

## Either Or A Fragment Of Life Sren Kierkegaard

This is the most comprehensive anthology of Søren Kierkegaard's works ever assembled in English. Drawn from the volumes of Princeton's authoritative Kierkegaard's Writings series by editors Howard and Edna Hong, the selections represent every major aspect of Kierkegaard's extraordinary career. They reveal the powerful mix of philosophy, psychology, theology, and literary criticism that made Kierkegaard one of the most compelling writers of the nineteenth century and a shaping force in the twentieth. With an introduction to Kierkegaard's writings as a whole and explanatory notes for each selection, this is the essential one-volume guide to a thinker who changed the course of modern intellectual history. The anthology begins with Kierkegaard's early journal entries and traces the development of his work chronologically to the final *The Changelessness of God*. The book presents generous selections from all of Kierkegaard's landmark works, including *Either/Or*, *Fear and Trembling*, *Works of Love*, and *The Sickness unto Death*, and draws new attention to a host of such lesser-known writings as *Three Discourses on Imagined Occasions* and *The Lily of the Field and the Bird of the Air*. The selections are carefully chosen to reflect the unique character of Kierkegaard's work, with its shifting pseudonyms, its complex dialogues, and its potent combination of irony, satire, sermon, polemic, humor, and fiction. We see the esthetic, ethical, and ethical-religious ways of life initially presented as dialogue in two parallel series of pseudonymous and signed works and later in the "second authorship" as direct address. And we see the themes that bind the whole together, in particular Kierkegaard's overarching concern with, in his own words, "What it means to exist; . . . what it means to be a human being." Together, the selections provide the best available introduction to Kierkegaard's writings and show more completely than any other book why his work, in all its creativity, variety, and power, continues to speak so directly today to so many readers around the world.

First published in the year 1597, the present book 'Daemonologie' is originally a philosophical dissertation on contemporary necromancy and the historical relationships between the various methods of divination used from ancient Black magic written by King of England James I.

Henri Matisse by Alastair Sooke - an essential guide to one of the 20th century's greatest artists 'One January morning in 1941, only a fortnight or so after his seventy-first birthday, the bearded and bespectacled French artist Henri Matisse was lying in a hospital bed preparing to die.' Diagnosed with cancer, the acclaimed painter, and rival of Picasso, seemed to be facing his demise. Then something unexpected happened. After a life-saving operation that left him too weak to paint, and often too frail to even get out of bed, Matisse invented a ground-breaking and effortless new way of making art. The results rank among his greatest work. In an astonishing blaze of creativity, he began conjuring mesmerising designs of dazzling dancers and thrilling tightrope walkers, sensuous swimmers and mythical figures falling from the heavens. His joyful and unprecedented new works were as spontaneous as jazz music and as wondrous as crystal-clear lagoons. Their medium? Coloured paper and scissors. This book, by art critic and broadcaster Alastair Sooke, focuses on Matisse's extraordinary final decade, which he called 'a second life', after he had returned from the grave. Both a biography and a guide to Matisse's 'cut-outs', it tells the story of the valedictory flourish of one of the most important and beloved artists of the twentieth century. Published in time for a major Tate Modern retrospective. 'Sooke is an immensely engaging character. He has none of the weighty self-regard that often afflicts art experts and critics; rather he approaches his subjects with a questioning, open, exploratory attitude' Sarah Vine, *The Times* 'His shows are excellent - clever, lively, scholarly, but not too lecturey; he's very good at linking his painters with the world outside the studio, and at how these artists have affected the world today' Sam Wollaston reviewing 'Modern Masters', *Guardian* Alastair Sooke is art critic of the *Daily Telegraph*. He has written and presented documentaries on television and radio for the BBC, including *Modern Masters*, *The World's Most Expensive Paintings*, *Treasures of Ancient Rome* and, most recently, *Treasures of Ancient Egypt*. He is a regular reporter for *The Culture Show* on BBC Two. He is the author of *Roy Lichtenstein: How Modern Art was Saved by Donald Duck*.

