

INTRODUCTION

Letting Nature Point beyond Nature

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SØREN KIERKEGAARD is perhaps most known for his pseudonymous works, including *Either/Or*, *Fear and Trembling*, and *The Sickness unto Death*, all of which have a clear (if not always immediately visible) religious undercurrent. But he also wrote a good many non-pseudonymous, overtly religious works, most of which consisted of what he called “discourses” (because he was not ordained, he felt it inappropriate to label them “sermons”). He made frequent use of Matthew 6:24–34, a portion of the Sermon on the Mount, in which Jesus tells his followers to let go of earthly concerns by considering the lilies of the field and the birds of the air. This is a passage that can be interpreted in various ways and put to many different uses, and Kierkegaard had done so on numerous occasions prior to publishing the present

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work, *The Lily of the Field and the Bird of the Air: Three Godly Discourses*, in April 1849.¹ For example, the second part of *Upbuilding Discourses in Various Spirits*, which Kierkegaard had published in March 1847, consisted of three discourses collectively titled “What We Learn from the Lilies of the Field and the Birds of the Air,” and the first part of *Christian Discourses*, published in April 1848, consisted of seven discourses that were also based on the lilies and the birds of Matthew’s gospel.

Kierkegaard delivered the manuscript of *The Lily of the Field and the Bird of the Air* to Bianco Luno’s Printing House in Copenhagen on April 17, 1849, and by May 9, the fifty-one pages that constitute the first edition had been typeset; proof-read three times by Kierkegaard and his secretary, Israel Levin; printed and bound in printed paper covers; and was ready to be sent to bookshops. On May 14, it was advertised in the newspaper *Adresseavisen* as available for purchase from the publisher, university bookseller C. A. Reitzel.²

Just over a year earlier, on March 6, 1848, Kierkegaard had delivered the manuscript of *Christian*

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Discourses to Bianco Luno. Christian Discourses was a composite work consisting of four separate parts, and, as noted above, the first part, “The Cares of the Pagans,” builds on Matthew 6:24–34 and makes much use of the lily and the bird, who serve as our teachers with respect to “cares.” *Christian Discourses* was ready at the printer’s on April 13, 1848, and would become available for purchase on April 25. Kierkegaard undoubtedly had his own copies of the book before Easter Sunday (April 23), and on that same Easter Sunday, he wrote a journal entry, under the heading “New Discourses on the Lilies and the Birds,” containing an idea for three additional discourses.³ Presumably, the circumstance that *Christian Discourses*, which was to go on sale two days later, had made much use of the lily and the bird is what inspired Kierkegaard to think of producing a “new” set of discourses on the lilies and the birds, which in the event became the work in the present volume.

Kierkegaard also had a good deal of other work on his desk in 1848. He had begun writing *The Sickness unto Death* as early as February or

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March of that year, and he finished it in mid-May.⁴ He put that book aside, however, and it did not appear until July 30, 1849, that is, two and a half months after he published *The Lily of the Field and the Bird of the Air*. In the course of the summer and autumn of 1848 and into the early months of 1849, Kierkegaard wrote the three pieces that he would eventually consolidate as *Practice in Christianity*, which, however, did not appear in print until September 25, 1850.⁵ In addition to all this, during the summer and autumn of 1848, Kierkegaard wrote *The Point of View for My Work as an Author* (posthumously published in 1859) as well as several shorter pieces—he called them “notes”—also concerning his work and his development as an author. A reworked portion of these pieces eventually coalesced into “The Accounting,” which formed the principal part of the little book *On My Work as an Author*, which Kierkegaard published in 1851.

Kierkegaard seems to have returned to the idea for “new discourses on the lily and the bird” in March 1849, and the writing then proceeded very quickly. Thus, the next month, April 1849,

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when *The Lily of the Field and the Bird of the Air* was already in the process of publication, Kierkegaard reflected on the difficulties he had experienced during the previous year in connection with the above-mentioned autobiographical “notes” concerning his life and work:

It was divine fortune that I didn’t do it, didn’t publish “the notes,” or that God didn’t permit it to happen. . . .

