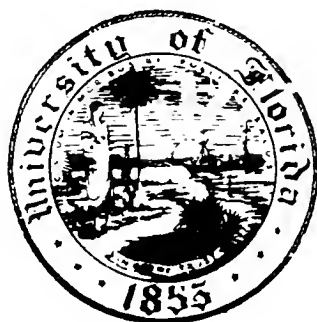
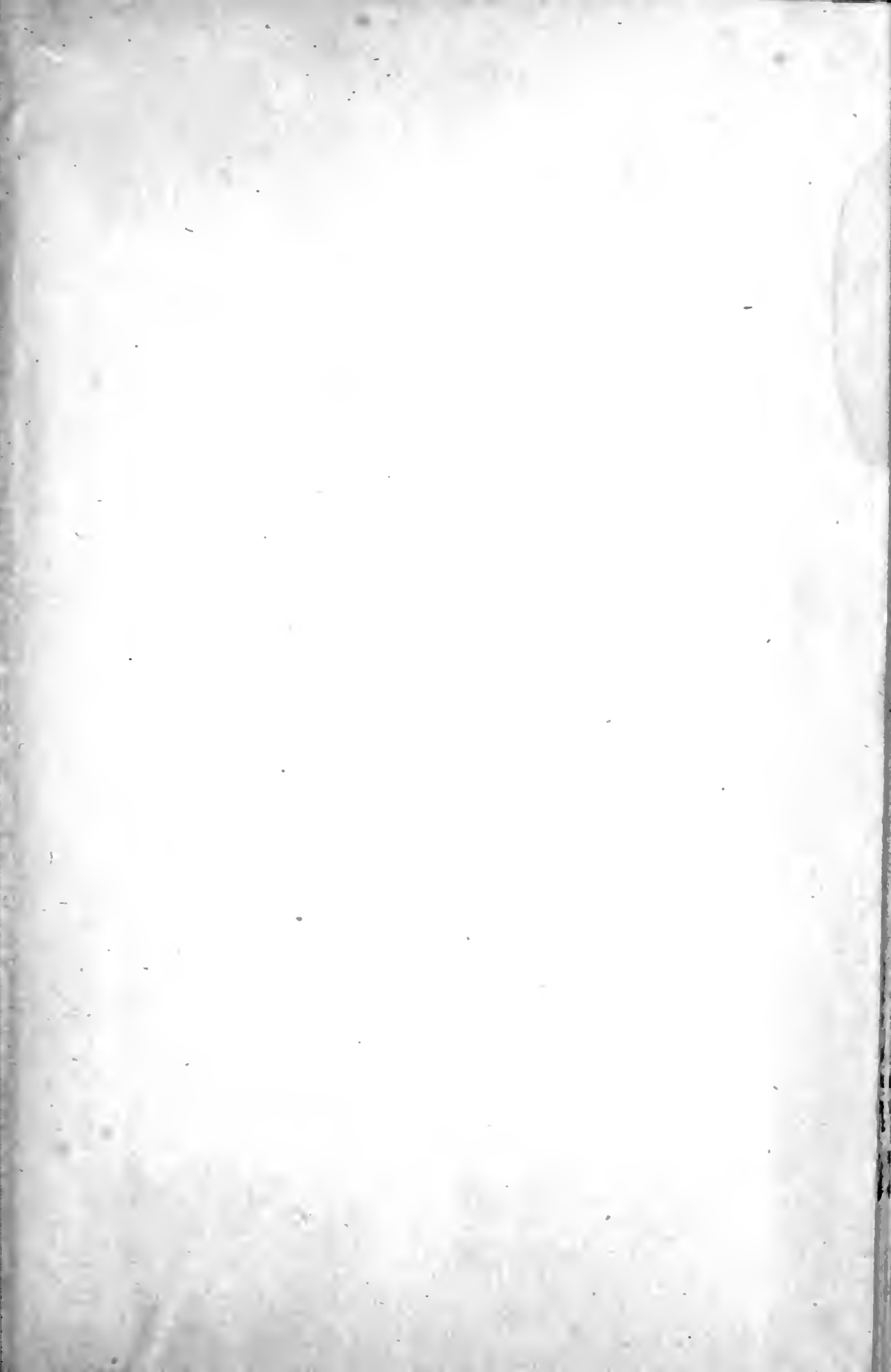
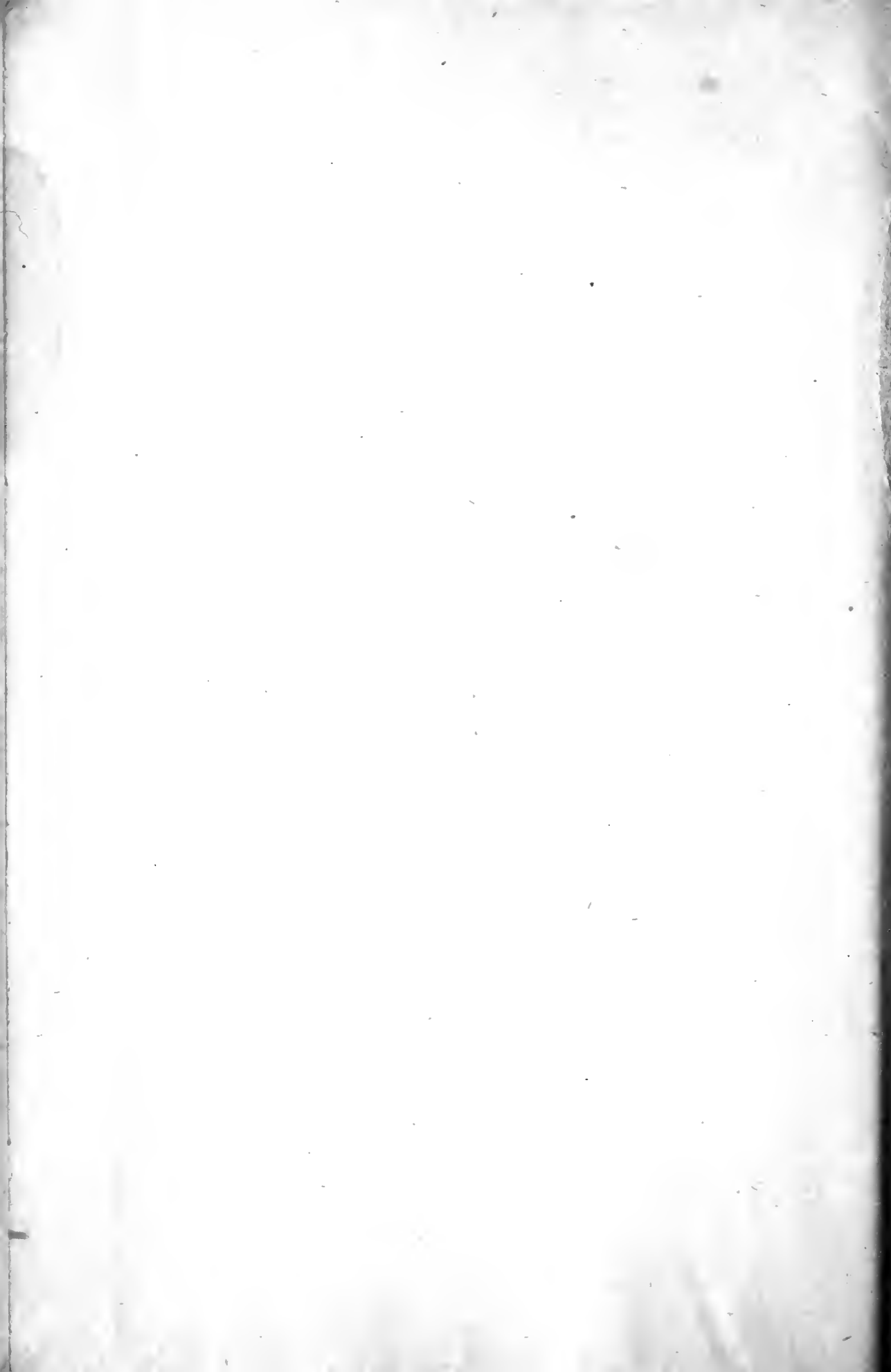


198.9  
K47Yf  
C.2

University  
of Florida  
Libraries







**Kierkegaard**

## THE DIRECTION SERIES

- |                   |          |  |
|-------------------|----------|--|
| ALBERT GUERARD    | <b>1</b> | <i>Joseph Conrad</i>                             |
| VLADIMIR NABOKOV  | <b>2</b> | <i>Nine Stories</i>                              |
| HARRY LEVIN       | <b>3</b> | <i>Toward Balzac</i>                             |
| MONTAGU O'REILLY  | <b>4</b> | <i>Who Has Been Tampering with These Pianos?</i> |
| RAYMOND QUENEAU   | <b>5</b> | <i>The Skin of Dreams</i>                        |
| W. C. WILLIAMS    | <b>6</b> | <i>A Dream of Love</i>                           |
| JOSE GARCIA VILLA | <b>7</b> | <i>A Celebration for Edith Sitwell</i>           |
| G. LEGMAN         | <b>8</b> | <i>Love &amp; Death: A Study in Censorship</i>   |

(in pocket-size format)

- |                 |           |                                     |
|-----------------|-----------|-------------------------------------|
| BORIS PASTERNAK | <b>9</b>  | <i>Selected Writings</i>            |
| D. J. ENRIGHT   | <b>10</b> | <i>Commentary on Goethe's Faust</i> |
| ALBERT COSSERY  | <b>11</b> | <i>The House of Certain Death</i>   |
| CYRIL CONNOLLY  | <b>12</b> | <i>The Rock Pool</i>                |

(coming soon)

- |                |           |                                 |
|----------------|-----------|---------------------------------|
| JOHN HAWKES    | <b>13</b> | <i>The Cannibal</i>             |
| PAUL GOODMAN   | <b>14</b> | <i>The Break-Up of Our Camp</i> |
| NICOLO TUCCI   | <b>15</b> | <i>The Lonely Song</i>          |
| MAUDE HUTCHINS | <b>16</b> | <i>Selected Writings</i>        |

RUDOLPH FRIEDMANN

***Kierkegaard***

---

DIRECTION 15

The books in the Direction Series  
may be obtained by subscription,  
like a magazine. Write to the  
Publisher for details.