In a hilariously charming domestic memoir, America's celebrated master of terror turns to a different kind of fright: raising children. In her celebrated fiction, Shirley Jackson explored the darkness lurking beneath the surface of small-town America. But in *Life Among the Savages*, she takes on the lighter side of small-town life. In this witty and warm memoir of her family's life in rural Vermont, she delightfully exposes a domestic side in cheerful contrast to her quietly terrifying fiction. With a novelist's gift for character, an unfailing maternal instinct, and her signature humor, Jackson turns everyday family experiences into brilliant adventures.

One day Sophie comes home from school to find two questions in her mail: "Who are you?" and "Where does the world come from?" Before she knows it she is enrolled in a correspondence course with a mysterious philosopher. Thus begins Jostein Gaarder's unique novel, which is not only a mystery, but also a complete and entertaining history of philosophy.

*Diary of a Seducer* records Johannes's discovery of a girl with the Shakespearean name Cordelia, whom he sets out to control. Intricately, meticulously, cunningly, the seduction proceeds. No detail is too small to escape Johannes. "She sits on the sofa by the tea table and I sit on a chair at her side. This position has an intimate quality and at the same time a detaching dignity." Less erotic than an intellectual depiction of seduction, *Diary of a Seducer* shows the casuist Kierkegaard in what he characterized as the aesthetic mode. A new introduction by Michael Dirda puts this influential novella into high relief. *Philosophical Fragments* is a Christian philosophical work written by Danish philosopher Søren Kierkegaard in 1844. It was the first of three works written under the pseudonym Johannes Climacus, the other two were *De omnibus dubitandum est*, 1841 and *Concluding Unscientific Postscript to Philosophical Fragments*, 1846.

An expert on traumatic stress outlines an approach to healing, explaining how traumatic stress affects brain processes and how to use innovative treatments to reactivate the mind's abilities to trust, engage others, and experience pleasure--

Besides a sense of personal loss at the death of David F. Swenson on February 11, 1940, I felt dismay that he had left unfinished his translation of the *Unscientific Postscript*. I had longed to see it published among the first of Kierkegaard's works in English. In the spring of 1935 it did not seem exorbitant to hope that it might be ready for the printer by the end of that year. For in March I learned from Professor Swenson that he had years before "done about two thirds of a rough translation." In 1937/38 he took a sabbatical leave from his university for the sake of finishing this work. Yet after all it was not finished--partly because Professor Swenson was already incapacitated by the illness which eventually resulted in his death; but also because he aimed at a degree of perfection which hardly can be reached by a translator. At one time he expressed to me his suspicion that perhaps, as in the translation of Kant's philosophy, it might require the cooperation of many scholars during several generations before the translation of Kierkegaard's terminology could be definitely settled. I hailed with joy this new apprehension, which promised a speedy conclusion of the work, and in the words of Luther I urged him to "sin boldly."--Editor's pref., p. [ix].

In the *Sermon on the Mount*, Jesus tells his followers to let go of earthly concerns by considering the lilies of the field and the birds of the air. Søren Kierkegaard's short masterpiece on this famous gospel passage draws out its vital lessons for readers in a rapidly modernizing and secularizing world. Trenchant, brilliant, and written in stunningly lucid prose, *The Lily of the Field and the Bird of the Air* (1849) is one of Kierkegaard's most important books. Presented here in a fresh new translation with an informative introduction, this profound yet accessible work serves as an ideal entrée to an essential modern

thinker. The Lily of the Field and the Bird of the Air reveals a less familiar but deeply appealing side of the father of existentialism—unshorn of his complexity and subtlety, yet supremely approachable. As Kierkegaard later wrote of the book, "Without fighting with anybody and without speaking about myself, I said much of what needs to be said, but movingly, mildly, upliftingly." This masterful edition introduces one of Kierkegaard's most engaging and inspiring works to a new generation of readers.