The degree to which it is God who directs the whole thing is clearest to me from the fact that the discourses on the lily and the bird were produced at that time—and that was just what I needed. God be praised! Without fighting with anybody and without speaking about myself, I said much of what needs to be said, but movingly, mildly, upliftingly.⁶

After the publication of the present work in April 1849, Kierkegaard was by no means finished with considering the many ways in which the lily and the bird could be understood. Kierkegaard is a demanding writer and thinker. He never permits the reader to ease up on the oars

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and drift in an intellectual, ethical, or spiritual sense. Despite his willingness to use natural imagery to make a point, Kierkegaard is never sentimental and never lets his reader off the hook. In a journal entry written only a year and a half after the publication of the present work, he voiced his agreement with Pascal, that “only rarely and for few does God step forth from his concealment in nature’s secrecy”⁷—and a reader might thus hope that difficulties will recede when the lily and bird in fact make an appearance. But Kierkegaard is never lax in this way. For Kierkegaard, Christianity is a moral and spiritual exercise that has the ultimate purpose of teaching human beings their imperfection, their weakness and selfishness, in the face of the perfection, majesty, and absolute otherness of God. To this end, in Kierkegaard’s theology the selfless suffering of Jesus Christ is meant to confront us human beings with our radical inadequacy and our selfishness, humbling us in our need for grace.

But, as Kierkegaard explains in another entry from the journal just cited, this is a not a very cheerful-sounding message, so human beings have

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domesticated Christianity and invented something else called “established Christendom,” which “dates from the moment the festival of Christmas was declared to be the supreme festival in the 4th century. The Savior of the world was now a child.”⁸ To be saved by a child, Kierkegaard explains, is an excellent way to relax the spiritual and moral tension, for with a cute infant Jesus the believer is not confronted with any selfless suffering, and hence with no moral or spiritual challenge. And, to return to the present theme—the lily and the bird—Kierkegaard goes on to state, quite archly, that people prefer the baby Jesus to the suffering Christ because “to be saved by a child is something like ‘learning’ from the lily and the bird, which people also prefer to an actual ‘teacher.’”⁹ So, is Kierkegaard abandoning the lily and the bird here? By no means. But this journal entry should serve to remind the reader that Kierkegaard was a tough-minded theologian who never gives his reader a free ride.

In 1850, about a year after he published this simple-seeming masterpiece, *The Lily of the Field and the Bird of the Air*, Kierkegaard jotted the

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following remark in his journal: “The matter is quite simple: The situation is far from being confused enough for people to make proper use of me.”¹⁰ But now, in the twenty-first century, it seems that the situation may have become sufficiently confused for us to “make proper use” of Kierkegaard. Nonetheless, there may be an air of something difficult or slightly forbidding in the reputation that surrounds the famous Danish thinker. So for a new reader of Søren Kierkegaard it might be useful to outline a few parallels to—and significant differences from—one of his contemporaries, a figure perhaps more familiar to Americans, Henry David Thoreau.

The brief lives of these two loners, Kierkegaard (1813–1855, died at age forty-two) and Thoreau (1817–1862, died at age forty-four), coincided not only in *when* they were lived, but also in *how* they were lived. Both were second-generation Romantics who did not fit in with the movements with which they were associated: Kierkegaard was the misfit of the Danish Golden Age; Thoreau the oddball among the Transcendentalists. But both

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had been profoundly influenced by Romanticism's discovery of the *self* and thus are among the most famous (and inveterate) journal-keepers known to literature.