198.9  
K47YF  
C.2

*All Rights Reserved*

Printed in Great Britain by  
BARNICOTTS LIMITED  
The Wessex Press  
Taunton  
MCMXLIX



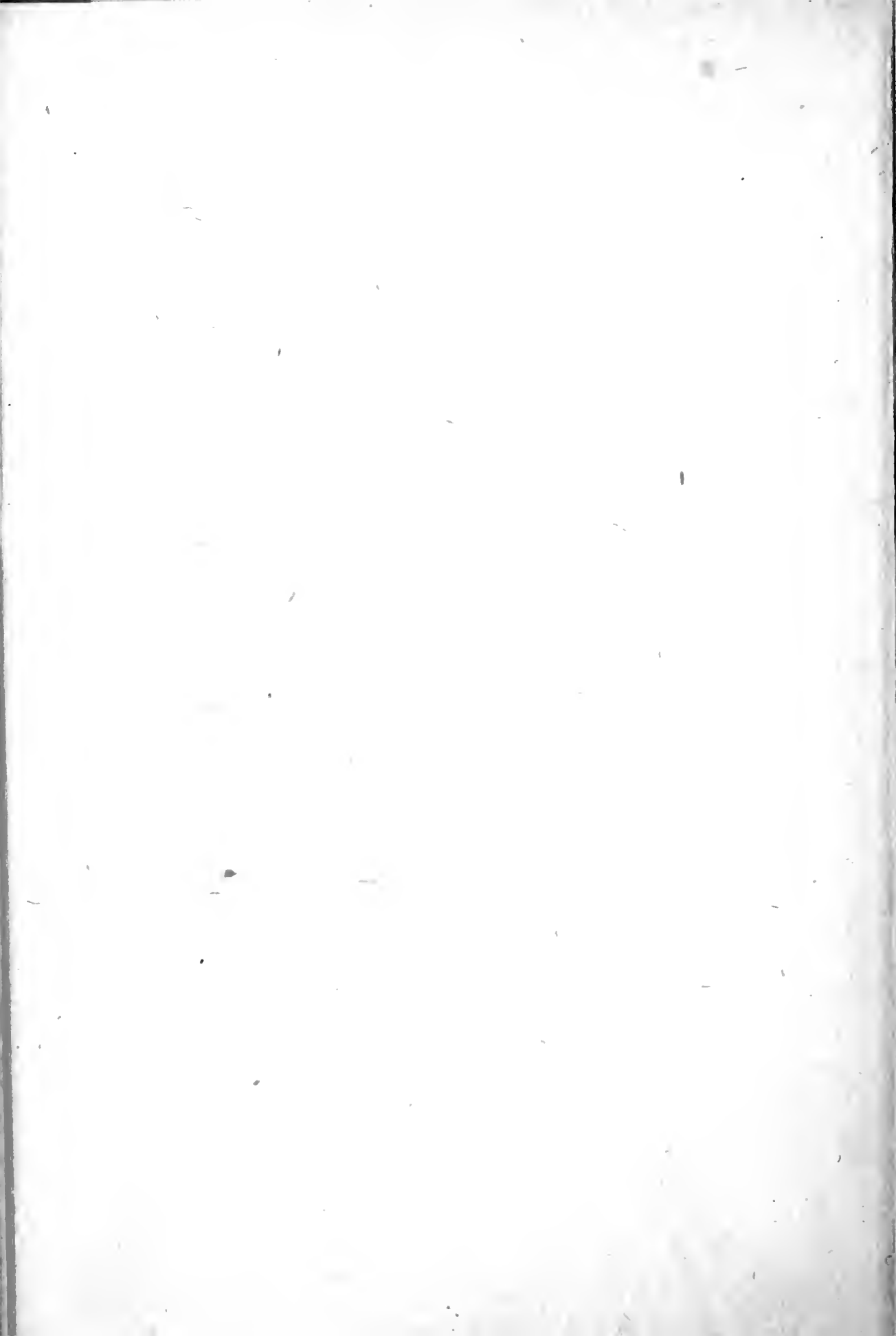
## CONTENTS

	PAGE
PART I	7
The Classical Kierkegaard Type and the Epigone	
PART II	21
The Analysis of the Psychological Personality	
Glossary	61
Chronological Table	63

8-82-50 - Carol Cox - Bibliography

The publisher and author wish to thank the Oxford University Press for giving them permission to use the Chronological Table from *The Journals of Søren Kierkegaard*, edited by A. Dru.

***PART I***



## PART I

### *The Classical Kierkegaard Type and the Epigone*

KIERKEGAARD is of special interest to us as a type who contained within himself the power to ascend to the utmost peaks of individuality—and not only to ascend towards an *outer* individuality—but to hold within himself both the flowering rod and the cold spire of the Master Builder distance of religious individuality. Kierkegaard came before the dawn of analytical consciousness. In those days the power of the Father had not yet been brought down to earth or realised on earth—thin cold feet could endlessly run and too long arms be stretched to their fingertips beseeching to be called to the warmth of the radiant God. Such was the heroic phase of early nineteenth-century schizoid thought\*; through loneliness alone could nearness to the Father be achieved. The typical schizophrenic lack of balance, ‘the flight to the extreme’†

---

\*For a definition of this and other psychological terms see glossary on page 61.

†From *Snow before the Sun* by Tessa M. Sillars.

## *Kierkegaard*

showed itself in the pre-occupation with the Father and the aggression of the epoch against the mother was revealed in her obliteration as religious symbol. There was achieved a nearness to God in heaven which even the schizoid personality, with all its possibility of enduring the measureless lightning, could not bear. And yet the schizoid personality can bear that which it cannot bear and it is this quality of 'going beyond' which always makes it stand out far superior to the pyknic personality.

If for a moment one wants to find an equivalent English phase of thought which one might compare with the classical epoch of Scandinavian and European thought one would have to return to the great period of Elizabethan metaphysical schizoid thought. And Kierkegaard could be compared with John Webster. The two greatest lines in English literature come to mind :

All the Flowers of the Spring  
Meet to perfume our burying.

*(The Devil's Law-Case).*

and :

When we begun to be, begun our woes,  
Increasing still, as dying life still growes.

*(Appius and Virginia).*

## Kierkegaard

Finally two quotations from *The Duchess of Malfi* :

Whether we fall by ambition, blood or lust,  
Like Diamonds, we are cut with our owne dust.

Their life, a generall mist of error,  
Their death, a hideous storme of terror—

Each with an intense feeling for the drama of the religious theme finds joy in creating out of loneliness and, going deeper into darkness than any other, keeps the mass at a distance. Nearness to the majority is the death of art. The whole great European tradition of art arising out of distance to man is summed up in the drawing of the lonely Nietzsche with deep eyes and musical fingertips following the sinking sun on his death bed.

Conceiving the existential task of the epoch as the revelation of the Being of God, Kierkegaard, after the flight to God, took those further steps of going into the unconscious and of drawing death into the consciousness of the world, obliterating the distance between bed and coffin so that the introversion of narcissistic love rose to new heights; the old Kierkegaard and the young Kierkegaard, the father and the son, no longer walked up and down their room, hand in hand; now they walked into the day of life and into the night of death through the long grass and added their water to the warmth of each other's graves. On such flights there could be

## *Kierkegaard*

no rest. The personality could not be healed—but the healing of the personality was not the task aimed at—the task was to push metaphysical thought to the furthest point. The body was rent and the personality broken up. This pre-analytical thought endured terrible awakenings summed up in Christ's: 'My God, my God, why hast thou forsaken me'—the terrible cry of the schizophrenic who only comes to a consciousness of reality through the shock-treatment of the crucifixion. None the less it was still the task of Christ and Kierkegaard, in their speculative thought, not to be conscious of reality, but to come near to the Father.

The nineteenth-century schizoid personality still contained the libido of life; Kierkegaard's task was to lay bare not the Being of death but the Being of God; today the schizoid personality, to be creative must contain the libido of death so that out of his nothingness death can be brought into the world as a conscious existing being. Kierkegaard was the last philosopher to feel, in absolute measure, the divinity of the Father. Nietzsche almost grasped the hand of the Father. Freud, with the greatest human accomplishment of man, brought the Father to earth. Not just as a potent façade figure of Jovian sexuality, but as complex figure of shock and delicacy, of Eros and spiritual



## *Kierkegaard*

sublimation. But never again after Freud can the father be found in heaven. / At the turn of the century Rilke, in one of his famous existential poems could write of the homeless God : ' What will you do, God? I am afraid.' (Rilke : *Poems From the Book of Hours*.) The poem tells of the God who has come too near to man, and becoming human has lost the way back to his aristocratic distance and to his godhead. Freud robbed Western man both of the living God in heaven and of the dead father, the father buried in heaven, and gave him the earthly Imago—Thy will be done on earth as it is in heaven—and he has not yet been forgiven. The great step forward would be for man to love, not the dead father, but to make his peace with and love the living father-*imago* on earth. All twentieth-century mystical thought is degenerate because it is founded in neurosis, in the hysterical repression of the fact that the father is no longer in heaven. (Seeking the Father in heaven reveals a death wish against the existing personal father on earth.) Moreover the sons have lost him on earth as well and it is from this fact of the total absence of the Father from heaven and from earth that a large measure of man's uneasiness and bewilderment arises. The Father-God has gone beyond man ; he is no longer a Being conceived in the realm of man's ethical

## *Kierkegaard*

thinking ; he has gone beyond man's conception of good and evil in the pleasure principle. In his world of atomic Being, God carries on his existence and waits, beyond the life and death of man, for their coming through to him in the agonising annihilation of the bomb explosions in which he dwells thus showing, as he calls to us naked, inside his flesh, his inwardness a red sea of sores running beyond syphilis into the utmost degree of nothingness and his Being willing us to find the unburied atomic death on Earth, that he is a God of that future which is out of reach of man—just because it is 'future' and man has no future—but not out of the reach of the earth. Man has his roots in himself, and they are withered even before he is born, and he only has roots of death in earth ; he exists at a great distance from the living earth and in that distance from his own human being lies his extreme danger. Through the diseased emptiness of Man, with which he is identified, God is going through and beyond Man and finding himself on earth. In this way, when Man has gone, God may realise himself in Earth as a lonely Imago, with all the age and stability of heaven, unspoilt by the obsession with man ; perhaps only without Man as living being, but with him as a being of death, will it be possible for the authentic Imago to return. The kiss with which the dying man and

## Kierkegaard

the god on earth take each into the other will kill the man, but the infection will strengthen the god.