The New York Times bestselling memoir by Damien Echols of the West Memphis Three, who was falsely convicted of three murders and spent nearly eighteen years on Death Row. In 1993, teenagers Damien Echols, Jason Baldwin, and Jessie Misskelley, Jr.—who have come to be known as the West Memphis Three—were arrested for the murders of three eight-year-old boys in Arkansas. The ensuing trial was marked by tampered evidence, false testimony, and public hysteria. Baldwin and Misskelley were sentenced to life in prison; while eighteen-year-old Echols, deemed the “ringleader,” was sentenced to death. Over the next two decades, the WM3 became known worldwide as a symbol of wrongful conviction and imprisonment, with thousands of supporters and many notable celebrities who called for a new trial. In a shocking turn of events, all three men were released in August 2011. Now Echols shares his story in full—from abuse by prison guards and wardens, to portraits of fellow inmates and deplorable living conditions, to the incredible reserves of patience, spirituality, and perseverance that kept him alive and sane while incarcerated for nearly two decades. In these pages, Echols reveals himself a brilliant writer, infusing his narrative with tragedy and irony in equal measure: he describes the terrors he experienced every day and his outrage toward the American justice system, and offers a firsthand account of living on Death Row in heartbreaking, agonizing detail. *Life After Death* is destined to be a riveting, explosive classic of prison literature.

Born of magic in the final days of war, Draeken's power is near absolute-until his soul shatters, leaving five fragments. Each possesses a single magic, and a consciousness of his own. Trained by the Hauntress, they secretly quell threats throughout the kingdoms, and their mastery grows with every passing age. But their time of unity has come, for a dangerous new foe has arrived. Long thought extinct, the ancient race of krey has returned to Lumineia, and they seek dominion over what they had lost. With an Eternal at his side, the fragment of Water is sent north in search of their lair. But in the ruins of an abandoned temple he will discover a darker truth. Kept secret since the Dawn of Magic, the Order of Ancients has members hidden among thieves, assassins, and even kings. After a millennia of waiting they rise . . . from anonymity to war.

From A to Z, the Penguin Drop Caps series collects 26 unique hardcovers—featuring cover art by Jessica Hische. It all begins with a letter. Fall in love with Penguin Drop Caps, a new series of twenty-six collectible and hardcover editions, each with a type cover showcasing a gorgeously illustrated letter of the alphabet. In a design collaboration between Jessica Hische and Penguin Art Director Paul Buckley, the series features unique cover art by Hische, a superstar in the world of type design and illustration, whose work has appeared everywhere from Tiffany & Co. to Wes Anderson's recent film *Moonrise Kingdom* to Penguin's own bestsellers *Committed* and *Rules of Civility*. With exclusive designs that have never before appeared on Hische's hugely popular Daily Drop Cap blog, the Penguin Drop Caps series debuted with an 'A' for Jane Austen's *Pride and Prejudice*, a 'B' for Charlotte Brönte's *Jane Eyre*, and a 'C' for Willa Cather's *My Ántonia*. It continues with more perennial classics, perfect to give as elegant gifts or to showcase on your own shelves. Z is for Zafón. *Barcelona, 1945: A city slowly heals in the aftermath of the Spanish Civil War. Daniel, an antiquarian book dealer's son who mourns the loss of his mother, finds solace in what he finds in the “cemetery of lost books,” a mysterious book entitled The Shadow of the Wind, by one Julián Carax. But when he sets out to find the author's other works, he makes a shocking discovery: someone has been systematically destroying every copy of every book Carax has written. In fact, Daniel may have the last of Carax's books in existence. Soon Daniel's seemingly innocent quest opens a door into one of Barcelona's darkest secrets--an epic story of murder, madness, and doomed love.*

The description for this book, Kierkegaard's Writings, III, Volume 2: *Either/Or: A Fragment of Life*, will be forthcoming.

Though left uncompleted, “Kubla Khan” is one of the most famous examples of Romantic era poetry. In it, Samuel Coleridge provides a stunning and detailed example of the power of the poet's imagination through his whimsical description of Xanadu, the capital city of Kublai Khan's empire. Samuel Coleridge penned “Kubla Khan” after waking up from an opium-induced dream in which he experienced and imagined the realities of the great Mongol ruler's capital city. Coleridge began writing what he remembered of his dream immediately upon waking from it, and intended to write two to three hundred lines. However, Coleridge was interrupted soon after and, his memory of the dream dimming, was ultimately unable to complete the poem.

