

**ФРИДРИХ  
ВИЛЬГЕЛЬМ  
НИЦШЕ**

HUMAN,  
ALL-TOO-HUMAN: A BOOK  
FOR FREE SPIRITS; PART II

**Фридрих Вильгельм Ницше**  
**Human, All-Too-Human: A**  
**Book For Free Spirits; Part II**

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Human, All-Too-Human: A Book For Free Spirits; Part II:*

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# Friedrich Wilhelm Nietzsche

## Human, All-Too-Human: A Book For Free Spirits; Part II

### Translator's Introduction

The publication of *Human, all-too-Human* extends over the period 1878-1880. Of the two divisions which constitute the Second Part, "Miscellaneous Maxims and Opinions" appeared in 1879, and "The Wanderer and his Shadow" in 1880, Nietzsche being then in his thirty-sixth year. The Preface was added in 1886. The whole book forms Nietzsche's first lengthy contribution to literature. His previous works comprise only the philological treatises, *The Birth of Tragedy*, and the essays on Strauss, Schopenhauer, and Wagner in *Thoughts out of Season*.

With the volumes of *Human, all-too-Human* Nietzsche appears for the first time in his true colours as philosopher. His purely scholarly publications, his essays in literary and musical criticism – especially the essay on Richard Wagner at Bayreuth – had, of course, foreshadowed his work as a thinker.

These efforts, however, had been mere fragments, from which hardly any one could observe that a new philosophical star had arisen on the horizon. But by 1878 the period of transition had

definitely set in. Outwardly, the new departure is marked by Nietzsche's resignation in that year of his professorship at Bâle – a resignation due partly to ill-health, and partly to his conviction that his was a voice that should speak not merely to students of philology, but to all mankind.

Nietzsche himself characterises *Human, all-too-Human* as “the monument of a crisis.” He might as fitly have called it the first-fruits of a new harvest. Now, for the first time, he practises the form which he was to make so peculiarly his own. We are told – and we may well believe – that the book came as a surprise even to his most intimate friends. Wagner had already seen how matters stood at the publication of the first part, and the gulf between the two probably widened on the appearance of the Second Part.

Several aphorisms are here, varying in length as in subject, and ranging over the whole human province – the emotions and aspirations, the religions and cultures and philosophies, the arts and literatures and politics of mankind. Equally varied is the range of style, the incisive epigram and the passage of pure poetry jostling each other on the same page. In this curious power of alternating between cynicism and lyricism, Nietzsche appears as the prose counterpart of Heine.

One or two of the aphorisms are of peculiar interest to English readers. The essay (as it may almost be called) on Sterne (p. [60](#), No. 113) does ample justice, if not more than justice, to that wayward genius. The allusion to Milton (p. [77](#), No. 150) will

come as somewhat of a shock to English readers, especially to those who hold that in Milton Art triumphed over Puritanism. It should be remembered, however, that Nietzsche's view coincides with Goethe's. The dictum that Shakespeare's gold is to be valued for its quantity rather than its quality (p. [81](#), No. 162) also betrays a certain exclusiveness – a legacy from that eighteenth-century France which appealed so strongly to Nietzsche on its intellectual side. To Nietzsche, as to Voltaire, Shakespeare is after all “the great barbarian.”

The title of the book may be explained from a phrase in *Thus Spake Zarathustra*: “Verily, even the greatest I found – all-too-human.” The keynote of these volumes is indeed disillusion and destruction. Nor is this to be wondered at, for all men must sweep away the rubbish before they can build. Hence we find here little of the constructive philosophy of Nietzsche – so far as he had a constructive philosophy. The Superman appears but faintly, the doctrine of Eternal Recurrence not at all. For this very reason, *Human, all-too-Human* is perhaps the best starting-point for the study of Nietzsche. The difficulties in style and thought of the later work – difficulties that at times become well-nigh insuperable in *Thus Spake Zarathustra*– are here practically absent. The book may, in fact, almost be described as “popular,” bearing the same relation to Nietzsche's later productions as Wagner's *Tannhäuser* and *Lohengrin* bear to the *Ring*.

The translator's thanks are due to Mr. Thomas Common for his careful revision of the manuscript and many valuable

suggestions.

P. V. C.

# Preface

## 1

One should only speak where one cannot remain silent, and only speak of what one has *conquered*— the rest is all chatter, “literature,” bad breeding. My writings speak only of my conquests, “I” am in them, with all that is hostile to me, *ego ipsissimus*, or, if a more haughty expression be permitted, *ego ipsissimum*. It may be guessed that I have many below me... But first I always needed time, convalescence, distance, separation, before I felt the stirrings of a desire to flay, despoil, lay bare, “represent” (or whatever one likes to call it) for the additional knowledge of the world, something that I had lived through and outlived, something done or suffered. Hence all my writings, – with one exception, important, it is true, – must be *ante-dated*— they always tell of a “behind-me.” Some even, like the first three *Thoughts out of Season*, must be thrown back before the period of creation and experience of a previously published book (*The Birth of Tragedy* in the case cited, as any one with subtle powers of observation and comparison could not fail to perceive). That wrathful outburst against the Germanism, smugness, and raggedness of speech of old David Strauss, the

