

## PREFACE

### Søren Kierkegaard's Publications of 1843

In a page of his *Journals* dated 1846, Kierkegaard makes, as an answer to the criticism that had come out in newspapers and magazines of Copenhagen, a defense of his own way of writing and describes it. “¿Do they think that when I write, I let myself go in writing? Poor of them! I am sure there is no other Danish writer more careful when choosing even the most insignificant word. I write twice everything and some passages three or four times. Besides, they disregard my meditations during my journeys; I think aloud several times before writing. And they call this ‘letting oneself go in writing’! And why? Because they know nothing, because they are writers during some hours, at the most, when they lock themselves up to write, and the rest of the day they do not care about their own ideas. Writers of this size need time to work when they go back home, whereas I go back home with the paragraph ready in my mind, to the point of being able to say it by heart in a stylish way. When people read a couple of my pages, they wonder at my style. ‘But, how could it be possible that he wrote so much? —*Ergo*, he must let himself go in writing!’ Alas, no, my dear ones! One must want something, desire it, in spite of any sacrifice or any effort, and then it will be possible.”<sup>1</sup>

Near to the end of his life, in *Point of View*, he had to defend again his work, this time not his style but the main stand point of his whole work as an author. Some reviewers had considered Kierkegaard's works as a development of thought beginning from

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<sup>1</sup> *Pap.* VII<sup>1</sup> A 106.

a first stage with aesthetic writings and ending with a predominant religiosity. Kierkegaard himself says, in that small book, that any good observer will be able to see that in 1843 he published works that deal with the aesthetic, the ethical and the religious.<sup>2</sup> *Either/Or*, for instance, ends with a sermon recommended, above all the other parts, at the very preface.

This variety in Kierkegaard's works is an answer to a very well defined purpose as a philosopher and religious thinker. Existence cannot be demonstrated with simple philosophical categories. It can only be shown by the existing individuals themselves. In order to accomplish that, Kierkegaard used the pseudonyms and his great dialectic imagination. At the same time, from a religious perspective, Kierkegaard considered that in order to make every Christian an authentic Christian one must, many times, begin the communication with aesthetic categories.<sup>3</sup>

The symposium organized by Universidad Panamericana and Sociedad Iberoamericana de Estudios Kierkegaardianos shows very well this multiplicity of topics, ways of presenting and dialectic, of which Kierkegaard was a master since his early works. The event could get some specialists together, who, besides their interesting papers which are here transcribed, could open the dialogue to discuss and clarify some points of special interest for the hermeneutic of Kierkegaard's works.

I want to thank Universidad Panamericana and Sociedad Iberoamericana de Estudios Kierkegaardianos, and especially those people who generously helped so that the symposium turned out to be a success.

Luis Guerrero M.  
Mexico City, 1993

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<sup>2</sup> Cfr. *Point of view*. SV2 XIII 556-557.

<sup>3</sup> Cfr. *Point of view*. SV2 XIII 566.

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