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The New York Times calls him "America's number one Buddhist." He is the co-founder of Tibet House New York, was the first American Tibetan Buddhist monk, and has shared a thirty-five-year friendship with the Dalai Lama. Now, Robert Thurman presents his first completely original book, an introduction to Buddhism and "an inspiring guide to incorporating Buddhist wisdom into daily life" (*USA Today*). Written with insight, enthusiasm, and impeccable scholarship, *Inner Revolution* is not only a national bestseller and practical primer on one of the world's most fascinating traditions, but it is also a wide-ranging look at the course of our civilization--and how we can alter it for the better. "Part spiritual memoir, part philosophical treatise and part religious history, Thurman's book is a passionate declaration of the possibilities of renewing the world" (*Publishers Weekly*, starred review).

Soren Kierkegaard reflects poetically and philosophically on the biblical story of God's command to Abraham, that he sacrifice his son Isaac as a test of faith. Was Abraham's proposed action morally and religiously justified or murder? Is there an absolute duty to God? Was Abraham justified in remaining silent? In pondering these questions, Kierkegaard presents faith as a paradox that cannot be understood by reason and conventional morality.

"The fox knows many things, but the hedgehog knows one big thing." This ancient Greek aphorism, preserved in a fragment from the poet Archilochus, describes the central thesis of Isaiah Berlin's masterly essay on Leo Tolstoy and the philosophy of history, the subject of the epilogue to *War and Peace*. Although there have been many interpretations of the adage, Berlin uses it to mark a fundamental distinction between human beings who are fascinated by the infinite variety of things and those who relate everything to a central, all-embracing system. Applied to Tolstoy, the saying illuminates a paradox that helps explain his philosophy of history: Tolstoy was a fox, but believed in being a hedgehog. One of Berlin's most celebrated works, this extraordinary essay offers profound insights about Tolstoy, historical understanding, and human psychology. This new edition features a revised text that supplants all previous versions, English translations of the many passages in foreign languages, a new foreword in which Berlin biographer Michael Ignatieff explains the enduring appeal of Berlin's essay, and a new appendix that provides rich context, including excerpts from reviews and Berlin's letters, as well as a startling new interpretation of Archilochus's epigram.

Man is spirit. But what is spirit? Spirit is the self. But what is the self? The self is a relation which relates itself to its own self, or it is that in the relation [which accounts for it] that the relation

relates itself to its own self; the self is not the relation but [consists in the fact] that the relation relates itself to its own self. Man is a synthesis of the infinite and the finite, of the temporal and the eternal, of freedom and necessity; in short, it is a synthesis.

In *Either/Or*, using the voices of two characters - the aesthetic young man of part one, called simply 'A', and the ethical Judge Vilhelm of the second section - Kierkegaard reflects upon the search for a meaningful existence, contemplating subjects as diverse as Mozart, drama, boredom, and, in the famous *Seducer's Diary*, the cynical seduction and ultimate rejection of a young, beautiful woman. A masterpiece of duality, *Either/Or* is a brilliant exploration of the conflict between the aesthetic and the ethical - both meditating ironically and seductively upon Epicurean pleasures, and eloquently expounding the noble virtues of a morally upstanding life.