contents of the first *Thought out of Season*, gave a vent to feelings that had inspired me long before, as a student, in the midst of German culture and cultured Philistinism (I claim the paternity of the now much used and misused phrase “cultured Philistinism”). What I said against the “historical disease” I said as one who had slowly and laboriously recovered from that disease, and who was not at all disposed to renounce “history” in the future because he had suffered from her in the past. When in the third *Thought out of Season* I gave expression to my reverence for my first and only teacher, the *great* Arthur Schopenhauer – I should now give it a far more personal and emphatic voice – I was for my part already in the throes of moral scepticism and dissolution, that is, as much concerned with the criticism as with the study of all pessimism down to the present day. I already did not believe in “a blessed thing,” as the people say, not even in Schopenhauer. It was at this very period that an unpublished essay of mine, “On Truth and Falsehood in an Extra-Moral Sense,” came into being. Even my ceremonial oration in honour of Richard Wagner, on the occasion of his triumphal celebration at Bayreuth in 1876 – Bayreuth signifies the greatest triumph that an artist has ever won – a work that bears the strongest stamp of “individuality,” was in the background an act of homage and gratitude to a bit of the past in me, to the fairest but most perilous calm of my sea-voyage ... and as a matter of fact a severance and a farewell. (Was Richard Wagner mistaken on this point? I do not think so. So long as we still love, we do not paint such

pictures, we do not yet “examine,” we do not place ourselves so far away as is essential for one who “examines.” “Examining needs at least a secret antagonism, that of an opposite point of view,” it is said on page 46 of the above-named work itself, with an insidious, melancholy application that was perhaps understood by few.) The composure that gave me the *power* to speak after many intervening years of solitude and abstinence, first came with the book, *Human, All-too Human*, to which this second preface and apologia<sup>1</sup> is dedicated. As a book for “free spirits” it shows some trace of that almost cheerful and inquisitive coldness of the psychologist, who has *behind* him many painful things that he keeps *under* him, and moreover establishes them for himself and fixes them firmly as with a needle-point. Is it to be wondered at that at such sharp, ticklish work blood flows now and again, that indeed the psychologist has blood on his fingers and not *only* on his fingers?

## 2

The *Miscellaneous Maxims and Opinions* were in the first place, like *The Wanderer and His Shadow*, published separately as continuations and appendices to the above-mentioned human, all-too human *Book for Free Spirits*: and at the same time, as a continuation and confirmation of an intellectual cure, consisting

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<sup>1</sup> “Foreword” and “forword” would be the literal rendering of the play on words. – Tr.

in a course of anti-romantic self-treatment, such as my instinct, which had always remained healthy, had itself discovered and prescribed against a temporary attack of the most dangerous form of romantics. After a convalescence of six years I may well be permitted to collect these same writings and publish them as a second volume of *Human, All-too Human*. Perhaps, if surveyed together, they will more clearly and effectively teach their lesson – a lesson of health that may be recommended as a *disciplina voluntatis* to the more intellectual natures of the rising generation. Here speaks a pessimist who has often leaped out of his skin but has always returned into it, thus, a pessimist with goodwill towards pessimism – at all events a romanticist no longer. And has not a pessimist, who possesses this serpentine knack of changing his skin, the right to read a lecture to our pessimists of to-day, who are one and all still in the toils of romanticism? Or at least to show them how it is – done?

### 3

It was then, in fact, high time to bid farewell, and I soon received proof. Richard Wagner, who seemed all-conquering, but was in reality only a decayed and despairing romantic, suddenly collapsed, helpless and broken, before the Christian Cross... Was there not a single German with eyes in his head and sympathy in his heart for this appalling spectacle? Was I the only one whom he caused – suffering? In any case, the unexpected

event illumined for me in one lightning flash the place that I had abandoned, and also the horror that is felt by every one who is unconscious of a great danger until he has passed through it. As I went forward alone, I shuddered, and not long afterwards I was ill, or rather more than ill – weary: weary from my ceaseless disappointment about all that remained to make us modern men enthusiastic, at the thought of the power, work, hope, youth, love, flung to all the winds: weary from disgust at the effeminacy and undisciplined rhapsody of this romanticism, at the whole tissue of idealistic lies and softening of conscience, which here again had won the day over one of the bravest of men: last, and not least, weary from the bitterness of an inexorable suspicion – that after this disappointment I was doomed to mistrust more thoroughly, to despise more thoroughly, to be alone more thoroughly than ever before. My task – whither had it flown? Did it not look now as if my task were retreating from me and as if I should for a long future period have no more right to it? What was I to do to endure this most terrible privation? – I began by entirely forbidding myself all romantic music, that ambiguous, pompous, stifling art, which robs the mind of its sternness and its joyousness and provides a fertile soil for every kind of vague yearning and spongy sensuality. “Cave musicam” is even to-day my advice to all who are enough of men to cling to purity in matters of the intellect. Such music enervates, softens, feminises, its “eternal feminine” draws us —*down!*<sup>2</sup> My first

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<sup>2</sup> The allusion is to the ending of the Second Part of Goethe's *Faust*— “das Ewig

suspicion, my most immediate precaution, was directed against romantic music. If I hoped for anything at all from music, it was in the expectation of the coming of a musician bold, subtle, malignant, southern, healthy enough to take an immortal revenge upon that other music.