‘*Ja, aus der Welt werden wir nicht fallen*’—‘Yes, out of the world we shall not fall’. As the world falls away in unconscious explosions, schizoid man, who alone of human types carries within himself the power to penetrate with his thought, will move away from his centre—in German *verrücken* : literally to move away ; madness is a moving away from the centre—and unable to leave the world will move ever more to the side of nothingness and realize his death-in-the-world as a collapsing physical and psychical being. The classical Kierkegaard type, although possessing a weak and cold instinctive life, possessed strong senses. The contemporary schizoid epigone is losing, and in some cases has already lost, the use of his senses. An acute sense of sight and hearing used to compensate the schizoid for his lack of contact with the world and protect him from the antagonism of external life. He could hear and see from afar when his enemy, ‘the man’ and the world he hated, crept up behind him with deadly intent. Nowadays the national island schizophrenics—scarcely able any longer to see, with cotton wool in their ears, making curious grunting noises as an attempt at speech, with their impotence showing itself as incapacity to earn

## *Kierkegaard*

money—have to substitute social phantasies for loneliness as a means of placating the hostile world. They are so filled with death wishes, and the repression has thus had to be pushed to such a point of intensity, that they are unable to think or to utter any more. They dare not say what they think—‘I wish you were dead.’ (The stammerer can never be cured because the one thing he could say without hesitation—‘I wish you were all dead’—is forbidden him.) A nation without the power of thought and associative memories is on the way to final degeneracy. Nothing is remembered any longer, everything is blown across the ice-cold human surface and disappears. More love is lavished on the dog than on the wife. Europe is conceived as the foreign land of Eros and the exotic and is therefore hated. The national island schizophrene understands that dying schizoid humanity can only continue to exist if the conditions of the grave are brought into life. Thus the national hatred of Europeans and European culture is an essential progressive (i.e. progressive towards death) position for schizoid man to take up in his struggle to project the quietness of the grave into life and to prohibit contact with living human beings. In the same way that he took the lead in nineteenth-century and earlier speculative thinking schizoid man understands that only in the

## *Kierkegaard*

prohibition of instinctive life can man prepare himself for the unburied existing human destiny of death-in-the-world. In the struggle to achieve death-in-the-world as an historical aim man has to relax and finds his relaxation in sport. Sport is the one creative outlet left for the schizoid which has something of softness and regression in it. Tennis is a womb phantasy; the tragedy occurs when the ball goes out of play. In the admiration for, and identification with, the outstanding centre-forward and centre-half 'the man' tries to find his way back to a centrally-balanced life.

There is one occupation particularly well suited to the national schizoid—that of plain clothes detective or police-spy—a profession the importance of which was recognised by Kierkegaard in his *Journals*: 'The Police-Spy—a demoniacal figure, who could just as well have been dissolute, even a murderer, but is actually in the service of justice (a childhood and youth full of failures has made him spiteful towards mankind).' 'Had I followed my pleasure and chosen what I plainly have a decided talent for: police-spy, I should have been much happier than I afterwards became.\*' Silently, treading his way through the streets, the detective arrests all men who speak to

---

\*Also quoted by Cyril Connolly in *The Unquiet Grave*, one of the most important books published in England 1939-49.

prostitutes and thus reveal that they still possess sexuality—sexuality is rightly conceived of as the main enemy of existential schizoid nothingness. A woman who is not on the streets is not a woman and a city without prostitutes is a city without culture. But that is precisely what is aimed at by the social-democratic schizoid—the elimination of Eros and sexual charm in women and the prohibition of culture because it contains within itself something of European libido and living spiritual sublimation. Here a question presents itself; could the abandoned kiss of European warmth re-awake the national type to love? It is an academic question because the majority will quite rightly no longer take the very slight risk involved. They recognize that repression and death-instinct now play a progressive historic rôle which must not be disturbed in so far as they assure that a cooling human figure will be placed amidst the flame of cremation and that he can no longer be brought, even for the poised moment, to screaming consciousness through the intense heat of the oven. Gently and untroubled the thin figure already thoroughly prepared in life for the end and the withered psyche will drown in the fire. Thus England is the only existential country. Europe talks and thinks of death. We live death, *exist as death*. ‘Who speaks of conquering? to come

*Kierkegaard*

through is all.' (Rilke: *Requiem.*) and it is our historic mission to come through to death.





*PART II*

---



## PART II

### *The Analysis of the Psychological Personality*

#### I

IN the nineteenth century schizophrenia led to speculative constructions in the realm of subjective philosophy and æsthetic dramas of the soul which aspired either to destroy or reach beyond the traditional father-*imago*. Out of the Nordic mists, beginning with Swedenborg, there arose the great schizothymic geniuses Kierkegaard, Ibsen and Strindberg, strange Gothic, phallic figures, yet touched with the serenity and delicacy of the Classical world, the mountainous waves of their instinctive life beating upon the Scandinavian shores with the tremendous majesty of the Primæval Father and, in another mood, with the seductive calm of the beckoning mother. Playful little naïve kitten waves, touched with the faintly masochistic innocence of youth and, at another time, a ruthless destructive sea filled with the cleansing potency of the great Father, a sea that assaults the heavens and caresses the earth as it mirrors the moods of the parents—amidst the

## *Kierkegaard*

dissonant music of such contradictions one can bring forward the figure of Søren Kierkegaard. The Danish name Kierkegaard denotes a parsonage including the cemetery. In the psychic lives of primitive peoples and neurotics the name plays an important rôle influencing behaviour decisively. With Kierkegaard there was an indivisible union between name and personality, the black drapery of introversion, the fatal perfume of white funeral roses, and the loneliness of the heaths of Jutland, clung to him. [Only those who have been chosen for loneliness can understand loneliness, the autistic wandering through the streets, the flowering of the personality which takes place amidst the dark avenues of the night alone and without friends, the caressing of the cold windows of life with passionate and yet hopeless, withdrawn lips, the outward clamouring for admission to the world involving the narcissistic contradiction of desiring to be overlooked, to be rejected and passed by.] Søren Kierkegaard was the Petroushka of philosophy. Physically, in his childhood, he inhabited that bare grey cell and psychologically the terrible Father-God overshadowed his days. In later life, instead of healing and ministering to the blood and wounds of the spirit, the shafts of Eros wounded him yet again. And still, in the overwhelming identification with Christ, he turned

## *Kierkegaard*

his face again unto Jerusalem, endeavouring to plant the tree of life in the midst of the city.

### II

Søren Kierkegaard was born in Copenhagen on 5 May 1813, when his father was fifty-seven and his mother forty-five. The father Michael Pedersen Kierkegaard, was a deeply introverted and melancholy schizophrenic who, as a constitutional type, yet possessed a certain primitive and healthy vitality which he strove throughout his life to suppress by directing its energies into religious-polemical channels. The father was deeply ashamed of his badly repressed sexuality which he never subdued. In 1797, a year after his first wife had died, as a result of the typical upsurge in the spasmodic cycle of schizophrenic sexuality, he was forced to marry his servant, and it was out of this marriage, the relationship between the outwardly religious, God-fearing, severe and dominating father-type and the humble, masochistic, passive servant-mother, that Søren Kierkegaard was born. 'In the beginning was the deed.' Here existed, already before S.K. was born, in the sharp conflict of types, the sexually aggressive and hence highly guilty father and the depressed and frightened mother, the dialectical basis of his suffering,

## *Kierkegaard*

his 'fear and trembling'. The father never overcame the healthy instinctive side of his nature and, consequently, he lived until he was eighty-two. For one only lives as long as one anticipates love. The unresolved conflict between primitive sexuality and a highly sublimated form of religious-ethical thought he handed over to his son. The son had to bear this heavy burden, this severe and cold punishment, this command to go beyond the physical basis of life, this prohibition of marriage, this uprooting of sexuality, which the father thought alone could redeem and purify him. Three years after his father's death, in 1841, the shadow of the father triumphed and S.K. broke off his engagement to Regine Olsen. Through the instrument of the son, the father achieved what he himself had not been able to accomplish in his lifetime, the conquest of sexuality. Michael Pedersen Kierkegaard's life was separated from reality by the pathos of a distance which he never overcame; however the conflict between melancholia and instinct was never sufficiently great for it to attain to genius. The son achieved the real pathos of the distant instinct beating against the spiritual personality. The personality which weeps within itself and yet, without any biological release, manages to remain fresh and pure and open to the voice of nature, to the sighing of the

## *Kierkegaard*

tender young grass as it treads over the fields of life. In *The Journals* (entry 413) S.K. has written the following account of his childhood: 'His home did not offer many diversions, and as he almost never went out, he early grew accustomed to occupying himself with his own thoughts. His father was a very severe man. . . when occasionally Johannes (a pseudonym for S.K.) asked his permission to go out, he generally refused to give it, though once in a while he proposed instead that Johannes should take his hand and walk up and down the room.' And in another entry (435): 'When I feel God's disapproval I am more wretched than a sucking-calf; when he nods approval to me I am prouder than the whole world.' That is how the childhood of Kierkegaard passed by.

He did not especially wish to enter the world of external reality, outer relationships could not compare in tension with the special closeness of the relationship to the father. The unhappiness of this period might be termed a dialectical unhappiness; that part of his being, already a very large part, which was dominated by the categorical imperative of analysis, the super-ego, felt a deep and heavy sense of guilt as the relationship with the father deepened. And yet, at the same time, he inwardly rejoiced for he had become the

## *Kierkegaard*

favourite child of the dreaded father. They held hands, so close was their physical contact, as they walked up and down the room. The whole repressed emotion of the old and the young schizophrenic craved for expression. And they whispered words of comfort to each other. Only for those who are near to them, not physically, but in the twilight distance of family relationship, do schizophrenics feel affection. And the dreaded affection which had to be repressed, after finding an outlet with such great difficulty, was the love of the son for the father. Even the mention of the father's name aroused a tremendous sense of guilt in S.K. Kierkegaard had a classical, sublimated, incestuous, homosexual relationship with the father. In the same way, God as the Primæval Father and Jesus Christ as the Son loved and struggled with each other with the ambivalence born of intellectual homosexual rivalry. Through the fixation of the libido in his childhood on the father, and at a later period of his life on God, Kierkegaard became an unconscious homosexual and therefore the renunciation of marriage and normal sexuality did not fundamentally matter to him. He, of course, denied this. Consciously he strove to reach out towards love and marriage with all the intensity of which only the pure, aristocratic schizophrenic is capable. And he was



## *Kierkegaard*

sad when he failed, sad with the beautiful unconscious pathos of nineteenth-century suffering, the pathos of those who faintly saw the gates of analysis opening, but had to die beforehand, bearing the curse and the greatness of their suffering alone. On the mountain paths of despair, the unhappy children of the nineteenth century took on the stature and grandeur of the Imago. God rewarded them for their struggle to be near to Him and raised them up to be at His side.