Esteemed biographer and legendary literary editor Claire Tomalin's stunning memoir of a life in literature "[An] intelligent and humane book...There is genuine appeal in watching this indomitable woman continue to chase the next draft of herself." —Dwight Garner, *The New York Times* In *A Life of My Own*, the renowned biographer of Charles Dickens, Samuel Pepys, and Thomas Hardy, and former literary editor for the *Sunday Times* reflects on a remarkable life surrounded by writers and books. From discovering books as a form of escapism during her parents' difficult divorce, to pursuing poetry at Cambridge, where she meets and marries Nicholas Tomalin, the ambitious and striving journalist, Tomalin always steered herself towards a passionate involvement with art. She relives the glittering London literary scene of the 1960s, during which Tomalin endured her husband's constant philandering and numerous affairs, and revisits the satisfaction of being commissioned to write her first book, a biography of the early feminist Mary Wollstonecraft. In biography, she found her vocation. However, when Nick is killed in 1973 while reporting in Israel, the mother of four put aside her writing to assume the position of literary editor of the *New Statesman*. Her career soared when she later moved to the *Sunday Times*, and she tells with dazzling candor of this time in her life spent working alongside the literary lights of 1970s London. But, the pain of her young daughter's suicide and the challenges of caring for her disabled son as a single mother test Claire's strength and persistence. It is not until later in life that she is able to return to what gave her such purpose decades ago, writing biographies, and finds enduring love with her now-husband, playwright Michael Frayn. Marked by honesty, humility, and grace, rendered in the most elegant of prose, *A Life of My Own* is a portrait of a life, replete with joy and heartbreak. With quiet insight and unsparing clarity, Tomalin writes autobiography at its most luminous, delivering an astonishing and emotionally-taut masterpiece.

Proposes that individuals must create their own values, take responsibility for their actions, and find a sense of meaning while living in a universe without purpose.

This volume contains a new translation, with a historical introduction by the translators, of two works written under the pseudonym Johannes Climacus. Through Climacus, Kierkegaard contrasts the paradoxes of Christianity with Greek and modern philosophical thinking. In *Philosophical Fragments* he begins with Greek Platonic philosophy, exploring the implications of venturing beyond the Socratic understanding of truth acquired through recollection to the Christian experience of acquiring truth through grace. Published in 1844 and not originally planned to appear under the pseudonym Climacus, the book varies in tone and substance from the other works so attributed, but it is dialectically related to them, as well as to the other pseudonymous writings. The central issue of Johannes Climacus is doubt. Probably written between November 1842 and April 1843 but unfinished and published only posthumously, this book was described by Kierkegaard as an attack on modern speculative philosophy by "means of the melancholy irony, which did not consist in any single utterance on the part of Johannes Climacus but in his whole life. . . . Johannes does what we are told to do--he actually doubts everything--he suffers through all the pain of doing that, becomes cunning, almost acquires a bad conscience. When he has gone as far in that direction as he can go and wants to come back, he cannot do so. . . . Now he despairs, his life is wasted, his youth is spent in these deliberations. Life does not acquire any meaning for him, and all this is the fault of philosophy." A note by Kierkegaard suggests how he might have finished the work: "Doubt is conquered not by the system but by faith, just as it is faith that has brought doubt into the world!."

*Alice in Wonderland* (also known as *Alice's Adventures in Wonderland*), from 1865, is the peculiar and imaginative tale of a girl who falls down a rabbit-hole into a bizarre world of eccentric and unusual creatures. Lewis Carroll's prominent example of the genre of "literary nonsense" has endured in popularity with its clever way of playing with logic and a narrative structure that has influenced generations of fiction writing.

Søren Kierkegaard, the nineteenth-century Danish philosopher rediscovered in the twentieth century, is a major influence in contemporary philosophy, religion, and literature. He regarded *Either/Or* as the beginning of his authorship, although he had published two earlier works on Hans Christian Andersen and irony. The pseudonymous volumes of *Either/Or* are the writings of a young man (I) and of Judge William (II). The ironical young man's papers include a collection of sardonic aphorisms; essays on Mozart, modern drama, and boredom; and "The Seducer's Diary." The seeming miscellany is a reflective presentation of aspects of the "either," the esthetic view of life. Part II is an older friend's "or," the ethical life of integrated, authentic personhood, elaborated in discussions of personal becoming and of marriage. The resolution of the "either/or" is left to the reader, for there is no Part III until the appearance of *Stages on Life's Way*. The poetic-reflective creations of a master stylist and imaginative impersonator, the two men write in distinctive ways appropriate to their respective positions.

