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Confessio Philosophi, Papers concerning the Problem of Evil, 1671-1678 by Gottfried Wilhelm Leibniz; Robert C. Sleigh

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less, he reserves consideration of God for the final chapter of the book. There, he examines various proofs of God's existence, and he considers the problems raised by divine attributes such as omniscience and omnipotence.

As a whole, this book provides a useful classroom secondary text for undergraduate students. Still, what is presented at the outset as one of the book's principal strengths also turns out to be one of its principal weaknesses, namely that it is written by a single author. Although this approach does indeed provide the advantage of presenting a single narrative, it also limits that narrative to a single viewpoint. For example, following conclusions that he reaches in his other works, Kenny dismisses all of Aquinas's famous Five Ways as being unsuccessful proofs of God's existence. He notes that some people do try to restate these arguments in different ways, but he nonetheless leaves the reader with the impression that all of Aquinas's proofs are universally recognized to be intrinsically flawed.

Occasionally, this book's single viewpoint is also to the detriment of its very historicity. To offer but one example, three logical works are attributed to Aquinas as youthful writings (p. 65), works that have for years been recognized by scholars to be unauthentic. Such a lapse in historicity is not surprising when one examines the book's bibliography: not only is it all too brief, but it is also limited principally to authors who follow in the analytic tradition of scholarship rather than in the historical. This is a surprising fact given the book's stated intent.

Of course, with any textbook an instructor adopts for a class, there will be occasional differences with the author's opinions. These differences can have the benefit of providing an opportunity for further clarification and classroom discussion. With that in mind, instructors will find this book of great use in both philosophy and history courses, and students will find it an engaging read.—Gregory T. Doolan, *The Catholic University of America*.

LEIBNIZ, Gottfried Wilhelm. *Confessio Philosophi, Papers Concerning the Problem of Evil, 1671–1678*. Translated, edited and with an introduction by Robert C. Sleigh, Jr.; additional contributions from Brandon Look and James Stam. New Haven and London: Yale University Press, 2005. xli + 178 pp. Cloth, \$85.00—This long awaited third volume of the Yale Leibniz Series contains an English translation (with original Latin text on opposing pages) of several important papers Leibniz wrote early in his philosophical career (1671–1675) concerning problems of theodicy. With one exception, the original language texts are those of the Akademie Edition, Series II and VI. The exception is a paper presented in Fraktur in the Akademie Edition that has been rewritten in Roman for ease of printing.

The papers collected in this volume, all but one of which are available in English for the first time, represent some of Leibniz's most vigorous and lucid statements of his views on the problem of evil, that is, the apparent inconsistency between the existence of evil in the created world and various characteristics often ascribed to God, such as justice, moral perfection, wisdom and power. As Sleigh points out in his commentary, part of the reason Leibniz expresses himself so forcefully in these papers is that in this early period of his career he is not constrained by the same diplomatic considerations that he eventually would be later in his career. The result is a much more strident defense of his positive views and a much more stinging critique of Scholastic efforts to address these issues than we find in his more mature discussions of these topics, such as in the *Theodicy* (1710).

Of the nine works in this volume, the centerpiece is the *Confessio Philosophi*. In this work, which is presented in dialogue form, Leibniz engages his interlocutor on a variety of issues related to the question of God's justice and the existence of sin. The other eight works were chosen on the basis of their relation to the *Confessio*. The first two selections constitute an early attempt to formulate ("On the Omnipotence") and resolve ("Letter to Magnus Wedderkopf") some of the problems to which Leibniz returns in the *Confessio*. The remaining selections include a 1677 conversation between Leibniz and Nicolaus Steno concerning topics related to the *Confessio*, and several shorter pieces, some of which may have been written for Steno. An added bonus is that Sleigh has included Steno's marginal comments to the *Confessio*, and Leibniz's marginal responses to Steno's comments at the foot of the relevant pages of the *Confessio*.

There is much of interest in these texts beyond the valuable insight they provide into Leibniz's views on the problem of evil. One thing that is especially interesting is that we find many of the metaphysical commitments that are prominent in Leibniz's mature philosophy already playing a foundational role in his quite early thinking about issues of theodicy. For example, he is already making heavy use of his distinctive theory of modality, the Principle of Sufficient Reason, and the idea that perfection is to be understood in terms of harmony. I was surprised, in fact, at the extent to which these early papers illuminate aspects of Leibniz's metaphysics independently of the use to which he puts these theses in his discussion of theodicy. This makes the collection a valuable resource not only to scholars focused specifically on Leibniz's views on the problem of evil, but also to historians of early modern philosophy more generally.

Sleigh is to be commended for the work he put into this volume. His translations, as well as Brandon Look's, are smooth and reliable; they are a pleasure to read despite the philosophical complexities in Leibniz's thought. And, to his credit, he does not try to force clarity onto enigmatic passages but rather translates them in a way that preserves their enigmatic character. His introductory commentary is thoughtful and rigorous. He does not attempt to discuss all the various issues that arise in the texts, but focuses on a few central ideas, which he considers in some detail. These include Leibniz's use of *per se* modalities, his discussion of the apparent unfairness that creatures could be damned

when God is responsible for their choices, and his analysis of arguments for the claim that God is the author of sin. Finally, Sleigh's endnotes are extremely helpful, offering not only historical information but insightful philosophical exposition of various pieces of text. One gets the feeling that he has lived and breathed these texts for a long time, and his knowledge and insight are evident, albeit in the background. As a result of the care with which this volume has been prepared, it will surely be indispensable to Leibniz scholars and an outstanding resource for historians of philosophy and philosophers of religion.—Timothy Crockett, *Marquette University*.

LIÉBERT, Georges. *Nietzsche and Music*. Translated by David Pellauer and Graham Parkes. Chicago: University of Chicago Press, 2004. x + 291. Cloth, \$38.00—The title of this translation of *Nietzsche et la musique* (Paris, 1995) is slightly misleading; more apt would be something like “Nietzsche and the Composers”. Chapter Three, for example, points to Nietzsche's “affinities with Schumann”, and the central five chapters tell the history of Nietzsche's turbulent relationship with Richard Wagner and his music. The last three touch on Gustav Mahler's and Richard Strauss's respective views of Nietzsche, as well as Nietzsche's reception of other composers, including Brahms, Mendelssohn, Mozart, Rossini and Bizet.

Readers expecting an analytic treatise on the role of music in Nietzsche's philosophy will be largely disappointed. What Liébert has written is an elegant and insightful history of how Nietzsche failed to achieve his youthful ambition to become a great composer and instead projected his hopes for music on to Wagner. Liébert's style is that blend of erudition and wit characteristic of French intellectual discourse. He has done his homework, gathering the references to music and musicians that are scattered throughout Nietzsche's collected works and letters. The numerous quotations are set into their respective historical contexts and frequently illuminated by incisive comments. Liébert expects readers to be culturally literate; when he quotes Mallarmé, cites Schopenhauer, Feuerbach or Herder, mentions Stravinsky, Chopin and Schumann, there are no footnotes to provide any orientation.

The structure of the narrative follows the chronology of Nietzsche's life. The opening chapter stresses how much more important music was for the young Nietzsche than any other art form. The second chapter, perhaps the most interesting in what it reveals about Nietzsche's motivations, reports on his passion for music and on his early attempts at composing and at improvising on the piano. Liébert is polite about Nietzsche's accomplishments: “Brevity and concision equally characterize the lieder that Nietzsche composed between 1861 and 1864” (p. 26). Listeners may judge for themselves, since the music has finally been published and various recordings are now available (p. 207).