While the mother played the rôle of Martha, the wife as cook and servant, S. K. played the rôle of the intellectual companion, the spiritual wife, to the father. The idea of referring to Kierkegaard as a *wife*, as a woman, may seem strange to those who are unfamiliar with the bi-sexuality of the Kierkegaardian dialectic. It will suffice to say here that the biblical character Isaac in the famous *Fear and Trembling* is generally accepted as masking the figure of Regine Olsen. Outwardly in his dealings with reality S. K., in his childhood, as in his later life, assumed a mask of cheerfulness. This represents the pathetic attempt of the schizophrenic to placate, before it can manifest itself, the deep hostility he feels coming towards him from the world. Either the world must be kept at arm's length or the alternative is the collapse of the personality under the hateful pressure of the

## *Kierkegaard*

masses and the flight into suicide, which represents the failure of the schizophrenic to become and maintain his position as a cold, severe and terrifying Imago. Kierkegaard, in spite of every temptation, did not commit suicide, he took the positive way out. He fostered the identification with the father until he became as one with the Father-God. Playing the rôle of the spiritual woman in his father's life, and experiencing his harsh severity, there was fostered in the young Kierkegaard the complete identification with the passive, feminine, masochistic figure of the mother. This feeling, which made him infinitely receptive to pain, may be called the feminine complex of the man, and was to emerge again, bound up with other facets of personality, as a character trait. And all the more beautiful because it was unexpressed, there glowed within him the tender regard for and understanding of the position of the mother. In 1834, when Kierkegaard was twenty-one, his mother and his favourite sister Petrea died, both in the same year. The shock of death was injected into the stream of his young life. The healthy festival of affection for the mother and the sister had finished without ever being really lived out. Love and death became indissolubly united in the youthful unconscious. The tide of human warmth and feeling streamed back into the cold sea of the

## *Kierkegaard*

dark, northern, Gothic death-instinct. In a period of shy, erotic flowering the schizophrenic genius had two delicate petals, the mother and the sister, taken away. A part of his libido was lowered into the grave, so that at an early age, his body and spirit shone back into the world with a colder radiance. The first loved ones became statues of death, grey caryatids bearing aloft the architecture of the Œdipus constellation.

### III

IF one wishes to learn the truth about a personality as complex as Kierkegaard one must know how to penetrate beyond the mask of factual realities and recognize that the self-revelation contained in *The Journals* is merely a screen, the persona, behind which the true psychic life exists. As with all neurotics, the confessions of Kierkegaard only contain a grain of the truth ; the analytic scotoma constantly intervenes and in the revelation the emphasis falls on that which the super-ego intends to be recognized as truth rather than on the real instinctive demands of the Ego. The dialectical instrument of analysis will show that the opposite interpretation to that given in *The Journals* will approximate nearer to the truth. And above all, one must not forget that the main outlines of

## Kierkegaard

Kierkegaard's personality are firmly fixed within the orbit of the schizophrenic type. This type shows a special constitutional tendency towards an uneven development in the rhythm of its physical and psychological life. Both backward biological states and highly evolved emotional conditions exist simultaneously and cross each other's path in sharp collision. This law of uneven development is the basis of the schizophrenic unhappiness, especially clearly defined in the adolescent conflict when the full pathos of the first estrangement from reality emerges. Kierkegaard, with the insight of genius, referred to himself as a Janus Bifrons : ' I smile with one face, I weep with the other.'

Kierkegaard's active adolescence, containing the first total struggle against the father, broke out in 1830 when, as a seventeen-year-old student, he entered the University of Copenhagen. The revolt against the father, and everything the father stood for, lasted eight years ; the years to which Dr. Lowrie refers to as *Studiosus in Perpetuum*. Kierkegaard neglected his studies and attempted to break away from the entire theological background surrounding the father. In 1835 he left home and went to live in boarding-houses, thus even physically turning his back on the presence of the father. In adolescence schizophrenics have plenty of libido

## Kierkegaard

for aggression if little for love ; and therein, to a certain extent lies their capacity to attain to greatness, for whereas the *pyknic*\* type spends his time worshipping things as they are—whatever is, is, and whatever is not, is not, and everything else is the devil's doing—the fine schizophrenic pushes forward into the intellectual fields of life and attempts to achieve the transvaluation of values. Kierkegaard's ambivalence towards Hegelianism sprang from his aggression against his teacher, the Hegelian Professor Hans Martensen, who played the rôle of the hated father-Imago both throughout S. K's university years and in the last period of his life.

Kierkegaard was now in the midst of his *æsthetic period* and indulged in the refinements of a decadent romantic life. For a time, pathetically trying to attract love, he dressed with pedantic regard for style, he spent the day sitting at the café and the evening at the theatre, the life of a bourgeois gipsy. The music of Mozart made a lasting impression upon him, especially *Don Juan*, with whom he identified himself.

During this period the legends of *Faust*, *Don Juan*, and *The Wandering Jew* (Ahasuerus) fascinated him ; he regarded them as representative

---

\*For this and other technical psycho-analytical terms a short glossary is appended.

## *Kierkegaard*

of life outside religion in its three typical aspects : doubt, sensuality, and despair. In moods of drunken dissipation Kierkegaard visited prostitutes. These visits left a traumatic effect on him as the following entry (423) in *The Journals* shows : ' In his early youth a man once let himself be carried away while in a state of intoxication, and visited a prostitute. The whole thing is forgotten (i.e. repressed). Now he wants to marry. Then comes dread. The possibility of his being a father, that somewhere in the world there might be a living creature owing its existence to him, tortures him day and night. He cannot confide in anyone, he has not even any absolute assurance of the fact. It must therefore have occurred with a prostitute, in the wild recklessness of youth ; had it been a little love affair or a real seduction one could not imagine his being ignorant, but it is precisely his ignorance which is the disturbing element in his torture. On the other hand his doubt could only really appear when he falls in love, precisely because of the thoughtlessness of the whole affair.' This is followed by the tragic entry (458) : ' A feeble-minded man who goes about staring at every child ; for he had once, so he believed, put a girl with child, but did not know what had become of her and was now only concerned to discover, if possible, the child. No one could explain the in-

## *Kierkegaard*

describable sympathy with which he could gaze at a child.' These entries show that Kierkegaard, even in his perversions, and as befits the higher schizothymic type, was dominated by the moral factor, the social Super-Ego, and the need to experience retribution for every upwelling of the instinctive life, which condition of erotically tinged dread satisfied his masochism. By 1837 S. K. was heavily in debt, and besides making him an annual allowance of 500 Rigsdaler, his father had to pay out 1,262 Rdl. to the impatient creditors. This reckless spending of the father's money, on endless drinking parties with his student friends, was symptomatic of the ambivalent aggression against the father. If one equates love and money, this behaviour represents Kierkegaard's attempt to get more love out of the father and at the same time to revenge himself by ruining him financially. This refinement of aggression, this emotional ambivalence of unconscious admiration and conscious hatred, reminds one irresistibly of another relationship between father and son, analogous even as regards physical characteristics, namely the youthful conflict between Frederick William I and Frederick the Great. With Kierkegaard, as with Frederick the Great in his youth, all feeling for his father had died out with the sharp collapse of his ethical traditional personality, and the eruption

## *Kierkegaard*

of the instinctive volcano smouldering behind a tranquil façade. As regards Kierkegaard's youth and his later engagement to Regine Olsen a further analogy suggests itself, the relationship of another K. to his father, namely the German novelist Franz Kafka, who, in his famous work *The Castle*, makes the frustrated attempt to take over the mantle of the father's power and authority in the realm of love and reality.

About 1835 Kierkegaard experienced the great inner earthquake when he learnt that in his youth Michael Pedersen Kierkegaard had cursed God—*Journals* (556)—‘How terrible about the man who once as a little boy, while herding the flocks on the heaths of Jutland, suffering greatly in hunger and in want, stood upon a hill and cursed God—and the man was unable to forget it even when he was eighty-two years old.’ This revelation, breaking over S. K. like a mighty wave, struck him down into the lowest depths of despair. It touched him to the quick of his being, aged him considerably, as if overnight, so that the youth gradually took over the gloomy burden of the father's guilt, and the soft contours of his face were hollowed out, reproducing the harsh image of the father's severe and irritable countenance. If one looks at Kierkegaard's behaviour from the analytical viewpoint one should observe that he would not have felt



## *Kierkegaard*

such a special overpowering, almost paralysing sense of guilt, if only the father had been concerned. It must have touched a chord which concerned him much more intimately, and this is precisely what he wishes to conceal. Søren Kierkegaard himself had cursed his father, the prototype of God, as a little boy, and wished that he would die. The son's death wish had then been projected on to the father and rationalized as originating with the father. In reality Kierkegaard was the psychological murderer of his father, and therefore he had real reason to fear and to tremble and to contemplate suicide: 'I have just returned from a party of which I was the life and soul; wit poured from my lips, everyone laughed and admired me—but I went away—and the dash should be as long as the earth's orbit—and wanted to shoot myself.' (A beautiful contrast of the neurotic's guilty loneliness and feeling of displeasure in company.) Continual thoughts of suicide can only exist if one harbours death wishes of a corresponding intensity against others. There is no doubt that S. K. not only wished unconsciously to murder his father for subjecting him to such a joyless childhood and narrow upbringing, but that he wished all his gay friends, all those who laughed at him and with him, should die. Schizophrenics have a great capacity for aggression,

## *K i e r k e g a a r d*

which sometimes rises up as a healthy solution of their masochism. S. K. felt that if there was such a thing as divine justice, the so-called *infallible law*, he would be punished by dying before the father. He thought that God would see through him and recognize that the intellectual interests and the beginning of a new theological activity were merely masks behind which the fantasy of the murderer hid. Through an early death he would expiate his criminal wishes, and the father would triumph over him. From existing as a distant metaphysical cloud, the great psychological crisis has now been given its actual material content, and one of the most important keys, giving entry to the inner Kierkegaardian room, has been found. Under the influence of the separation, the aggression against the personal father dissolved, and in January 1838 there was a reconciliation. Kierkegaard was now twenty-five and he chose as a motto for this period the reconciliation passage between Lear and Cordelia—'In a walled prison'—the father was, of course, Lear and S. K. was Cordelia. The masked homosexuality of this reference shows that the original love for the father had begun again to assert itself. Until 9 August 1838 the relationship with the dying father went through its last brief flowering. Kierkegaard now inherited sufficient money to make him independent for the rest of his

## Kierkegaard

life and in July 1840, ten years after he entered the University, he finished his theological examination. His niece gives a description of S. K. during those two years after his father's death. 'Uncle Søren continued to all appearances to lead the same life, met his friends in the café as usual, and walked about the streets with the same energy as before; but from 7 to 11 o'clock in the evening he would receive no visitors. During those hours he studied sedulously and in a very short time prepared for the examination upon which grandfather had set so much store.' In the psychological sphere the process termed by Freud *the return of the repressed* was taking place. The memory of the religious father gradually asserted itself until Kierkegaard felt sufficiently strong to undertake his life work, which represented the sublimation of the Œdipus conflict into philosophic-poetic-religious channels.