Both Kierkegaard and Thoreau had a deep sense that their times—the beginning of the modern age in the first half of the nineteenth century, which was marked by the triumph of popular sovereignty, the advent of mass circulation newspapers, and the rise of factories, railroads, and telegraphy (the first form of instantaneous communication)—were out of joint. And not just the times, but the lives being lived by most people were similarly out of joint. Quite remarkably, both men simultaneously hit upon an identical characterization of this malaise: At about the same time that Thoreau famously remarked (in *Walden*) that “the mass of men lead lives of quiet desperation,”¹¹ Kierkegaard repeatedly wrote of “*stille Fortvivlelse*” (quiet desperation, or silent despair), a phrase that makes at least half a dozen appearances, both in his journals and in his published work, between 1839 and 1852. Such was

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Kierkegaard's and Thoreau's description of their age, though they meant quite different things by their apparently similar diagnoses.

Both Kierkegaard and Thoreau were indefatigable *walkers*. Thoreau walked everywhere it was possible to walk, and, second only to "Civil Disobedience," his most-read essay was surely "Walking," which he delivered frequently in oral form and which was published after his death. Thoreau begins his essay by humorously celebrating those who have understood

the art of Walking, that is, of taking walks, who had a genius, so to speak, for *sauntering*, which word is beautifully derived "from idle people who roved about the country, in the Middle Ages, and asked charity, under the pretense of going *à la Sainte Terre*," to the Holy Land. . . . Some, however, would derive the word from *sans terre*, without land or a home, which, therefore, in the good sense, will mean, having no particular home, but equally at home everywhere. For this is the secret of successful sauntering. He who sits still in a

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house all the time may be the greatest vagrant of all.¹²

It is particularly for solitary and independent souls that Thoreau recommends walking: “If you are ready to leave father and mother, and brother and sister, and wife and child and friends, and never see them again,—if you have paid your debts, and made your will, and settled all your affairs, and are a free man, then you are ready for a walk.”¹³

Kierkegaard, too, was famously peripatetic, and as a twenty-four-year-old young man he echoed Thoreau’s sentiments quite closely, expressing pity “for those who have never felt nostalgia for some unknown, remote something, never [felt] the profundity of being nothing at all, of strolling out of Nørreport with four shillings in your pocket and a slender cane in hand.”¹⁴ Kierkegaard was constantly on the move, walking everywhere in and around Copenhagen, talking first with one person, then another. When his sister-in-law was bedridden with depression, Kierkegaard wrote to encourage her, “Above all, do not lose your desire to walk . . . every day I walk myself into a

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state of well-being and walk away from every illness; I have walked myself into my best thoughts, and I know of no thought so burdensome that one cannot walk away from it.”¹⁵

And as both Kierkegaard and Thoreau were such avid walkers, it is not surprising that both were also careful observers of the natural world. Thoreau’s interest in every aspect of nature is widely known, of course, but Kierkegaard, too, was a bit of a naturalist. In 1850, when his nephew Henrik Lund was stationed in Odense during the war over Schleswig-Holstein, Kierkegaard wrote him a letter, now lost, in which he asked, not necessarily about the war, but quite definitely about bird life in the region around Odense. We know of Kierkegaard’s inquiry from Lund’s reply to his Uncle Søren, in which Lund provided details about various species, including jackdaws, owls, and martins.

Perhaps as a subcategory of this curiosity about the natural world, both Thoreau and Kierkegaard were also *meteorologists* of sorts—though of very *different* sorts, and thus for very different ends. Thoreau, for example, declared himself

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“self-appointed inspector of snowstorms.”¹⁶ Kierkegaard, on the other hand, not immodestly declared himself a “genius,” noting that “geniuses are like thunderstorms: they go against the wind, terrify people, and cleanse the air.”¹⁷ Thoreau was fascinated by the natural world as such, whereas Kierkegaard’s references to the natural world served principally to propel him into a world more real, but unseen.

Although both writers were keen observers of nature, both used their observations to point to an ultimate reality beyond what is merely apparent. Unsurprisingly, both were deeply influenced by Greek philosophy, especially Plato, and by German idealism. Thus Thoreau: “It is well to have some water in your neighborhood, to give buoyancy to and float the earth. One value even of the smallest well is, that when you look into it you see that earth is not continent but insular.”¹⁸ And Kierkegaard: “Why I so much prefer autumn to spring is that in the autumn one looks at heaven—in the spring at the earth.”¹⁹ Here, again, although both writers make use of nature in referring to what is beyond the immediately

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visible, we can see the contrast between Thoreau's delight at earthly insularity and Kierkegaard's focus not on what is empirical, on what is earthly, but on something beyond nature, on what cannot actually be seen—a focus not on the earth, but on “heaven.”