## 4

Lonely now and miserably self-distrustful, I took sides, not without resentment, *against* myself and *for* everything that hurt me and was hard to me. Thus I once more found the way to that courageous pessimism that is the antithesis of all romantic fraud, and, as it seems to me to-day, the way to “myself,” to my task. That hidden masterful Something, for which we long have no name until at last it shows itself as our task – that tyrant in us exacts a terrible price for every attempt that we make to escape him or give him the slip, for every premature act of self-constraint, for every reconciliation with those to whom we do not belong, for every activity, however reputable, which turns us aside from our main purpose, yes, even for every virtue that would fain protect us from the cruelty of our most individual responsibility. “Disease” is always the answer when we wish to have doubts of our rights to our own task, when we begin to make it easier for ourselves in any way. How strange and how terrible! It is our very alleviations for which we have to make the severest

atonement! And if we want to return to health, we have no choice left – we must load ourselves *more heavily* than we were ever laden before.

## 5

It was then that I learnt the hermitical habit of speech acquired only by the most silent and suffering. I spoke without witnesses, or rather indifferent to the presence of witnesses, so as not to suffer from silence, I spoke of various things that did not concern me in a style that gave the impression that they did. Then, too, I learnt the art of showing myself cheerful, objective, inquisitive in the presence of all that is healthy and evil – is this, in an invalid, as it seems to me, his “good taste”? Nevertheless, a more subtle eye and sympathy will not miss what perhaps gives a charm to these writings – the fact that here speaks one who has suffered and abstained in such a way as if he had never suffered or abstained. Here equipoise, composure, even gratitude towards life *shall* be maintained, here rules a stern, proud, ever vigilant, ever susceptible will, which has undertaken the task of defending life against pain and snapping off all conclusions that are wont to grow like poisonous fungi from pain, disappointment, satiety, isolation and other morasses. Perhaps this gives our pessimists a hint to self-examination? For it was then that I hit upon the aphorism, “a sufferer has as yet no right to pessimism,” and that I engaged in a tedious, patient campaign against the

unscientific first principles of all romantic pessimism, which seeks to magnify and interpret individual, personal experiences into “general judgments,” universal condemnations – it was then, in short, that I sighted a new world. Optimism for the sake of restitution, in order at some time to have the right to become a pessimist – do you understand that? Just as a physician transfers his patient to totally strange surroundings, in order to displace him from his entire “past,” his troubles, friends, letters, duties, stupid mistakes and painful memories, and teaches him to stretch out hands and senses towards new nourishment, a new sun, a new future: so I, as physician and invalid in one, forced myself into an utterly different and untried zone of the soul, and particularly into an absorbing journey to a strange land, a strange atmosphere, into a curiosity for all that was strange. A long process of roaming, seeking, changing followed, a distaste for fixity of any kind – a dislike for clumsy affirmation and negation: and at the same time a dietary and discipline which aimed at making it as easy as possible for the soul to fly high, and above all constantly to fly away. In fact a minimum of life, an unfettering from all coarser forms of sensuality, an independence in the midst of all marks of outward disfavour, together with the pride in being able to live in the midst of all this disfavour: a little cynicism perhaps, a little of the “tub of Diogenes,” a good deal of whimsical happiness, whimsical gaiety, much calm, light, subtle folly, hidden enthusiasm – all this produced in the end a great spiritual strengthening, a growing joy and exuberance of health.

Life itself rewards us for our tenacious will to life, for such a long war as I waged against the pessimistic weariness of life, even for every observant glance of our gratitude, glances that do not miss the smallest, most delicate, most fugitive gifts... In the end we receive Life's great gifts, perhaps the greatest it can bestow – we regain *our* task.

## 6

Should my experience – the history of an illness and a convalescence, for it resulted in a convalescence – be only my personal experience? and merely just my “Human, All-too-human”? To-day I would fain believe the reverse, for I am becoming more and more confident that my books of travel were not penned for my sole benefit, as appeared for a time to be the case. May I, after six years of growing assurance, send them once more on a journey for an experiment? – May I commend them particularly to the ears and hearts of those who are afflicted with some sort of a “past,” and have enough intellect left to suffer even intellectually from their past? But above all would I commend them to you whose burden is heaviest, you choice spirits, most encompassed with perils, most intellectual, most courageous, who must be the *conscience* of the modern soul and as such be versed in its *science*:<sup>3</sup> in whom is concentrated all of

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<sup>3</sup> It has been attempted to render the play <sup>3</sup> “Gewissen” and “Wissen.” – Tr.

disease, poison or danger that can exist to-day: whose lot decrees that you must be more sick than any individual because you are not “mere individuals”: whose consolation it is to know and, ah! to walk the path to a new health, a health of to-morrow and the day after: you men of destiny, triumphant, conquerors of time, the healthiest and the strongest, you *good Europeans!*

## 7

To express finally in a single formula my opposition to the romantic pessimism of the abstinent, the unfortunate, the conquered: there is a will to the tragic and to pessimism, which is a sign as much of the severity as of the strength of the intellect (taste, emotion, conscience). With this will in our hearts we do not fear, but we investigate ourselves the terrible and the problematical elements characteristic of all existence. Behind such a will stand courage and pride and the desire for a really great enemy. That was *my* pessimistic outlook from the first – a new outlook, methinks, an outlook that even at this day is new and strange? To this moment I hold to it firmly and (if it will be believed) not only *for* myself but occasionally *against* myself... You would prefer to have that proved first? Well, what else does all this long preface – prove?