In this period, just before his engagement to Regine Olsen, an excellent drawing of S. K. by William Marsstrand, conjures up his image. There is the top-hat; under its brim shines forth the eager, slightly pathetic, and naïve gaze of the poodle; under the arm is held the badly rolled umbrella (his constant companion, never relinquished, in summer and in winter), symbol of the fantasy of potency, his torso is bent slightly back, withdrawn from reality and people, the eager,

## *Kierkegaard*

nervous, schizophrenic fingers clutch at the air with a spasmodic, stiff, jerky, catatonic gesture. It is interesting to compare this drawing with a pencil drawing by G. Schreiner of Hölderlin at a similar period of life. There is the same strange, slightly fantastic, abrupt, distant and yet explosive effect. Physically there is also a tendency towards biological infantilism which, with both Kierkegaard and Hölderlin, had its psychical counterpart in an endless, almost adolescent, concern with the question of spiritual purity. In September 1840, Kierkegaard became engaged to Regine Olsen; in October 1841 the relationship, in its formal aspect, had come to an end. However, after the outward break, the inner ties of the relationship manifested themselves. Regine Olsen and the father represented the two outstanding relationships in Kierkegaard's life: 'If I were asked how I was educated to be an author, my relation to God apart, I should answer: by an old man whom I thank most of all, and by a young girl to whom I owe most of all—and to that which must have existed as a possibility in my nature: a mixture of age and youth, of the severity of winter and the mildness of summer.' Both figures were always badly repressed, and in his later years, like risen full moons, glowed within, their lustre, the distant light of the unhappy Eros, burning him

## Kierkegaard

with the pleasure born of pain. To a certain extent they merged, in his unconscious, into one figure, the young girl and the old father. To Kierkegaard, Regine Olsen represented the building up of an ideal figure, the concept of a dialectical Imago, composed out of thesis, antithesis, and synthesis, the realization in one human being of the Holy Trinity of the Œdipus constellation: the passivity, the warmth, and the loyalty of the mother: the sadism of the father; and the charm and gaiety of the sister, Petrea. Above all, Regine represented youth and life, uncomplicated and undarkened reality, and just because she represented these qualities which had formerly belonged to the sister, the incest prohibition had to intervene, and the feeling of psychic impotence at the thought of degrading the lofty sister image, dominated S.K., adding to his sense of guilt. Kierkegaard referred to Regine 'as the ruler of my heart, hidden in the deepest secrecy of my breast.' There was an element of erotic sadism, of aggressive independence,\* of the dominating *animus* peeping through the light-heartedness of the young girl, a seductive mixture which fascinated the *anima* in Kierkegaard and reminded him of a facet of the father. Regine Olsen was the prototype of Ibsen's Hedda Gabler and Hilda Wangel,

---

\*Which showed itself in her later marriage to Fritz Schlegel.

## Kierkegaard

the woman as personification of the aristocratic, charming, and seductive Eros as opposed to the grey, cold, schizophrenic nineteenth-century bourgeois family. Regine was the *Mary* figure as opposed to the *Martha* of the mother.\* The most important unconscious reason why S.K. did not marry Regine Olsen was the fear of rivalling the affection for the existing, imposing father-*imago* by attempting to replace him by a woman. This S. K. never dared to do, and eventually the father-God triumphed, the exceptional destiny conquered the realization of the universal, the instinctive renunciation prevailed, the position of individuality on the curve of history was fixed, and the way was clear for the Great Man to shine forth and achieve his ethical works. The day after his engagement, Kierkegaard wished to break it off. The shadow of the father became overwhelming, rendering him impotent. Psychologically he had taken over the father's power and intellectual vigour, but in the deepest reality, in the realm of sexuality, he remained a frightened, nervous youth, a trembling son, satisfied with the creation of a poetic myth,

---

\*The reference is to the Velasquez picture *Christ in the House of Martha*. The Mother warns Martha not to devote all her life to cooking, as man (Christ) gives his love, not to the domesticated woman, but to the auto-erotic mistress, (Mary kneeling at the feet of Christ).

## *Kierkegaard*

his instinctive life being completely without aim and direction. His libido sought to emerge out of the dark forest, wherein the tall, father trees rose up filling him with awe and reverence, but it was not strong enough. And in spite of all his later conscious reasoning, this was the fundamental explanation why Kierkegaard did not marry. The instinctive impulse in the diseased schizoid personality was not sufficiently strong. If one takes the cyclic irregularity in the sexual life of schizophrenics as a fact, then one sees that the reasons S. K. advanced for breaking his engagement, presupposing as they do the gradual dying out of passion, contain elements of deep truth. Kierkegaard understood that marriage, affording a biological release of tension, is the enemy of genius. He also understood that, in the words of Rainer Maria Rilke : ' There is an old hostility between a human life and a great task, may I comprehend it and may it murmur, help me.'

Kierkegaard recognized that the sexual solution of his life would become the enemy of ' the great task ', for which he considered himself chosen, and which would then never be accomplished. It will seem paradoxical to say this, but given the fundamental concomitants of Kierkegaard's emotional life and recognizing the reality of the ever-growing identification with the father, the unconscious

## Kierkegaard

homosexuality, and the masochistic *anima*, one can come to the conclusion that S. K. lived as he wished to live, devoting himself to his work, and that therefore there was no real unhappiness. Concerning the end of his relationship to Regine, Dr. Lowrie speaks of 'the sublimation of Eros', but this is too facile a solution. Throughout the life of genius, there is a struggle of varying intensity, between instinct and repression. This is a dynamic concept, sublimation denotes a far too consistent and regular process. It is true that Kierkegaard's libido now went over into the realm of ideological constructions, but he recognized that the erotic element continually intervenes. In *The Concept of Dread* he writes: 'That such an existence as genius, in spite of its brilliance, magnificence and importance, should be sin, it certainly requires courage to understand; and one can hardly understand it at all until one has learnt to moderate the hungry longings of the soul.' Sustained thought leads to sustained eroticism.

So far, the relationship has been analysed entirely from Kierkegaard's viewpoint; to preserve a sense of balance let us look at it from the viewpoint of Regine Olsen. Her position, a hundred years ago, entirely reproduced the modern woman's dilemma: the problem of finding a man capable of erecting a physical and psychical



## Kierkegaard

structure which she can call home. At the end of the nineteenth century Ibsen wrote *The Doll's House*, there Norah's problem was how to leave home. Now Ibsen's Norah has come full circle. The problem of the modern woman, having left home, is to find the potent man (not the neurotic son), and the way back to the home. And this was also the problem of Regine Olsen in 1841. ✓

In 1843, Kierkegaard, turning from love to work, wrote his masterpiece, *Fear and Trembling*. As with Nietzsche's *Thus Spake Zarathustra* it was a book of 'mountain air', not to be understood by the masses, a message direct from the father, Kierkegaard, to the chosen few, the sons who could understand. A quotation from Hamann, on the back of the title page, introduces this theme: *Was Tarquinius Superbus in seinem Garten mit den Mohnköpfen sprach, verstand der Sohn, aber nicht der Bote.\** *Fear and Trembling* is the expression of the most extreme form of aggression against the parents, it is the Kierkegaardian Götterdämmerung which condemns the Father-God to death at the hands of the son. ✓

The quotation from Luke (14, 26 in Problem II of the book), affords the key to the entire work :

---

\*What Tarquinius Superbus spoke in his garden, when he struck off the tallest poppies with his cane, was understood by the son, but not by the messenger.

psychodynamics of Abraham - Fear + T.  
Kierkegaard

‘ If any man come to me, and hate not his father, and mother, and wife, and children, and brethren, and sisters, yea, and his own life also, he cannot be my disciple.’ ‘ This is a hard saying, who can bear to hear it ? ’ Kierkegaard could bear it, out of the creative fountain of his hatred for humanity, and out of his death-instinct which compulsively sought to kill the father before he himself died. In the *Prelude*, repeated with variations four times, Abraham and Isaac, father and son, and yet each an Imago, journey to Mount Moriah, where the sacrifice was to be made. On the way with infinite compassion, the old Imago and the young Imago converse : ‘ Then I think that Abraham has for an instant turned away from him, and when again he turned towards him he was unrecognizable to Isaac, his eyes were wild, his venerable locks had risen like the locks of furies above his head. He seized Isaac by the throat, he drew the knife, he said : Thou didst believe it was for God’s sake I would do this, thou art mistaken. I am an idolater, this desire has again awakened in my soul, I want to murder thee, this is my desire. I am worse than any cannibal, despair thou foolish boy who didst imagine that I was thy father. I am thy murderer, and this is my desire.’ This is the theme, which as a result of the obsessional compulsion is repeated four times. The inner meaning should be clear,

## *Kierkegaard*

the voice is speaking, almost shouting, out of the mountain mists, if only one can hear. Kierkegaard is Abraham and the father appears transfigured and degraded as a son. Kierkegaard had taken over the power of the terrible, punishing, Primæval Father, and in this condition found himself strong enough, at last, to commit the deed. 'I want to murder thee.' Behind the mask of literary art the hidden wish emerges into consciousness. 'He drew the knife': in such a way Kierkegaard turned the masturbation prohibition of his childhood into the castration of the father. 'He drew the knife . . . I want to murder thee, this is my desire.' Perverted, degenerate love and death, murder and incestuous homosexuality merge as the mountain spring of the instinctive Eros gushes forth. 'My work is like freshly fallen snow.' Sophisticated experience and childlike innocence, perversion and purity form a dialectical lyric.