FROM THE INTRODUCTION BY JOHN LE CARRÉ "This novel comprises some of the best work of an extremely gifted and perhaps under-regarded British crime novelist.... What gave John Bingham his magic was something we look for in every writer, too often in vain: an absolute command of the internal landscape of his characters, acutely observed by a humane but wonderfully corrosive eye." "On a recuperative trip in Italy after a car accident, reporter and novelist James Compton is witness to the discovery of a murder victim, a woman who had been vacationing at the same hotel. Lucy Dawson seemed like a gentle old lady, and so the motive for her death appeared to be unmeditated assault. But when he returns to England and makes a benign inquiry into her background, Compton receives a note warning him to leave the past alone -- a note clearly written on his own typewriter, though his apartment shows no sign of a break-in. Unable to resist pursuing the unfinished story, Compton's own investigation reveals a sinister side to Lucy Dawson and a cold-blooded conspiracy she may have helped to perpetrate while alive. Suddenly Compton finds a dangerous net closing in around him: threatening phone calls, terrifying invasions of privacy, and no way of proving to the police that anyone is responsible but himself. In the tradition of Agatha Christie and Patricia Highsmith, John Bingham's writing has earned him a place amongst the great suspense writers of the twentieth century. With taut, compelling prose, *A Fragment of Fear* is a captivating thriller by a master storyteller at the height of his powers.

NATIONAL BOOK AWARD FINALIST • NATIONAL BESTSELLER • An audacious, darkly glittering novel set in the eerie days of civilization's collapse—the spellbinding story of a Hollywood star, his would-be savior, and a nomadic group of actors roaming the scattered outposts of the Great Lakes region, risking everything for art and humanity. Now an original series on HBO Max. Kirsten Raymonde will never forget the night Arthur Leander, the famous Hollywood actor, had a heart attack on stage during a production of *King Lear*. That was the night when a devastating flu pandemic arrived in the city, and within

weeks, civilization as we know it came to an end. Twenty years later, Kirsten moves between the settlements of the altered world with a small troupe of actors and musicians. They call themselves The Traveling Symphony, and they have dedicated themselves to keeping the remnants of art and humanity alive. But when they arrive in St. Deborah by the Water, they encounter a violent prophet who will threaten the tiny band's existence. And as the story takes off, moving back and forth in time, and vividly depicting life before and after the pandemic, the strange twist of fate that connects them all will be revealed. Look for Emily St. John Mandel's new novel, *Sea of Tranquility*, coming in April 2022!

Presents a translation of the Danish philosopher's 1844 treatise on anxiety, which he claimed could only be overcome through embracing it.

"An intense snapshot of the chain reaction caused by pulling a trigger." —Booklist (starred review) "Astonishing." —Kirkus Reviews (starred review) "A tour de force." —Publishers Weekly (starred review) A Newbery Honor Book A Coretta Scott King Honor Book A Printz Honor Book A Time Best YA Book of All Time (2021) A Los Angeles Times Book Prize Winner for Young Adult Literature Longlisted for the National Book Award for Young People's Literature Winner of the Walter Dean Myers Award An Edgar Award Winner for Best Young Adult Fiction Parents' Choice Gold Award Winner An Entertainment Weekly Best YA Book of 2017 A Vulture Best YA Book of 2017 A BuzzFeed Best YA Book of 2017 An ode to Put the Damn Guns Down, this is New York Times bestselling author Jason Reynolds's electrifying novel that takes place in sixty potent seconds—the time it takes a kid to decide whether or not he's going to murder the guy who killed his brother. A cannon. A strap. A piece. A biscuit. A burner. A heater. A chopper. A gat. A hammer A tool for RULE Or, you can call it a gun. That's what fifteen-year-old Will has shoved in the back waistband of his jeans. See, his brother Shawn was just murdered. And Will knows the rules. No crying. No snitching. Revenge. That's where Will's now heading, with that gun shoved in the back waistband of his jeans, the gun that was his brother's gun. He gets on the elevator, seventh floor, stoked. He knows who he's after. Or does he? As the elevator stops on the sixth floor, on comes Buck. Buck, Will finds out, is who gave Shawn the gun before Will took the gun. Buck tells Will to check that the gun is even loaded. And that's when Will sees that one bullet is missing. And the only one who could have fired Shawn's gun was Shawn. Huh. Will didn't know that Shawn had ever actually USED his gun. Bigger huh. BUCK IS DEAD. But Buck's in the elevator? Just as Will's trying to think this through, the door to the next floor opens. A teenage girl gets on, waves away the smoke from Dead Buck's cigarette. Will doesn't know her, but she knew him. Knew. When they were eight. And stray bullets had cut through the playground, and Will had tried to cover her, but she was hit anyway, and so what she wants to know, on that fifth floor elevator stop, is, what if Will, Will with the gun shoved in the back waistband of his jeans, MISSES. And so it goes, the whole long way down, as the elevator stops on each floor, and at each stop someone connected to his brother gets on to give Will a piece to a bigger story than the one he thinks he knows. A story that might never know an END...if Will gets off that elevator. Told in short, fierce staccato narrative verse, *Long Way Down* is a fast and furious, dazzlingly brilliant look at teenage gun violence, as could only be told by Jason Reynolds.