Thus, as a “naturalist,” Kierkegaard *made use* of nature far more radically than did Thoreau, allowing the lily and the bird to point to something invisible but real that lay beyond the visible world—and indeed, what Kierkegaard pointed to was far more real than what is merely visible. As noted, he had made use of these natural objects, the lily and the bird, several times before, but never so trenchantly and brilliantly as in the pieces in the present book. The use Kierkegaard made of the natural world—like the use he requires his *readers* to make of the natural world—was precisely the opposite of the pantheistic religion of nature so common among his contemporaries and our own. Kierkegaard insisted on the absolute transcendence of God, and he held that human beings, unlike other beings, are not only capable of relating to this radically transcendent God, but

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are fragmentary, incompletely realized, beings, unless they do so.

In the opening pages of his masterwork, *The Sickness unto Death*—which brackets *The Lily of the Field and the Bird of the Air*, having been written shortly before those discourses were written, and published shortly after their appearance—Kierkegaard argues that a human being, or a self, is “spirit,” and that spirit is a synthesis of the infinite and the finite, of the temporal and the eternal, of freedom and necessity. But a human being, Kierkegaard insists, is more than this: a human being is not merely a synthesis of opposed properties such as those just mentioned—a synthesis that he calls a “relation”—but is in fact a relation that “relates itself to itself,” and it is this self-relating relation that is the self. Such a self-relating relation is not a given entity, but a *capacity*: the self is *that* this relation can relate itself to itself—that is, possess self-consciousness. Furthermore, even at this point, the self, as Kierkegaard tells us, “is still not a self,” because such a self-conscious, self-relating relation “must either have established itself or have been established by another.”²⁰ And

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Kierkegaard, as a matter of belief, holds that the human self has indeed been “established by another,” namely by the transcendent God of biblical tradition. Thus, Kierkegaard’s complete definition of the human self is “a relation that relates itself to itself and in relating itself to itself relates itself to another,” that is, to “the power that established it.”²¹

For Kierkegaard, then, the human self, human self-consciousness, involves relating *both* to the elements of the synthesis within the self *and* to God. As he writes in a journal entry from early 1852—about three years after the composition of *The Lily of the Field and the Bird of the Air*—human beings are characterized by possessing a “double-essence,” a status that differentiates us radically from other created beings, and specifically from lilies and birds. This entry demonstrates that Kierkegaard had not forgotten his beloved lilies and birds, and he invokes these creatures precisely in order to draw a clear line between a straightforward, unchallenging veneration of “nature,” on the one hand, and, on the other hand, a relation to God that is appropriate for human beings:

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“But,” I hear someone say, “is this God I am to love, is it not the God, the same God, who has created the whole of this splendid world? How, then, could he be opposed to my loving it, rejoicing in it, in his gifts? Do not the sparrow and the lily and all of nature take joy in it in the same way?” To this Christianity must reply: “Rubbish. First of all, do you really know that the lily and the sparrow rejoice? Next, if you are able to rejoice in the same way as the sparrow and the lily, go right ahead. But you cannot. For the sparrow and the lily and all of the life of nature are simple; the sparrow is no double-essence, no synthesis—no either/or exists for it. . . . Only the human being is a double-essence.”²²

And in yet another journal entry, this one from late in 1852, Kierkegaard once again touches on the lily and the bird—actually, only the bird, and specifically, “the sparrow”—in order to underscore the absolute, qualitative gulf that separates mere “pagan” material delight in the created world from the ineffable blessedness of the Christian

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relation to “God’s majesty,” a majesty so utterly removed from ordinary human, sensate categories that the human relation to it can only be one of “suffering”:

In paganism, God’s majesty is merely the superlative of human majesty, and its distinguishing mark is therefore straightforward.

