

Editorial

On November 11, 2005, exactly 150 years had passed since Søren Kierkegaard's death. The editors would like to add the present volume as a contribution to the events that helped mark this day. In Copenhagen, the Søren Kierkegaard Society sponsored a group of ca. 150 people who turned out at Assistens Cemetery, where Kierkegaard lies buried. One of the highlights of this meeting was the release of a new Danish publication on Kierkegaard's authorship, *Den udødelige. Kierkegaard læst værk for værk* (C.A. Reitzel), a kind of handbook in which twenty-two local scholars have each contributed a ten-page analysis of one of Kierkegaard's works – a rather handy introduction to Kierkegaard's authorship.

In the course of the last fifty years, twenty-four volumes of *Kierkegaardiana* have now been published. During the first twenty-five years, eleven volumes were published under the editorship of Niels Thulstrup, then secretary of the Søren Kierkegaard Society. In the course of the next twenty-five years, sixteen different editors have overseen the publication of another thirteen volumes. Throughout the years, this has amounted to over two hundred articles and over four hundred book reviews related to Kierkegaard (see the "Index with a Short Historical Survey" in Volume 21 and the Søren Kierkegaard Society's homepage). In all, this represents over five thousand pages of Kierkegaard research.

Because Kierkegaard died during his so-called "attack on the church," it seems fitting to attempt to shed more light on Kierkegaard's final publication series – his concluding unscientific periodical: *The Moment*. We have thus included Alberto Gallas' (1951–2003) essay on Kierkegaard's final "Carnivalization of Christendom" as a special contribution to *Kierkegaardiana*. With this essay, published *in memoriam*, we would like to honor the Italian Kierkegaard scholar, who devoted much of his life to Kierkegaard research.

Other articles in this volume of *Kierkegaardiana* can be read in light of Kierkegaard's last days. In his "Kierkegaard's Socratic Point of View," Paul Muench takes his point of departure in the late Kierkegaard's affinity with the ironic "wise man of old," Socrates. In both Gallas' study of Kierkegaard's carnivalistic ironic inversions and Muench's reading of Kierkegaard's identification with the original ironist, a central theme is Kierkegaard's use of

comic categories. Oscar Parcero's article, "The Autonomy of the Comic: On Kierkegaard and Don Quixote," contributes to the mood with an investigation into sources of Kierkegaard's understanding of the comic and his own comic practice.

Several of the articles in this volume are dedicated to the dialectical tension characteristic of Kierkegaard's works, which Gallas also emphasizes. In "Looks of Love: The Seducer and the Christ," George Pattison calls attention to thematic similarities between a host of dissimilar Kierkegaardian figures who look – or are looked at – with the gaze of love. Ed Mooney ponders different strategies for understanding Johannes Climacus' move of taking back everything presented in the *Postscript* in "To Revoke a Text and Keep It Too: A Curtain Call for Climacus." David James takes his point of departure in the Climacian concept of paradoxical faith and contrasts this with the annulled contradictions implied in a Hegelian conception of religious faith in "The Absolute Paradox: Kierkegaard's Argument against Hegel's Account of the Relation of Faith to Philosophy." Finally, in "Describing What You Cannot Understand: Another Look at *Fear and Trembling*," Jamie Ferreira re-examines the concept of faith in *Fear and Trembling* with any eye to the complicated relationship between de Silentio's seemingly negative faith and other possible concepts of faith in the Kierkegaardian authorship.

A pair of articles treat a Kierkegaardian understanding of love and emotion. Rick Furtak's article, "Kierkegaard and the Passions of Hellenistic Philosophy," investigates how Kierkegaard's understanding of human passion – most centrally love – is related to Greek conceptions of the same. In "How to Comprehend Incomprehensible Love," Claudia Welz addresses the relationship of love and emotion in Kierkegaard's thought, and addresses recent discussions of this theme in Kierkegaardian scholarship.

Two investigations of Kierkegaard's ethics are included in *Kierkegaardiana* 24, as well. Heiko Schulz brings Kierkegaard into dialogue with one of his predecessors in his "Can Implies Ought. Kierkegaard's Critique of Kant's Deontic Logic," while Matias Dalsgaard offers an ethical defense of the apparent absence of the Other in Kierkegaard's authorship in his "Kærlighed og meddelelse. Et etisk forsvar for den andens fravær i Kierkegaard."

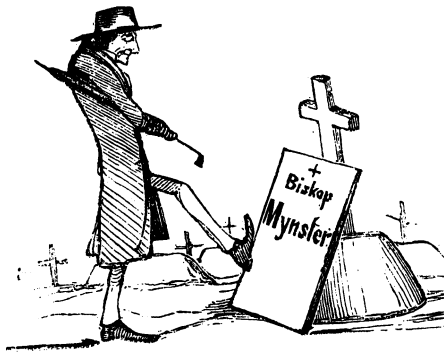
In a final set of articles – with widely divergent methodologies – we return to dramatic comic themes, this time at the beginning of Kierkegaard's authorial life rather than at its conclusion: Jon Stewart offers new historical evidence for contextualizing Kierkegaard's never-published,

youthful farce in “The Dating of Kierkegaard’s *The Conflict between the Old and the New Soap-Cellars: A New Proposal*,” and Ursula Tittor plays with textual possibility in an interpretive reorganization of one of Kierkegaard’s earliest works in “‘Der Unglücklichste’: Interpretationsexperiment zu einem rätselhaften Text aus Kierkegaards *Entweder/Oder*.”

In this edition of *Kierkegaardiana* we have introduced a new section called “Archive.” In future volumes, the “Archive” section will be devoted to the republication of central articles authored by Kierkegaard’s contemporaries that are relevant to Kierkegaard and his works. In this volume the section includes two articles that shed light on *The Concept of Irony*. The first is the mock encomium review published in *The Corsair* shortly after Kierkegaard’s public defense of his dissertation. The second is Frederik Helweg’s article, “Hegelianism in Denmark,” which includes both an introduction to Helveg as one of the first competent interpreters of Kierkegaard’s authorship as well as a detailed introduction to the article itself.

We would also like to express our thanks to several former members of the editorial board of *Kierkegaardiana*, Begonya Sáez Tajafuerce, Darío González and Pia Søltoft, who have all donated countless voluntary hours to previous volumes of *Kierkegaardiana*. With the loss of our two Spanish speaking members of the board, we also lost editorial expertise in that language, which, along with a request from our publisher, led to our decision to reduce the number of languages of publication. For this reason, future articles will therefore be published in English, German, and Danish. We would also like to express our appreciation to the authors of the articles we were able to publish both in Spanish and French.

Correspondence, including articles to be submitted to *Kierkegaardiana*, should be sent to Richard Purkarthofer, Søren Kierkegaard Research Centre, Farvergade 27D, 1463 Copenhagen K, Denmark. Email address: rp@sk.ku.dk.



*On December 18, 1854, Kierkegaard began the last phase of his authorship with a newspaper article in which he protested against Hans Lassen Martensen, who had praised the recently deceased bishop J. P. Mynster as a “witness to the truth.” He continued his attack on the church with another twenty newspaper articles, as well as nine issues of *The Moment*, which he published himself. At the same time, his contemporaries reacted with ca. two hundred articles pro and contra.*

*The tabloids, including *Folkets Nisse* [The People’s Elf], followed the developments as well. On Jan 5, 1855, *Folkets Nisse* published this cartoon with the title, “Søren Kierkegaard’s Latest Act of Heroism.” The cartoonist might have been the same Peter Klæstrup who also drew cartoons for *The Corsair*.*