Sils-Maria, Upper Engadine,  
*September, 1886.*

# Part I. Miscellaneous Maxims And Opinions

## 1

To the Disillusioned in Philosophy. – If you hitherto believed in the highest value of life and now find yourselves disillusioned, must you immediately get rid of life at the lowest possible price?

## 2

Overnice. – One can even become overnice as regards the clearness of concepts. How disgusted one is then at having truck with the half-clear, the hazy, the aspiring, the doubting! How ridiculous and yet not mirth-provoking is their eternal fluttering and straining without ever being able to fly or to grasp!

## 3

The Wooers of Reality. – He who realises at last how long and how thoroughly he has been befooled, embraces out of spite even the ugliest reality. So that in the long run of the world's history

the best men have always been woovers of reality, for the best have always been longest and most thoroughly deceived.

#### 4

Advance of Freethinking. – The difference between past and present freethinking cannot better be characterised than by that aphorism for the recognition and expression of which all the fearlessness of the eighteenth century was needed, and which even then, if measured by our modern view, sinks into an unconscious naïveté. I mean Voltaire's aphorism, “croyez-moi, mon ami, l'erreur aussi a son mérite.”

#### 5

A Hereditary Sin of Philosophers. – Philosophers have at all times appropriated and *corrupted* the maxims of censors of men (moralists), by taking them over without qualification and trying to prove as necessary what the moralists only meant as a rough indication or as a truth suited to their fellow-countrymen or fellow-townsmen for a single decade. Moreover, the philosophers thought that they were thereby raising themselves above the moralists! Thus it will be found that the celebrated teachings of Schopenhauer as to the supremacy of the will over the intellect, of the immutability of character, the negativity of pleasure –

all errors, in the sense in which he understands them – rest upon principles of popular wisdom enunciated by the moralists. Take the very word “will,” which Schopenhauer twisted so as to become a common denotation of several human conditions and with which he filled a gap in the language (to his own great advantage, in so far as he was a moralist, for he became free to speak of the will as Pascal had spoken of it). In the hands of its creator, Schopenhauer's “will,” through the philosophic craze for generalisation, already turned out to be a bane to knowledge. For this will was made into a poetic metaphor, when it was held that all things in nature possess will. Finally, that it might be applied to all kinds of disordered mysticism, the word was misused by a fraudulent convention. So now all our fashionable philosophers repeat it and seem to be perfectly certain that all things have a will and are in fact One Will. According to the description generally given of this All-One-Will, this is much as if one should positively try to have the stupid Devil for one's God.

## 6

Against Visionaries. – The visionary denies the truth to himself, the liar only to others.

## 7

Enmity to Light. – If we make it clear to any one that, strictly, he can never speak of truth, but only of probability and of its degrees, we generally discover, from the undisguised joy of our pupil, how greatly men prefer the uncertainty of their intellectual horizon, and how in their heart of hearts they hate truth because of its definiteness. – Is this due to a secret fear felt by all that the light of truth may at some time be turned too brightly upon themselves? To their wish to be of some consequence, and accordingly their concealment from the world of what they are? Or is it to be traced to their horror of the all-too brilliant light, to which their crepuscular, easily dazzled, bat-like souls are not accustomed, so that hate it they must?

## 8

Christian Scepticism. – Pilate, with his question, “What is Truth?” is now gleefully brought on the scene as an advocate of Christ, in order to cast suspicion on all that is known or knowable as being mere appearance, and to erect the Cross on the appalling background of the Impossibility of Knowledge.

## 9

“Natural Law,” a Phrase of Superstition. – When you talk so delightedly of Nature acting according to law, you must either assume that all things in Nature follow their law from a voluntary obedience imposed by themselves – in which case you admire the morality of Nature: or you are enchanted with the idea of a creative mechanician, who has made a most cunning watch with human beings as accessory ornaments. – Necessity, through the expression, “conformity to law,” then becomes more human and a coign of refuge in the last instance for mythological reveries.

## 10

Fallen Forfeit to History. – All misty philosophers and obscurers of the world, in other words all metaphysicians of coarse or refined texture are seized with eyeache, earache, and toothache when they begin to suspect that there is truth in the saying: “All philosophy has from now fallen forfeit to history.” In view of their aches and pains we may pardon them for throwing stones and filth at him who talks like this, but this teaching may itself thereby become dirty and disreputable for a time and lose in effect.

## 11

The Pessimist of the Intellect. – He whose intellect is really free will think freely about the intellect itself, and will not shut his eyes to certain terrible aspects of its source and tendency. For this reason others will perhaps designate him the bitterest opponent of free thought and give him that dreadful, abusive name of “pessimist of the intellect”: accustomed as they are to typify a man not by his strong point, his pre-eminent virtue, but by the quality that is most foreign to his nature.