Only in Christianity does God’s majesty come to be properly majesty, qualitatively different from what it is to be human, a paradoxical majesty that is therefore recognizable by suffering.

Take the same matter in a different way. Think the thought: God’s confiding, or sharing confidence with God. If the content of the confidence is that all the happiness and good fortune that comes a person’s way is from God, then there is no relationship of spirit—thus there is no confidence with God in the highest sense, because God is spirit.

No, when that which comes from God is suffering—but then what is confided is that

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this suffering signifies God's love, look, this is the confiding of the Spirit. God is Spirit. . . .

Everything that earlier forms of piety (e.g., Luther) explained with the help of the devil, that it was the devil who sent sufferings, I explain with the help of God's majesty.

It cannot be otherwise if you really want God to be God and if you want to involve yourself with him. That is, if you are to be permitted to do the most blessed thing of all, to love God. Indeed, God can love the sparrow without that relationship becoming suffering, but in that case there cannot be any talk of a relationship of spirit or of loving God in return.²³

Now we must return from Kierkegaard's radical vision to our partial parallel—and as we have now seen, the fundamental difference—between Kierkegaard and Thoreau. Here we must note that when it came to the relation to God, these two thinkers, so apparently similar in other ways, were radically different, even though both were

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alike in clinging stubbornly to their beliefs, right up to the point of death. Thoreau, dying, was asked by his aunt if he had made his peace with God, to which, reportedly, he replied blandly, “I was not aware that we had quarreled.”²⁴ On the other hand, as he lay dying, Kierkegaard was asked by his best friend, who was a priest in the Danish State Church, if he wanted to take the sacrament. Kierkegaard, far more radical and otherworldly than Thoreau, replied polemically rather than blandly, “Yes, but not from a pastor, from a layman.” And when his friend replied, “That would be quite difficult to arrange,” Kierkegaard’s rejoinder was, “Then I will die without it,” explaining, “We cannot debate it. I have made my choice. I have chosen. The pastors are civil servants of the Crown and have nothing to do with Christianity.”²⁵ Kierkegaard died without the sacrament, but it strains credulity to think that he died without the Christian faith. If any testimony to this is wanted, one need look no further than these discourses on *The Lily of the Field and the Bird of the Air*.

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As part of his evolving understanding of the path and overall meaning of his development as a writer, Kierkegaard placed emphasis on the parallel-track architecture he saw running through the whole of his published work, in which an “aesthetic” work was “accompanied” by a “religious” one. Kierkegaard dated the start of his literary career from the publication of *Either/Or* in February 1843, and he viewed the appearance of that work as having been “concurrent” with the publication of *Two Edifying Discourses*, which, however, did not actually appear until May of that year.²⁶ *Either/Or* had been a great success and had sold out in less than two years. Now, in 1849, both in order to satisfy pent-up demand and as a much-needed source of income, Kierkegaard was publishing a second edition of *Either/Or*, and he took care to see that this aesthetic work was accompanied by the religious work, *The Lily of the Field and the Bird of the Air*. In a journal entry from May 1849, Kierkegaard wrote that these “three godly discourses . . . accompany the second edition of *Either/Or* and mark the distinction between

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what is offered with the left hand and what is offered with the right.”²⁷ I will return to the matter of offering a work with the “left” or “right” hand presently, but first will note that the works did indeed “accompany” one another. That is, in his timing of the release of the second edition of the aesthetic work *Either/Or* and the religious work *The Lily and the Bird*, Kierkegaard achieved his sought-after simultaneity much better than he had in connection with the first edition of *Either/Or*: this time, both the aesthetic work and the religious work were published on the same day, May 14, 1849. In the preface to *The Lily of the Field and the Bird of the Air*, Kierkegaard alludes specifically to this timing: “This little book (which with respect to the circumstances of its appearance reminds me of my first, and in particular of the first to my first, the preface to *Two Edifying Discourses* of 1843, which appeared immediately following *Either/Or*) will, I hope, bring the same recollection to . . . my reader.” By “my first,” Kierkegaard means his first collection of discourses, the *Two Edifying Discourses* of 1843, and by “the first to my first,” he is referring to the preface to that col-

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lection, his first preface to his first collection of discourses, which he dated May 5, 1843, his thirtieth birthday, just as he dated the preface to the present volume May 5, 1849, his thirty-sixth birthday.