The subsidiary drama shows that the figure of Isaac (who was both the father and the young girl) contained the conception of the woman, Regine Olsen, as a man. The homosexual fantasy here wishes it to be understood that had Regine been a man Kierkegaard would have been potent. 'He drew the knife.' Repression would have been overcome. Kierkegaard has not been presented as an empty automaton, a social-physical robot,

## *Kierkegaard*

an object of natural, but not of psychological, science. He has been taken up by the roots, and out of perversions, degeneration, and the potency of impotence, the refined thinker has been created. In his later work, Kierkegaard demonstrated that only those who retain all their suffering, dread of life, fear and despair, and a death-like introversion of Eros, and who, again and again, find their way to the distant loving God, can be called individuals. So arose the figure of the great man.

### IV

THEORETICALLY Kierkegaard found it difficult to accept the 'existential expression' of Christianity, the mediation of Christ, and the forgiveness of sins. He could scarcely tolerate the intervention of Christ between him and the Father. He wished to be the Christ figure so that he could be nearest to the Father-God, and take on his own shoulders a part of the burden of His suffering. In such a way, Kierkegaard dared to approach the unapproachable One, whom not even Christ could reach. Kierkegaard's conception of the distance of God led him to reject the semi-pantheistic doctrine of Hegelianism, of the near God, and of the identification of God and State. On a note ringing with the pure clarity of a bell Kierkegaard

## *Kierkegaard*

wrote about his fate : ' From my youth upward I have been stirred by the thought that in every generation there are two or three who are sacrificed to the rest, in that they discover with terrible anguish something by which the rest profit ; and sorrowfully I have found that the key to my own being was that I was destined to be one of these.' In the same way that Freud gives a biological instinctive interpretation to the contents of the unconscious, as opposed to the metaphysical intellectual conception of Jung, so Kierkegaard's task was to rediscover and give back to Christianity its elemental dynamic values, love and dread of the Father as opposed to the intellectual Hegelian sophistication of the epoch. He sought to help the dying rococo world of empty façade-belief Christianity find the way back to its healthy primæval source of admiration and fear of God. ' Luther had ninety-five theses ; I should have only one, that Christianity does not exist.' The idea that a deeply introverted and depressed type is able to bring health and a new flow of life to bear upon external reality (and religion is a product of reality) seems to invoke a contradiction. However, it is precisely the schizoid personality, the man without surface feeling, and therefore the man with tremendous volcanic depths, who can fully identify himself with the fantasy of giving feeling

## Kierkegaard

back to the weak nerves of a fading world. He understood that the prevailing Christianity was a reflection of the inner poverty of the spiritual centres. In so far that Kierkegaard unmasked Christianity he helped to destroy it. By applying the nuances of subjective psychology to religion, S. K. pushed Christianity to the point where it had nothing to do with the established Church system of the bourgeois State, and therefore lost contact with the masses who may be interested in the *System* but never are interested in *the thing in itself*. In this connection, Christoph Schrempf, the translator of the chief German edition of Kierkegaard, was justified in writing: 'He reduced Christianity *ad absurdum* and (against his will but quite conclusively) handed it over to the history of religion, which like all other history is nothing but archæology.' In the second part of *The Decline of The West*, Spengler refers to the subjective method as 'Kierkegaard's *playing* with religion.' Kierkegaard prepared the way for Friedrich Nietzsche who wished to destroy the soft, over-ripe, idealistic conception of Christ, and who put forward, as the task of the individual, the transvaluation of all existing values.

Freud termed Nietzsche 'the first psycho-analyst' (the contemporary aggression against Nietzsche is *au fond* a hatred of psycho-analysis).

## *Kierkegaard*

One should say 'Kierkegaard and Nietzsche were the first psycho-analysts.' Kierkegaard understood very well the dynamic rôle of the unconscious: 'The extraordinary way in which something long forgotten suddenly bursts into consciousness is really quite remarkable.' (*Journals*, entry 76.) Moreover the poor opinion in which dreams are held nowadays is also connected with the intellectualism, which really only values the conscious, while in simple ages people piously believed that the unconscious life in man was the more important as well as the profounder.' (*Journals* entry 1010). *The Police-Spy*: 'A demoniacal figure, who could just as well have been dissolute, even a murderer, but is actually in the service of justice (a childhood and youth full of failures has made him spiteful towards mankind)' Here there is the recognition that the upholder of law and order is a sadist who only does good out of the fear of the intensity of his original badness. Kierkegaard illuminated the depths of the unconscious to such an extent that one can speak of his æsthetic works as *the materialization of the metaphysical*.

The fundamental difference in the position of Nietzsche and Kierkegaard lay in the fact that Nietzsche, in Freud's words: 'projected a joyful, radiant Father-Imago into the future', whereas

## *Kierkegaard*

Kierkegaard still saw in the future the suffering and despairing Father-God. Kierkegaard projected not only the Father (' My task is : to make room that God may come ') but also Christianity into the future, whereas Nietzsche understood that with the creation of a Dionysian, life-giving Imago the need for Christianity, founded on the sense of guilt, would die out. Both carried forward the great burden of their destiny on their own shoulders, following the pure, creative way into the mountain loneliness.

### V

(*Journals* entry 113): ' At times I see myself encircled by a horrible mouthing figure—I would describe it as the compendium of a man—an epitome of feelings and concepts—a long, thin man which nature had as it were stopped at every turn—he should have long arms, but look, from shoulder to elbow he is immensely long and from elbow to hand so very short ; the same is true of his fingers, of his face—and every speech begins with such a promise that, full of hope, one sets up a terrific standard ; and see, it ends in nothing.' This was the top-hatted figure, who not only during his walks in the streets of Copenhagen, but



## Kierkegaard

also in his own room, every now and then raised his umbrella to his lips, and caressed it.

‘What I require is a voice as piercing as a lynx’s eye, as terrible as the sigh of a giant, as persistent as a note of nature, with a range extending from the deepest bass to the highest and most melting chest-tone, with a modulation capable of the lightest sacred whisper and the fire-spouting violence of madness. That is what I need in order to get my breath, to deliver myself of what lies in my mind, to thrill the bowels of anger and of sympathy.’ (Letter to Emil Boesen, 17 July 1838.) This picture represented the Imago, the Judge, wrought out of autistic silence and loneliness, growing up within Kierkegaard. The time was now ripe for S. K. to call *The Journals*, *The Book of the Judge*.

In the autumn of 1851, Kierkegaard continually met Regine during his morning walks. Regine Olsen, the Anna Karenina figure tied to the father, followed the lonely man, nodded to him once or twice, allowing the drapery of her benediction and her youth to protect and to console the suffering, nineteenth century, *Zauberberg* wanderer. In each other’s eyes they rested together. For the last time the reawakened spirit rose up over the body of Kierkegaard, it rested for a moment in each lofty crevice, planted a small flower, until the

## Kierkegaard

whole man shone forth as a mountain in flower.

In the winter of 1854 the article against Martensen, his former teacher, *Was Bishop Mynster a witness to the truth?* was published. Then came in 1855 the last fearful schizoid outbreak, in which the existing oracles, symbols of the traditional father and the personal disappointment, were hurled to the ground and smashed. The nine numbers of *The Instant*, which appeared, contained the sharpest possible attack on the established Christianity of the bourgeois state, with its national, chauvinistic provincialism, and its doctrine of adapting Protestantism to meet the needs of the mediocrity and the masses. Kierkegaard understood that the Church system of Christianity for the multitude meant the death of Christianity. He strove during the last year of his life to bring forward the concept of the individual, the disciple, the saint and the martyr as the highest aim of religion.

Kierkegaard's capital, which alone made possible the special conditions of comfort he required for his writing, was exhausted. All his libido had been spent. On 2 October, Kierkegaard collapsed in the street, and on 11 November 1855 he died in the Frederiks Hospital.

One evening shortly before his death, while, sitting on the sofa with a few friends, he had fallen

## *Kierkegaard*

to the floor. When they tried to help him up, he murmured : ‘ Oh, leave—it—till—the housemaid—clears it away—in the morning.’ All feeling had come to an end. As the setting sun of death touched him, Kierkegaard shone forth with the power of the Primæval Father, a rock of bronze, a nineteenth-century *Hermanns Denkmal*, assaulting the heavens with his sword, amidst the endless pine trees of the Teutoburg mountains. For the last time the schizophrenic Imago came near to nature, and heard the sap running down the trees. Not only with the harsh and terrible radiance of the Father-God, but in part touched with the soft contours of youth, the monumental figure rose aloft. Kierkegaard gave historical reality to that special union of psychological Imago and youth which constitutes genius. The tendrils of his spirit, reaching upwards, became wrapt in the skyleaf of the clouds. In the infinite pathos of death, the pure and sublime spirit experienced the full potency of his never-realized manhood.

‘ Everything that arises deserves to be destroyed ’, or rather to be brought down to earth and taken back in the sense of Christian Grabbe’s : ‘ Yes, out of the world we shall not fall, we are in it once and for all time.’

A single curl of love, a burning snowflake, the image of Regine Olsen, drifts past the evening

## Kierkegaard

skies and the full summer trees, coming to rest upon and covering the man, crucified to the ever calling, the ever open-armed mother, who heaves for him in death as she heaved for him in birth. The mother takes back the risen man, limb by limb, she enacts the scene of regression, until the large crucifix fades into the primitive totem-pole, the small impersonal phallus, and melts into the earth. The man has become a part of the streaming undercurrent, a part of the aggression of the mothers towards life, a part of the feminine Eros, slowly moving through the earth, feeding the lilies of the field. Arising out of the depths, on to the lips of the Imago, in the last vision, come forth the Rilke words : ' You must change your life.'