## 12

The Metaphysicians' Knapsack. – To all who talk so boastfully of the scientific basis of their metaphysics it is best to make no reply. It is enough to tug at the bundle that they rather shyly keep hidden behind their backs. If one succeeds in lifting it, the results of that “scientific basis” come to light, to their great confusion: a dear little “God,” a genteel immortality, perhaps a little spiritualism, and in any case a complicated mass of poor-sinners'-misery and pharisee-arrogance.

## 13

Occasional Harmfulness of Knowledge. – The utility involved in the unchecked investigation of knowledge is so constantly proved in a hundred different ways that one must remember to include in the bargain the subtler and rarer damage which individuals must suffer on that account. The chemist cannot avoid occasionally being poisoned or burnt at his experiments. What applies to the chemist, is true of the whole of our culture. This, it may be added, clearly shows that knowledge should provide itself with healing balsam against burns and should always have antidotes ready against poisons.

## 14

The Craving of the Philistine. – The Philistine thinks that his most urgent need is a purple patch or turban of metaphysics, nor will he let it slip. Yet he would look less ridiculous without this adornment.

## 15

Enthusiasts. – With all that enthusiasts say in favour of their gospel or their master they are defending themselves, however

much they comport themselves as the judges and not the accused: because they are involuntarily reminded almost at every moment that they are exceptions and have to assert their legitimacy.

## 16

The Good Seduces to Life. – All good things, even all good books that are written against life, are strong means of attraction to life.

## 17

The Happiness of the Historian. – “When we hear the hair-splitting metaphysicians and prophets of the after-world speak, we others feel indeed that we are the ‘poor in spirit,’ but that ours is the heavenly kingdom of change, with spring and autumn, summer and winter, and theirs the after-world, with its grey, everlasting frosts and shadows.” Thus soliloquised a man as he walked in the morning sunshine, a man who in his pursuit of history has constantly changed not only his mind but his heart. In contrast to the metaphysicians, he is happy to harbour in himself not an “immortal soul” but many *mortal* souls.

## 18

Three Varieties of Thinkers. – There are streaming, flowing, trickling mineral springs, and three corresponding varieties of thinkers. The layman values them by the volume of the water, the expert by the contents of the water – in other words, by the elements in them that are not water.

## 19

The Picture of Life. – The task of painting the picture of life, often as it has been attempted by poets and philosophers, is nevertheless irrational. Even in the hands of the greatest artist-thinkers, pictures and miniatures of one life only – their own – have come into being, and indeed no other result is possible. While in the process of developing, a thing that develops, cannot mirror itself as fixed and permanent, as a *definite object*.

## 20

Truth will have no Gods before it. – The belief in truth begins with the doubt of all truths in which one has previously believed.

## 21

Where Silence is Required. – If we speak of freethinking as of a highly dangerous journey over glaciers and frozen seas, we find that those who do not care to travel on this track are offended, as if they had been reproached with cowardice and weak knees. The difficult, which we find to be beyond our powers, must not even be mentioned in our presence.

## 22

*Historia in Nuce.* – The most serious parody I ever heard was this: “In the beginning was the nonsense, and the nonsense was with God, and the nonsense was God.”<sup>4</sup>

## 23

Incurable. – The idealist is incorrigible: if he be thrown out of his Heaven, he makes himself a suitable ideal out of Hell. Disillusion him, and lo! he will embrace disillusionment with no less ardour than he recently embraced hope. In so far as his impulse belongs to the great incurable impulses of human nature, he can bring about tragic destinies and later become a subject

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<sup>4</sup> Cf. John i. 1. – Tr.

for tragedy himself, for such tragedies as deal with the incurable, implacable, inevitable in the lot and character of man.

## 24

Applause Itself as the Continuation of the Play. – Sparkling eyes and an amiable smile are the tributes of applause paid to all the great comedy of world and existence – but this applause is a comedy within a comedy, meant to tempt the other spectators to a *plaudite amici*.

## 25

Courage for Tedium. – He who has not the courage to allow himself and his work to be considered tedious, is certainly no intellect of the first rank, whether in the arts or in the sciences. – A scoffer, who happened for once in a way to be a thinker, might add, with a glance at the world and at history: “God did not possess this courage, for he wanted to make and he made all things so interesting.”

## 26

From the Most Intimate Experience of the Thinker. – Nothing is harder for a man than to conceive of an object impersonally, I

mean to see in it an object and not a person. One may even ask whether it is possible for him to dispense for a single moment with the machinery of his instinct to create and construct a personality. After all, he associates with his thoughts, however abstract they may be, as with individuals, against whom he must fight or to whom he must attach himself, whom he must protect, support and nourish. Let us watch or listen to ourselves at the moment when we hear or discover a new idea. Perhaps it displeases us because it is so defiant and so autocratic, and we unconsciously ask ourselves whether we cannot place a contradiction of it by its side as an enemy, or fasten on to it a “perhaps” or a “sometimes”: the mere little word “probably” gives us a feeling of satisfaction, for it shatters the oppressive tyranny of the unconditional. If, on the other hand, the new idea enters in gentle shape, sweetly patient and humble, and falling at once into the arms of contradiction, we put our autocracy to the test in another way. Can we not come to the aid of this weak creature, stroke it and feed it, give it strength and fulness, and truth and even unconditionality? Is it possible for us to show ourselves parental or chivalrous or compassionate towards our idea? – Then again, we see here a judgment and there a judgment, sundered from each other, never looking at or making any movement towards each other. So we are tickled by the thought, whether it be not here feasible to make a match, to draw a *conclusion*, with the anticipation that if a consequence follows this conclusion it is not only the two judgments united in