Furthermore, in his preface to *The Lily of the Field and the Bird of the Air*, Kierkegaard also expresses the hope that this preface “will remind [the reader], as it reminds me, of the preface to *Two Edifying Discourses* of 1844: ‘It is offered with the right hand’—as opposed to the pseudonym, which was and is held out with the left.” Here we come closer to understanding what Kierkegaard means by offering something with the “right” or “left” hand, and the way in which this is related to the matter of a “pseudonym.” In order to understand what Kierkegaard is saying, his allusion, in the preface to the present work, to his preface to the *Two Edifying Discourses* of 1844, needs to be examined in a bit more detail. In the 1844 preface, Kierkegaard expressed the wish that his little book might “find what it seeks: that single individual whom I with joy and gratitude call *my* reader, who with the right hand receives what is

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offered with the right hand.”²⁸ Kierkegaard deliberately uses this expression again in the preface to the present work, *The Lily and the Bird*, emphasizing that unlike the work of “the pseudonym, which was and is held out with the left,” *these* discourses are offered with the *right* hand. In a journal entry from July 1849, Kierkegaard explains a bit more about what he means by this reference to “the pseudonym”:

Incidentally, it is quite remarkable that the preface to the three godly discourses about the lily and the bird came to have the wording “as opposed to the pseudonym, which was held out and is held out with the left.” This is probably best understood in connection with the second printing of *Either/Or*, but it has also, of course, come to be significant with respect to the new pseudonym.²⁹

Thus “the pseudonym” not only refers retrospectively to the pseudonymous authors of *Either/Or*, but also prospectively to “the new pseudonym,” that is, to Anti-Climacus, the pseudonymous author of *The Sickness unto Death*—the work in which

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Kierkegaard most clearly articulates his specifically Christian “anthropology,” that is, his understanding of the human self as a self-relating relation that also has the capacity to relate itself to God—which, as noted, was published at the end of July 1849, just two and a half months after the publication of *The Lily of the Field and the Bird of the Air*.

Kierkegaard had first mentioned the notion of offering something with one’s right hand in a journal entry from 1843: “Theodorus Atheos said that he offered his teachings with his right hand, but his listeners received them with their left hands.”³⁰ Theodorus Atheos was the Epicurean philosopher Theodorus the Atheist of Cyrene (fourth century B.C.), who clearly intended his remark to be understood negatively, that is, that what he has offered with his right hand, his listeners accepted only with their left hands. Kierkegaard, however, changes the remark about *receiving* something with one’s left hand into *giving* something with one’s left hand, which apparently means that the giver remains at a remove, at secondhand, from what he or she gives, and that the

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recipient receives it in like fashion. And Kierkegaard links an author's *giving* with the *right* hand to a reader's *receiving* with the *right* hand, which presumably means that the giver relates firsthand to what he or she gives, so that the recipient also receives it firsthand and appropriates what is given. Thus it is significant that it is with his right hand that Kierkegaard offers us the discourses on *The Lily of the Field and the Bird of the Air*.

NOTES

1. The text that forms the basis of the present translation of *Lilien paa Marken og Fuglen under Himlen. Tre gudelige Taler* is from the new, fifty-five-volume, Danish critical edition of all of Kierkegaard's writings: Niels Jørgen Cappelørn et al., eds., *Søren Kierkegaards Skrifter* [Søren Kierkegaard's Writings] (abbreviated hereafter as *SKS*) (Copenhagen: Gad, 1997–2012), vol. 11 (2006), pp. 5–48.
2. For a full account of the genesis and publication of *The Lily of the Field and the Bird of the Air*, see Niels W. Bruun, Anne Mette Hansen, and Finn Gredal Jensen's "Critical Account of the Text" of *Lilien paa Marken og Fuglen under Himlen. Tre gudelige Taler* in *SKS*, vol. K11 (2006), pp. 7–33.

