes the Seducer his Cordelia, and Soren never got over his Regina.

However, Hart's political career offers scant evidence of any commitment to the Kierkegaardian third (and highest) stage of life's way, i.e., religious existence. Hart seemed largely spiritless, his Kennedy-like mannerisms evidencing "in despair not to will to be oneself." Hart reminds one of the inauthentic person Kierkegaard describes in The Concept of Anxiety from whom "there is nothing to prevent him from learning an philosophical rigmorole just as easily as a political recitative."

Kierkegaard analyzed the quest for human flourishing as more than a political problem, involving instead the dialectics of self-transformation through a personal relationship to an eternal blessedness. Hart never ventured that far in fear and trembling. At a much deeper level than publicly recognized, he was faithless.

Indeed, in wrestling with the assorted riddles of the first two-stages of existence, Hart seems to have chosen the aesthetic way of life (over the ethical), despite Kierkegaard's vivid portrayal in Either/Or of its pitfalls. Kierkegaard described human existence, in all its ambiguity and paradox, as beset by anxiety and despair. Such is the curse of the human condition—yet when controlled by self-possession, paradoxical-

cally, also the source of human dignity.

Hart, however, seemingly wanted a both/and. That is, he was reluctant to abandon the bourgeois morality of marriage extolled by Judge William, while remaining mesmerized by the hedonic delights of the aesthetic lifestyle.

Hart's withdrawal speech in Denver and assorted apologia in New Hampshire resonate with Kierkegaard's definition of truth as "an objective uncertainty held fast in an appropriate process of the most passionate inwardness." But the "womanizing" incidents show Hart's brand of subjectivity more "aberrant" than truthful, manifesting an aesthetic lifestyle circumscribed by boredom and despair.

Ironically, Hart's challenge to the press to trail him and discover how boring his lifestyle is, goes right to the heart of the matter. That is, the double-minded, imaginative, poetic existence of the aesthete ultimately leads to a futile flight to evade boredom and angst. Paradoxically, what the Miami Herald found anything but boring, Hart, perhaps inadvertently, but truthfully, called "boring."

Hart depicted himself as a non-establishment politician offering "new ideas," which paradoxically were diluted by some of the oldest ideas about the place of women in society. Kierkegaard also spoke of himself as a "free bird" trapped in "the fetters of melancholy," while extolling the paradigm of the solitary individual. Hart's posting of "new political ideas" reminds one of the Kierkegaardian parable of the shop-window sign that reads "Pressing Done Here." But, as the sardonic Dane noted in Either/Or: "If you brought your clothes to be pressed, you would be fooled; for the sign is only for sale!"

Like so many politicians claiming intellectual mentors, Hart seems to have overlooked the Kierkegaardian caveat that the reader not grasp with the right hand what is held in the author's left hand. Instead of learning to existentially master his moods, a righteously sinistral Hart became their victim. Hart reminds one of Constantine Constantius, who wrote in Repetition: "I can circumnavigate myself, but I cannot erect myself above myself; I cannot find the Archimedean point."

Nonetheless, Kierkegaard would surely come to Hart's defense on the matter of the press handling of his situation. In making life into theater, the whole political process becomes a "theatrical joke." Kierkegaard often excoriated against the media, viewing journalists as "night-garbage carriers." The melancholic Dane wrote in his Papirer: "They [the press] do not carry the trash away at night, which is both a noble task and a good work; no, they carry the trash in during the day...they spread night, darkness, confusion."

However, it remains true that just as Kierkegaard largely brought upon himself the vilification in the press he received in the celebrated "Corsair Affair," so too Hart's invitation to test his alleged philandering led to the media's treatment of him.

After Kierkegaard's death in 1855, at the age of 42, Danish parents were reluctant to give their newborn sons the name "Soren." Indeed, when a person made a mistake, of whatever gravity, it was not uncommon in Scandinavia to hear the retort "Don't be a Soren."

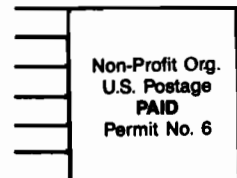
Given the peccadilloes inherent in American political life, we might soon hear the refrain, "Don't be a Gary."

The Kierkegaard Newsletter invites papers and reviews of works dealing with Kierkegaard's thought. If you want to be considered for a book review, please write the editor of the Newsletter. All submissions and inquiries should be sent to the Editor, Louis P. Pojman, Department of Philosophy and Religion, University of Mississippi, University, MS 38677.

There is no charge for the Kierkegaard Newsletter within the USA and Canada. However, donations to defray the costs are welcome and needed. Because of the cost of mailing, those outside North America are requested to send \$10 to cover expenses.

LATE ANNOUNCEMENT from Robert Perkins, Editor of the International Kierkegaard Commentary. The IKC volume on The Sickness unto Death is now published and is available from Mercer University Press. The editing and selection of papers for The Corsair Affair is under way. Essays on Fear and Trembling and Repetition should be sent to Robert Perkins by early summer. A call for papers for the volumes on Either/Or and Philosophical Fragments will be coming out in 1989. Please encourage your library to subscribeto this series.

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