wedlock but the matchmakers that will gain honour. If, however, we cannot acquire a hold upon that thought either on the path of defiance and ill-will or on that of good-will (if we hold it to be true) – then we submit to it and do homage to it as a leader and a prince, give it a chair of honour, and speak not of it without a flourish of trumpets: for we are bright in its brightness. Woe to him who tries to dim this brightness! Perhaps we ourselves one day grow suspicious of our idea. Then we, the indefatigable “king-makers” of the history of the intellect, cast it down from its throne and immediately exalt its adversary. Surely if this be considered and thought out a little further, no one will speak of an “absolute impulse to knowledge”!

Why, then, does man prefer the true to the untrue, in this secret combat with thought-personalities, in this generally clandestine match-making of thoughts, constitution-founding of thoughts, child-rearing of thoughts, nursing and almsgiving of thoughts? For the same reason that he practises honesty in intercourse with real persons: *now* from habit, heredity, and training, *originally* because the true, like the fair and the just, is more expedient and more reputable than the untrue. For in the realm of thought it is difficult to assume a power and glory that are built on error or on falsehood. The feeling that such an edifice might at some time collapse is humiliating to the self-esteem of the architect – he is ashamed of the fragility of the material, and, as he considers himself more important than the rest of the world, he would fain construct nothing that is less durable than the rest

of the world. In his longing for truth he embraces the belief in a personal immortality, the most arrogant and defiant idea that exists, closely allied as it is to the underlying thought, *pereat mundus, dum ego salvus sim!* His work has become his “ego,” he transforms himself into the Imperishable with its universal challenge. It is his immeasurable pride that will only employ the best and hardest stones for the work – truths, or what he holds for such. Arrogance has always been justly called the “vice of the sage”; yet without this vice, fruitful in impulses, Truth and her status on earth would be in a parlous plight. In our propensity to fear our thoughts, concepts and words, and yet to honour ourselves in them, unconsciously to ascribe to them the power of rewarding, despising, praising, and blaming us, and so to associate with them as with free intellectual personalities, as with independent powers, as with our equals – herein lie the roots of the remarkable phenomenon which I have called “intellectual conscience.” Thus something of the highest moral species has bloomed from a black root.

## 27

The Obscurantists. – The essential feature of the black art of obscurantism is not its intention of clouding the brain, but its attempt to darken the picture of the world and cloud our idea of existence. It often employs the method of thwarting all illumination of the intellect, but at times it uses the very

opposite means, seeking by the highest refinement of the intellect to induce a satiety of the intellect's fruits. Hair-splitting metaphysicians, who pave the way for scepticism and by their excessive acumen provoke a distrust of acumen, are excellent instruments of the more subtle form of obscurantism. – Is it possible that even Kant may be applied to this purpose? Did he even *intend* something of the sort, for a time at least, to judge from his own notorious exposition: “to clear the way for belief by setting limitations to knowledge”? – Certainly he did not succeed, nor did his followers, on the wolf and fox tracks of this highly refined and dangerous form of obscurantism – the most dangerous of all, for the black art here appears in the garb of light.

## 28

By what Kind of Philosophy Art is Corrupted. – When the mists of a metaphysical-mystical philosophy succeed in making all æsthetic phenomena *opaque*, it follows that these phenomena cannot be comparatively valued, inasmuch as each becomes individually inexplicable. But when once they cannot be compared for the sake of valuation, there arises an entire absence-of-criticism, a blind indulgence. From this source springs a continual diminution of the enjoyment of art (which is only distinguished from the crude satisfaction of a need by the highest refinement of taste and appreciation). The more taste

diminishes, the more does the desire for art change and revert to a vulgar hunger, which the artist henceforth seeks to appease by ever coarser fare.

## 29

On Gethsemane. – The most painful thing a thinker can say to artists is: “Could ye not *watch* with me one hour?”

## 30

At the Loom. – There are many (artists and women, for instance) who work against the few that take a pleasure in untying the knot of things and unravelling their woof. The former always want to weave the woof together again and entangle it and so turn the conceived into the unconceived and if possible inconceivable. Whatever the result may be, the woof and knot always look rather untidy, because too many hands are working and tugging at them.

## 31

In the Desert of Science. – As the man of science proceeds on his modest and toilsome wanderings, which must often enough be journeys in the desert, he is confronted with those brilliant mirages known as “philosophic systems.” With magic powers of

deception they show him that the solution of all riddles and the most refreshing draught of true water of life are close at hand. His weary heart rejoices, and he well-nigh touches with his lips the goal of all scientific endurance and hardship, so that almost unconsciously he presses forward. Other natures stand still, as if spellbound by the beautiful illusion: the desert swallows them up, they become lost to science. Other natures, again, that have often experienced these subjective consolations, become very disheartened and curse the salty taste which these mirages leave behind in the mouth and from which springs a raging thirst – without one's having come one step nearer to any sort of a spring.