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3. See entry NB4:154, in Bruce H. Kirmmse et al., eds. and trans., *Kierkegaard's Journals and Notebooks* (abbreviated hereafter as *KJN*), 11 vols. (Princeton, NJ: Princeton University Press, 2007– [vols. 1–8 published as of 2015]), vol. 4 (2011), pp. 357–358.
4. See Finn Gredal Jensen and Steen Tullberg's "Critical Account of the Text" of *Sygdommen til Døden* in *SKS*, vol. K11 (2006), pp. 156–167.
5. See Niels W. Bruun, Stine Holst Petersen, and Steen Tullberg's "Critical Account of the Text" of *Indøvelse i Christendommen* in *SKS*, vol. K12 (2008), pp. 66–93.
6. NB10:169, *KJN*, vol. 5 (2011), p. 352.
7. NB22:14, *KJN*, vol. 8 (2015), p. 109.
8. NB22:151, *KJN*, vol. 8, p. 184.
9. Ibid.
10. NB22:65, *KJN*, vol. 8, p. 136.
11. From Henry David Thoreau, *Walden*, first published in 1854, in Henry David Thoreau, *A Week on the Concord and Merrimack Rivers; Walden, or Life in the Woods; The Maine Woods; Cape Cod* (New York: Library of America, 1985), p. 329.
12. Henry David Thoreau, "Walking," in Henry David Thoreau, *Collected Essays and Poems* (New York: Library of America, 2001), p. 226.
13. Ibid.
14. DD:31, *KJN*, vol. 1 (2007), p. 223.

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15. Søren Kierkegaard, *Kierkegaard: Letters and Documents*, trans. Henrik Rosenmeier (Princeton, NJ: Princeton University Press, 1978), p. 214.
16. Thoreau, *Walden*, p. 237.
17. NB12:49, *KJN*, vol. 6 (2012), p. 166.
18. Thoreau, *Walden*, p. 391.
19. DD:74, *KJN*, vol. 1, p. 276.
20. Søren Kierkegaard, *The Sickness unto Death*, trans. and ed. Howard V. Hong and Edna H. Hong (Princeton, NJ: Princeton University Press, 1980), p. 13.
21. *Ibid.*, pp. 13–14.
22. NB25:58, *KJN*, vol. 8, p. 483.
23. NB27:39, *KJN*, vol. 9 (forthcoming, 2016); *SKS*, vol. 25 (2008), pp. 152–153.
24. Henry David Thoreau, *The Journal: 1837–1861*, ed. Damion Searls (New York: New York Review of Books, 2009), p. xxix.
25. Bruce H. Kirmmse, *Encounters with Kierkegaard* (Princeton, NJ: Princeton University Press, 1996), pp. 125–126.
26. In “The Accounting” Kierkegaard goes to great lengths to emphasize the simultaneity of *Either/Or* and the *Two Edifying Discourses* of 1843. See Søren Kierkegaard, *On My Work as an Author*, in *The Point of View*, trans. and ed. Howard V. Hong and Edna H. Hong (Princeton, NJ: Princeton University Press, 1999), pp. 5–11; see esp. p. 8.

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27. NB11:53, *KJN*, vol. 6, p. 32.
28. See Søren Kierkegaard, *Eighteen Upbuilding Discourses*, trans. and ed. Howard V. Hong and Edna H. Hong (Princeton, NJ: Princeton University Press, 1990), p. 179.
29. NB12:10, *KJN*, vol. 6, p. 149 (translation slightly modified).
30. JJ:86, *KJN*, vol. 2 (2008), p. 154.