## VI

GOETHE has written : ' We all live on the past and the past is our ruin.' An analysis of Kierkegaard is only of value if it yields perspectives for our own time, which only knows the Kierkegaard *manqué*, the schizoid type whose creative powers have been analysed out, leaving only aggression—but an unrationed quantity of that. In spite of his neurosis, Kierkegaard, in his own epoch, captured a part of the Primæval Father. Our contemporaries, throughout their intellectual lives, re-

## Kierkegaard

main sons—and often very small ones.] The recognition of the reality of the Œdipus Complex has resulted in the eclipse of the Father type. Nowadays one only knows the father who is not a father. Backward masses, aspiring towards consciousness, have liquidated the intellectual and sexual rôle of the father, and left a universal feeling of emptiness and uncertainty. Such is the tragedy of analysis. Beginning with the desire to release the personality, rich in affect-life, it now has to deal with an empty shell in which there is nothing left to analyse. The tasks of our time imperatively demand the appearance of individuals who have overcome the historic ambivalence towards the father, and have built in to their personalities the physical and psychical potency of the benevolent, creative Father-Imago. The danger today is that the horde of homosexual, narcissistic brothers will create an Imago which will exclude the woman. Kierkegaard understood this danger, the relationship to Regine Olsen represented an unsuccessful attempt to include the woman as mother and lover; however his own delicate nearness to the rôle of the brother prevented him from achieving the creation of a profound and human Figure, containing the outlines of the Father and Mother Imago.

Ego and Super-Ego, desire and guilt, must also

## *Kierkegaard*

become unified so that the resulting release of energy, from a solution of the conflict, would stream through and refresh the tired bodies and barren spiritual centres.

We must seek to reach beyond the pleasure principle, to come through to social and psychological reality, yet always preserving the lovely, naïve freshness and pure lyricism of a Kierkegaard.

The tremendous step forward needed which, Kierkegaard in his own way, in spite of the limitations of his constitution and his epoch, began to take, is the merging of the Instincts of life and destruction, the union of Eros and Death-Instinct.

The consequent overcoming of the instinctive cause of neurosis, and the liquidation of human relationships founded on auto-erotic fantasies, could result in the release of real libido for creation.

At the end, Emil Boesen, the only friend near to him, asked Kierkegaard if he could pray. 'Yes, I can; I pray first for the forgiveness of my sins, that everything may be forgiven me; and then I pray that I may be freed from despair in death.' But the despair in death grew. Kierkegaard recognized that the oncoming waves of death only splash into the inner personality when it is already ripe for destruction, when the very fact of dying shows that one has been seized by despair, and

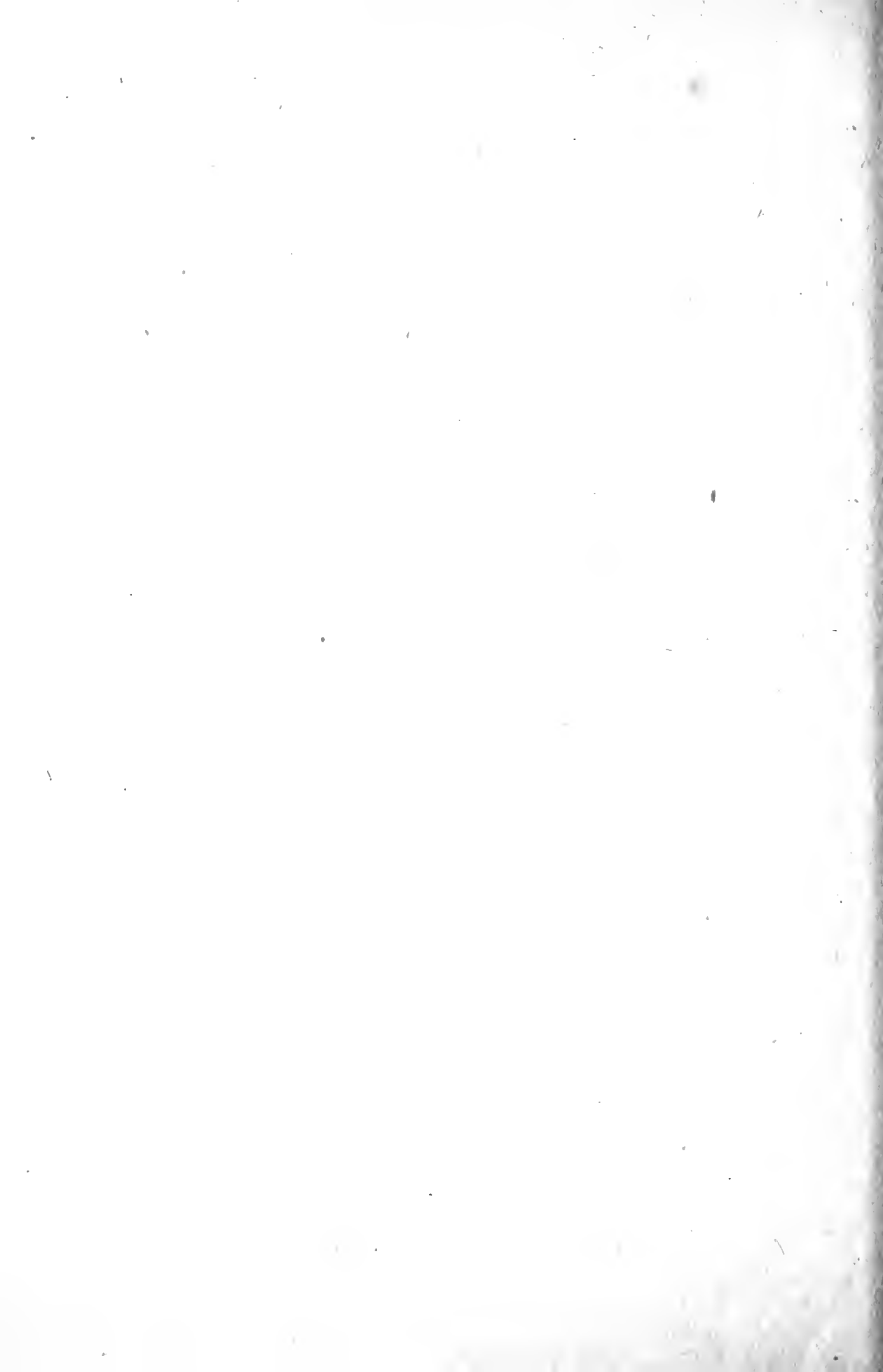
## *Kierkegaard*

that this despair is the enemy of the life work and drowns it mercilessly.

Here the Kierkegaardian vision links up with the great task of the twentieth century ; the need to recognize that life is more important than death, but that this life-impulse should joyfully contain the fear and trembling, the dread and despair, the sickness, the ice-cold peaks of death, and still emerge, in spite of the inclusion of its antithesis, as a profounder and warmer stream, transcending itself, and going, with a light dancer's heart, beyond the need for psycho-analysis, beyond the need of looking backwards and laying oneself open to the danger of becoming a pillar of salt, into a new and deeper and healing experience of reality.

In spite of his inner tiredness and the quietism of the body, Kierkegaard struggled against this death, which he recognized as the triumph of neurosis, but he came too early to succeed; in loneliness, arm over arm, hand over hand, finger over finger caught and came through the golden gleams from the distance, as he swam against the tide.

It was still necessary for the poor, emaciated, thin schizoid to step forward and take on his narrow shoulders the guilt and neurosis of the world. Kierkegaard had still to be crucified. Perhaps we can go beyond crucifixion.





## GLOSSARY

- AFFECT**—pertaining to emotional feeling.
- AMBIVALENT**—possessing love and hate for the same object.
- ANAYLTIC SCOTOMA**—obscuration of the field of mental vision, leading to non-recognition of the cause of one's neurosis ; hence forming part of the Will to illness.
- ANIMA**—the female principle in the man.
- ANIMUS**—the male principle in the woman.
- AUTISTIC**—living inside oneself. Omission of all external relationships.
- AUTO-EROTISM**—continual watching of the effect one's external person has on others.
- CATATONIC**—special form of schizophrenia. Spell-bound, with rigidity of body and mind.
- EGO**—chief focus of experience and personal self-awareness.
- EPIGONE**—the less distinguished (i.e. decadent) follower.
- EROS**—the life-instinct which binds humanity together.
- IMAGO**—father or mother figure raised to the status of an impersonal, ideal example.
- INSTINCT**—the inherited component of affectivity which adheres to certain vital aims.

## *Kierkegaard*

**LIBIDO**—appreciation of life based on wide erotic contentment, at the same time sublimating the original sexual excitement.

**PERSONA**—the mask one assumes in one's relation to the world.

**PERSONALITY**—the rich, positive, interior structure which emerges as the persona, the façade, fades out.

**PYKNIC**—extroverted, emotionally well-balanced type.

**SCHIZOID**—a type of temperament distinguished by excitability and dullness. Simultaneously both oversensitive and cold.

**SCHIZOPHRENIA**—a disease consisting mainly of a splitting of personality.

**SCHIZOTHYMIC**—constitution concept of a general character, including both healthy and diseased.

**SUPER-EGO**—the self-criticizing part of the mind.

**TRAUMA**—injury, bodily or mental.

**ZAUBERBERG**—reference to the type created in Thomas Mann's novel *The Magic Mountain*.

## CHRONOLOGICAL TABLE

*(Where the title of a work is given in italics and without comment, the date is that of publication)*

1756		S. K.'s father, Michael Pedersen Kierkegaard, born.
1768	June 18	S. K.'s mother, Anne Sørensdatter Lund, born.
1813	May 5	S. K. born in his father's house, 2 (now 27) Nytorv, Copenhagen.
1821		S. K. sent to school, to the Borgerdydskole in Copenhagen.
1823	Jan. 23	Regine Olsen born.
1828	Apr. 20	S.K. confirmed by J. P. Mynster.
1830	Oct. 30	S. K. entered as student at the University of Copenhagen.
	Nov. 1	S. K. entered in the Royal Life Guards.
	Nov. 4	S.K. discharged as unfit for service.
1834	July 31	S. K.'s mother dies.
	Dec. 17	S. K.'s first article in <i>Kjøbenhavns Flyvende Post</i> .
	Dec. 29	Death of S. K.'s sister Petrea.
1835		The Great Earthquake.
1837	May	S.K. meets Regine Olsen at the Rørdams (119).
1837-1838		S.K. teaches Latin in the Borgerdydskole.