## 32

The So-called “Real Reality.” – When the poet depicts the various callings – such as those of the warrior, the silk-weaver, the sailor – he feigns to know all these things thoroughly, to be an expert. Even in the exposition of human actions and destinies he behaves as if he had been present at the spinning of the whole web of existence. In so far he is an impostor. He practises his frauds on pure ignoramuses, and that is why he succeeds. They praise him for his deep, genuine knowledge, and lead him finally into the delusion that he really knows as much as the individual experts and creators, yes, even as the great world-spinners themselves. In the end, the impostor becomes honest, and actually believes in his own sincerity. Emotional people say

to his very face that he has the “higher” truth and sincerity – for they are weary of reality for the time being, and accept the poetic dream as a pleasant relaxation and a night's rest for head and heart. The visions of the dream now appear to them of more value, because, as has been said, they find them more beneficial, and mankind has always held that what is apparently of more value is more true, more real. All that is generally called reality, the poets, conscious of this power, proceed with intention to disparage and to distort into the uncertain, the illusory, the spurious, the impure, the sinful, sorrowful, and deceitful. They make use of all doubts about the limits of knowledge, of all sceptical excesses, in order to spread over everything the rumbled veil of uncertainty. For they desire that when this darkening process is complete their wizardry and soul-magic may be accepted without hesitation as the path to “true truth” and “real reality.”

### 33

The Wish to be Just and the Wish to be a Judge. – Schopenhauer, whose profound understanding of what is human and all-too-human and original sense for facts was not a little impaired by the bright leopard-skin of his metaphysic (the skin must first be pulled off him if one wants to find the real moralist genius beneath) – Schopenhauer makes this admirable distinction, wherein he comes far nearer the mark than he

would himself dare to admit: "Insight into the stern necessity of human actions is the boundary line that divides philosophic from other brains." He worked against that wonderful insight of which he was sometimes capable by the prejudice that he had in common with the moral man (not the moralist), a prejudice that he expresses quite guilelessly and devoutly as follows: "The ultimate and true explanation of the inner being of the entirety of things must of necessity be closely connected with that about the ethical significance of human actions." This connection is not "necessary" at all: such a connection must rather be rejected by that principle of the stern necessity of human actions, that is, the unconditioned non-freedom and non-responsibility of the will. Philosophic brains will accordingly be distinguished from others by their disbelief in the metaphysical significance of morality. This must create between the two kinds of brain a gulf of a depth and unbridgeableness of which the much-deplored gulf between "cultured" and "uncultured" scarcely gives a conception. It is true that many back doors, which the "philosophic brains," like Schopenhauer's own, have left for themselves, must be recognised as useless. None leads into the open, into the fresh air of the free will, but every door through which people had slipped hitherto showed behind it once more the gleaming brass wall of fate. For we are in a prison, and can only dream of freedom, not make ourselves free. That the recognition of this fact cannot be resisted much longer is shown by the despairing and incredible postures and grimaces of those who still press against it and

continue their wrestling-bout with it. Their attitude at present is something like this: "So no one is responsible for his actions? And all is full of guilt and the consciousness of guilt? But some one *must* be the sinner. If it is no longer possible or permissible to accuse and sentence the individual, the one poor wave in the inevitable rough-and-tumble of the waves of development – well, then, let this stormy sea, this development itself, be the sinner. Here is free will: this totality can be accused and sentenced, can atone and expiate. *So let God be the sinner and man his redeemer.* Let the world's history be guilt, expiation, and self-murder. Let the evil-doer be his own judge, the judge his own hangman." This Christianity strained to its limits – for what else is it? – is the last thrust in the fencing-match between the teaching of unconditioned morality and the teaching of unconditioned non-freedom. It would be quite horrible if it were anything more than a logical pose, a hideous grimace of the underlying thought, perhaps the death-convulsion of the heart that seeks a remedy in its despair, the heart to which delirium whispers: "Behold, thou art the lamb which taketh away the sin of God." This error lies not only in the feeling, "I am responsible," but just as much in the contradiction, "I am not responsible, but some one must be." That is simply not true. Hence the philosopher must say, like Christ, "Judge not," and the final distinction between the philosophic brains and the others would be that the former wish to be just and the latter wish to be judges.

## 34

*Sacrifice.*— You hold that sacrifice is the hallmark of moral action? — Just consider whether in every action that is done with deliberation, in the best as in the worst, there be not a sacrifice.

## 35

Against the “Triers of the Reins” of Morality. — One must know the best and the worst that a man is capable of in theory and in practice before one can judge how strong his moral nature is and can be. But this is an experiment that one can never carry out.

## 36

Serpent's Tooth. — Whether we have a serpent's tooth or not we cannot know before some one has set his heel upon our necks. A wife or a mother could say: until some one has put his heel upon the neck of our darling, our child. — Our character is determined more by the absence of certain experiences than by the experiences we have undergone.

Deception in Love. – We forget and purposely banish from our minds a good deal of our past. In other words, we wish our picture, that beams at us from the past, to belie us, to flatter our vanity – we are constantly engaged in this self-deception. And you who talk and boast so much of “self-oblivion in love,” of the “absorption of the ego in the other person” – you hold that this is something different? So you break the mirror, throw yourselves into another personality that you admire, and enjoy the new portrait of your ego, though calling it by the other person's name – and this whole proceeding is not to be thought self-deception, self-seeking, you marvellous beings? – It seems to me that those who hide something of themselves from themselves, or hide their whole selves from themselves, are alike committing a theft from the treasury of knowledge. It is clear, then, against what transgression the maxim “Know thyself” is a warning.

