of this is designed “to lead us by the hand toward the things lying beyond natural reason.”

In *The Philosophy of Saint Thomas Aquinas*, Brock has accomplished much in a book of modest length. In it, we have a comprehensive and up-to-date introduction by a reliable interpreter of Aquinas's thought. It will be of great interest both to those beginning to study Aquinas and to their teachers.—Daniel J. Pierson, *Benedictine College*

DERRIDA, Jacques. *Heidegger: The Question of Being & History*. Translated by Geoffrey Bennington. Chicago: The University of Chicago Press, 2016. xxii + 228 pp. Cloth, $40.00—This volume presents Derrida's first intensive course on Heidegger, delivered over nine sessions in 1964–65 at the École normale supérieure. The original French text was transcribed by Thomas Dutoit, with the patient assistance of Marguerite Derrida, from approximately 400 handwritten pages, sixteen of which are reproduced as black and white plates. This translation corrects several errors resulting from suspect transcriptions in the 2013 French edition, and it includes a brief introduction to help situate the course within Derrida's career as a teacher. All of this labor makes a significant contribution to our understanding of Derrida's intellectual development as much as it offers a penetrating reading of *Sein und Zeit*. Here Derrida reads the master text from 1927 in light of later works including, most significantly, the 1935 *Einführung in die Metaphysik* and the 1946 “Brief über den ‘Humanismus’. ” As only partial translations of *Sein und Zeit* were available in French at the time of this course, Derrida makes his own translations, which are often critical of the French receptions of Heidegger, in particular, by Sartre.

Throughout the course Derrida reads Heidegger against several figures, but Hegel and Husserl stand out. The course also shows Derrida experimenting with several key notions in his mature terminological apparatus, including his translations of Heideggerian *Destruktion*, not only as “deconstruction,” but more prevalently as “shaking up” and “solicitation.” Even more striking, perhaps, is Derrida's concordant development of the thematics of “writing” and “difference,” along with the notions of “trace” and “metaphor” as they correlate with the vocabulary of the “text” and what Derrida sometimes calls “originary texture.”

It is precisely through the notion of metaphor, moreover, that Derrida seeks to radicalize Heidegger’s critique of the metaphysics of presence by stretching to its end the notoriously unfinished character of *Sein und Zeit*, which Derrida calls a “running out of breath.” This is a crucial point of orientation for the course, as Heidegger’s failure to end this work inspired Derrida’s exposition of Heidegger’s critical project—even to the point of going beyond Heidegger in a way that Heidegger anticipates without making explicit. Derrida proceeds to that end through an explanation of
his title for the course, “as to its very letter.” Thus, *Heidegger: The Question of Being & History* is subjected to the same process of *Destruktion*, deconstruction, shaking up, or solicitation, that Heidegger intends to perform upon the history of ontology, that is, the history of metaphysics as philosophy; and, in fact, it is Heidegger’s failure to end *Sein und Zeit* that reveals to Derrida the need to explain why Heidegger pursues, not a new ontology that would be a foundational ontology, but rather a destruction of ontology, which can be replaced only by the question of being.

Heidegger does, of course, initiate a project of fundamental ontology in *Sein und Zeit*, but his progressive abandonment of this notion in later works clearly impressed upon Derrida the importance of going beyond the analytic of Dasein, which remains within the metaphysics of presence. In Derrida’s words, *Sein und Zeit* announces the end of “the limited history of one epoch of being,” but it still belongs to this history because it “still concerns the historicity of one form of beings, beings qua Dasein.” Accordingly, *Sein und Zeit* only dissimulates being, in the sense that “being” is a metaphorical substitute which reveals and conceals the being-under-erasure that resists capture by the history of ontology. Indeed, for Derrida, “the difference between fort and Da” is “the first metaphor of Sein.” What requires to be thought through the breathless end of *Sein und Zeit* is not, therefore, the dissimulation of being through Da-sein, but “difference” understood as “the opening of the question itself.”

All together, these lectures position us to consider how metaphoricity as such is anterior to any linguistic or historical determination of being. Yet here a question emerges about how the fate of being ties into the fate of philosophy. Just as Heidegger put being under erasure in *Zur Seinsfrage* from 1955, Derrida performs the same gesture by crossing out the following sentence from a final page of his manuscript: “It is in this sense that one can speak of an end of philosophy, an end of history and an end of being that are nothing less than the future itself.” At the end of being, there is a promissory opening, or perhaps the opening of a promise—for a future, for questioning.

As this volume will appeal mostly to specialists concerned with the remains of being, there is still something larger at stake. This course reveals Derrida’s effort to stretch Heideggerian *Destruktion* to its very end, but it deserves even closer attention for the way it poses the question of whether it is not only metaphysics, phenomenology, or ontology, but *philosophy* that has “run out of breath.”—Lucas Fain, *University of California, Santa Cruz*

_FINK, Eugen. Play as Symbol of the World (and Other Writings). Translated by Ian Alexander Moore and Christopher Turner. Bloomington: Indiana_