Aesthetic mood

Kierkegaard

father of SK.

- 1838 Aug. 9 Michael Pedersen Kierkegaard dies at 2 a.m.  
 Sept. 7 *From the Papers of one still living*, 'published contrary to his will, by S. K.'
- 1839 Aug. S. K. inherits Rd. 31,000 (Brandt : *S. K. og Pengene*, p. 60).
- 1840 July 3 S. K. finishes his theological examination.  
 July 19-Aug. 6 The Journey to Jutland.  
 Sept. 10 S. K. engaged to Regine Olsen.
- 1841 Jan. 12 S. K. preaches his first sermon in Holmens Kirke.  
 Sept. 16 *On the concept of Irony with particular reference to Socrates* (S. K.'s dissertation).  
 Oct. 11 S. K. breaks off his engagement to Regine Olsen.  
 Oct. 25 S. K. leaves for Berlin.
- 1842 Mar. 6 S. K. arrives back in Copenhagen.  
 Nov. S. K. finishes the manuscript of *Either-Or*.
- 1843 Feb. 20 *Either-Or* edited by Victor Eremita.  
 May 8 S. K. leaves for Berlin.  
 May 16 *Two Edifying Discourses*, by S. K. Berlin. *Repetition* completed.  
 May S. K. returns from Berlin.  
 Oct. 16 *Fear and Trembling*, by Johannes de Silentio ; *Repetition*, by Constantin Constantius : *Three Edifying Discourses*, by S. K.

*K i e r k e g a a r d*

- Dec. 6 *Four Edifying Discourses*, by S. K.
- 1844 Mar. 5 *Two Edifying Discourses*, by S. K.
- June 8 *Three Edifying Discourses* by S. K.
- June 13 *Philosophical Fragments, or a Fragment of Philosophy*, by Johannes Climacus, published by S. K.
- June 17 *The Concept of Dread*, by Vigilius Haufniensis ; *Prefaces* by Nicolaus Notabene.
- Aug. 31 *Four Edifying Discourses*, by S. K.
- Oct. 16 S. K. moves from 230 (now 28) Nørregade to his house on Nytorv.
- 1845 Apr. 29 *Three Occasional Discourses*, by S.K.
- Apr. 30 *Stages on the Road of Life*, edited by Hilarius Bookbinder.
- May 13 S. K. leaves for Berlin.
- May 24 S. K. returns to Copenhagen.
- Dec. 22 P. L. Møller's *Goea* containing a criticism of *Stages on the Road of Life*.
- Dec. 27 S. K.'s article in *The Fatherland* asking to be attacked by *The Corsair*.
- Dec. 30 Manuscript of the *Final Unscientific Postscript to the Philosophical Fragments* sent to the printer.
- 1846 Feb. 27 *Final Unscientific Postscript*, by Johannes Climacus, published by S. K.

## *Kierkegaard*

- Mar. 9 The Journal proper begins with a  
' Report ' (588).
- Mar. 30 *A Literary Review*, by S. K.
- May 2 S. K. leaves for Berlin.
- May 16 S. K. returns to Copenhagen.
- Oct. 2 Goldschmidt gives up the editorship  
of *The Corsair*.
- 1847 Jan. 24 *The Book on Adler* completed in its  
first form.
- Mar. 13 *Edifying Discourses of Varied Tenor*  
by S. K.  
S. K. with Christian VIII.
- Apr. 29 First edition of *Either-Or* sold out.
- Aug. 2 Manuscript of *The Works of Love*  
completed.  
S. K. revises the Journals (VIII A 231).
- Sept. 29 *The Works of Love*, by S. K.
- Nov. 3 Regine Olsen married to Fritz  
Schlegel.
- 1847 Dec. 1 *The Book on Adler* completed in its  
third form.
- Dec. 24 S. K. sells 2 Nytorv for Rdl. 22,000  
paid to him and his brother.
- 1848 Jan. 20 Death of Christian VIII.
- Mar. 23 Rising in Holstein.
- Apr. 23 Battle of Schleswig.
- Apr. 26 *Christian Addresses*, by S. K.  
S. K. takes rooms at 156 Torne-  
buskegade.

*Kierkegaard*

July 24–27 *The Crisis and a Crisis in the Life of an Actress*, by Inter et Inter, appears as a supplement in *The Fatherland*.

Nov. *The Point of view for my Work as an Author* 'as good as finished.' It was published by his brother in 1859.

1849 May 14 *The Lilies of the Field and the Birds of the Air*; second edition of *Either-Or*.

May 19 *Two Minor Ethico-Religious Essays*, by H. H.

June 25–26 Death of Etatsraad Olsen, Regine Olsen's father.

July 30 *Sickness unto Death*, by Anti-Climacus, published by S. K.

Nov. 13 *The High Priest—The Publican—The Woman who was a Sinner: Three Discourses before Communion on Friday*.

1850 Apr. S. K. moves to 43 Nørregade.

Aug. 7 *On my work as an author; Two Discourses at Communion on Friday*.

Sept. 10 *For Self-examination*.

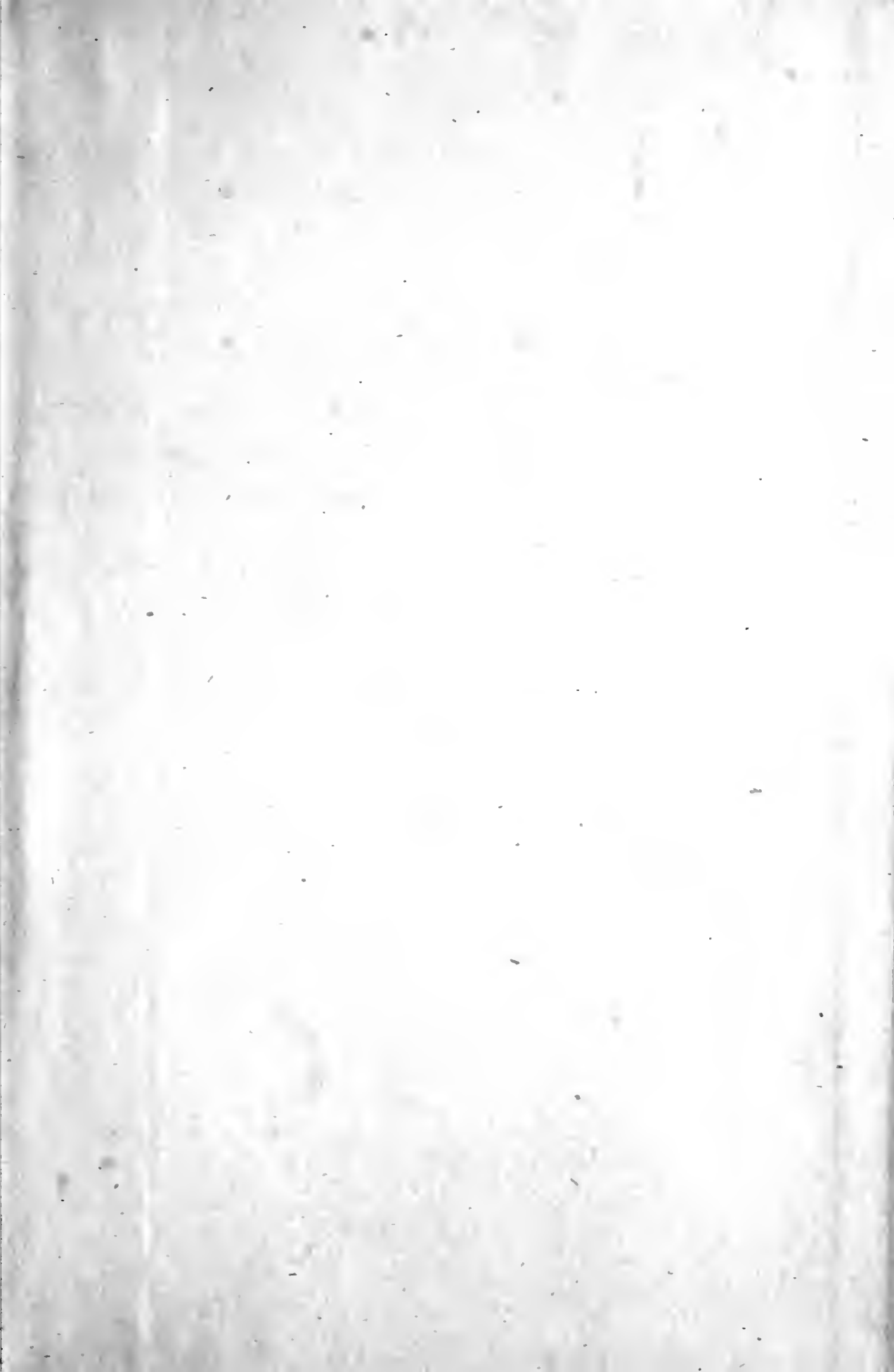
Sept. 27 *Training in Christianity*, by Anti-Climacus, published by S. K.

Dec. 20 *An Edifying Discourse*.

*K i e r k e g a a r d*

- 1851-1852 *Judge for Yourself*, the second part of *For Self-examination*, published by his brother in 1876.
- 1854 Jan. 30 Death of Bishop Mynster.
- Feb. The article against Martensen, ' Was Bishop Mynster a witness to the truth ? ', written.
- Apr. 15 Hans Martensen, Bishop of Zealand in succession to Mynster.
- Dec. 18 The article against Martensen published.
- 1855 Jan.-May Articles arising out of the attack on Martensen.
- May-Oct. Nos. 1-9 of *The Instant*.
- Oct. 2 S. K. taken to the Frederiks Hospital.
- Nov. 11 Death of S. K.





# Date Due

NOV 18 '55			
NOV 15 '60	ML		
JAN 4 '61	ML		
MAY 26 '61	MAY 19 '61		
OCT 16 '64	OCT 4 '64		
JUL 15 '69	RL		
JUL 29 '69	RL		
AUG 1 '69	AUG 12 '69	RE	
AUG 26 '69	RL		
OCT 29 '69	RL(F)		

Kierkegaard. main  
198.9K47Yf C.2



3 1262 03213 2077

198.9  
K47Yf  
C.2