For over a century, the Danish thinker Søren Kierkegaard (1813–55) has been at the center of a number of important discussions, concerning not only philosophy and theology, but also, more recently, fields such as social thought, psychology, and contemporary aesthetics, especially literary theory. Despite his relatively short life, Kierkegaard was an extraordinarily prolific writer, as attested to by the 26-volume Princeton University Press edition of all of his published writings. But Kierkegaard left behind nearly as much unpublished writing, most of which consists of what are called his "journals and notebooks." Kierkegaard has long been recognized as one of history's great journal keepers, but only rather small portions of his journals and notebooks are what we usually understand by the term "diaries." By far the greater part of Kierkegaard's journals and notebooks consists of reflections on a myriad of subjects—philosophical, religious, political, personal. Studying his journals and notebooks takes us into his workshop, where we can see his entire universe of thought. We can witness the genesis of his published works, to be sure—but we can also see whole galaxies of concepts, new insights, and fragments, large and small, of partially (or almost entirely) completed but unpublished works. *Kierkegaard's Journals and Notebooks* enables us to see the thinker in dialogue with his times and with himself. Kierkegaard wrote his journals in a two-column format, one for his initial entries and the second for the extensive marginal comments that he added later. This edition of the journals reproduces this format, includes several photographs of original manuscript pages, and contains extensive scholarly commentary on the various entries and on the history of the manuscripts being reproduced. Volume 11, Parts 1 and 2, present an exciting, enlightening, and enormously varied treasure trove of papers that were found, carefully sorted and stored by Kierkegaard himself, in his apartment after his death. These papers—many of which have never before been published in English—provide a window into many different aspects of Kierkegaard's life and creativity. Volume 11, Part 2, includes writings from the period between 1843, the year in which he published his breakthrough *Either/Or*, and late September 1855, a few weeks before his death, when he recorded his final reflections on "Christendom." Among the highlights are Kierkegaard's famous description of the "Great Earthquake" that shaped his life; his early reflections on becoming an author; his important, though never-delivered, lectures on "The Dialectic of Ethical and Ethical-Religious Communication"; and his final, incandescent assault on the tendency—new in his time—to harness Christianity in support of a specific social and political order.

Special edition slipcase edition of John Green's *Paper Towns*, with pop-up paper town. From the bestselling author of *The Fault in our Stars*. Quentin Jacobsen has always loved Margo Roth Spiegelman, for Margo (and her adventures) are the stuff of legend at their high school. So when she one day climbs through his window and summons him on an all-night road trip of revenge he cannot help but follow. But the next day Margo doesn't come to school and a week later she is still missing. Q soon learns that there are clues in her disappearance . . . and they are for him. But as he gets deeper into the mystery - culminating in another awesome road trip across America - he becomes less sure of who and

what he is looking for. Masterfully written by John Green, this is a thoughtful, insightful and hilarious coming-of-age story.

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