To the Denier of his Vanity. – He who denies his own vanity usually possesses it in so brutal a form that he instinctively shuts his eyes to avoid the necessity of despising himself.

## 39

Why the Stupid so often Become Malignant. – To those arguments of our adversary against which our head feels too weak our heart replies by throwing suspicion on the motives of his arguments.

## 40

The Art of Moral Exceptions. – An art that points out and glorifies the exceptional cases of morality – where the good becomes bad and the unjust just – should rarely be given a hearing: just as now and again we buy something from gipsies, with the fear that they are diverting to their own pockets much more than their mere profit from the purchase.

## 41

Enjoyment and Non-enjoyment of Poisons. – The only decisive argument that has always deterred men from drinking a poison is not that it is deadly, but that it has an unpleasant taste.

## 42

The World without Consciousness of Sin. – If men only committed such deeds as do not give rise to a bad conscience, the human world would still look bad and rascally enough, but not so sickly and pitiable as at present. – Enough wicked men without conscience have existed at all times, and many good honest folk lack the feeling of pleasure in a good conscience.

## 43

The Conscientious. – It is more convenient to follow one's conscience than one's intelligence, for at every failure conscience finds an excuse and an encouragement in itself. That is why there are so many conscientious and so few intelligent people.

## 44

Opposite Means of Avoiding Bitterness. – One temperament finds it useful to be able to give vent to its disgust in words, being made sweeter by speech. Another reaches its full bitterness only by speaking out: it is more advisable for it to have to gulp down something – the restraint that men of this stamp place upon themselves in the presence of enemies and superiors improves

their character and prevents it from becoming too acrid and sour.

## 45

Not to be Too Dejected. – To get bed-sores is unpleasant, but no proof against the merits of the cure that prescribes that you should take to your bed. Men who have long lived outside themselves, and have at last devoted themselves to the inward philosophic life, know that one can also get sores of character and intellect. This, again, is on the whole no argument against the chosen way of life, but necessitates a few small exceptions and apparent relapses.

## 46

The Human “Thing in Itself.” – The most vulnerable and yet most unconquerable of things is human vanity: nay, through being wounded its strength increases and can grow to giant proportions.

## 47

The Farce of Many Industrious Persons. – By an excess of effort they win leisure for themselves, and then they can do nothing with it but count the hours until the tale is ended.

## 48

The Possession of Joy Abounding. – He that has joy abounding must be a good man, but perhaps he is not the cleverest of men, although he has reached the very goal towards which the cleverest man is striving with all his cleverness.

## 49

In the Mirror of Nature. – Is not a man fairly well described, when we are told that he likes to walk between tall fields of golden corn: that he prefers the forest and flower colours of serene and chilly autumn to all others, because they point to something more beautiful than Nature has ever attained: that he feels as much at home under big broad-leaved walnut trees as among his nearest kinsfolk: that in the mountains his greatest joy is to come across those tiny distant lakes from which the very eyes of solitude seem to peer at him: that he loves that grey calm of the misty twilight that steals along the windows on autumn and early winter evenings and shuts out all soulless sounds as with velvet curtains: that in unhewn stones he recognises the last remaining traces of the primeval age, eager for speech, and honours them from childhood upwards: that, lastly, the sea with its shifting serpent skin and wild-beast beauty is, and remains

to him, unfamiliar? – Yes, something of the man is described herewith, but the mirror of Nature does not say that the same man, with (and not even “in spite of”) all his idyllic sensibilities, might be disagreeable, stingy, and conceited. Horace, who was a good judge of such matters, in his famous *beatus ille qui procul negotiis* puts the tenderest feeling for country life into the mouth of a Roman money-lender.

## 50

Power without Victory. – The strongest cognition (that of the complete non-freedom of the human will) is yet the poorest in results, for it has always had the mightiest of opponents – human vanity.

## 51

Pleasure and Error. – A beneficial influence on friends is exerted by one man unconsciously, through his nature; by another consciously, through isolated actions. Although the former nature is held to be the higher, the latter alone is allied to good conscience and pleasure – the pleasure in justification by good works, which rests upon a belief in the volitional character of our good and evil doing – that is to say, upon a mistake.

The Folly of Committing Injustice. – The injustice we have inflicted ourselves is far harder to bear than the injustice inflicted upon us by others (not always from moral grounds, be it observed). After all, the doer is always the sufferer – that is, if he be capable of feeling the sting of conscience or of perceiving that by his action he has armed society against himself and cut himself off. For this reason we should beware still more of doing than of suffering injustice, for the sake of our own inward happiness – so as not to lose our feeling of well-being – quite apart from any consideration of the precepts of religion and morality. For in suffering injustice we have the consolation of a good conscience, of hope and of revenge, together with the sympathy and applause of the just, nay of the whole of society, which is afraid of the evil-doer. Not a few are skilled in the impure self-deception that enables them to transform every injustice of their own into an injustice inflicted upon them from without, and to reserve for their own acts the exceptional right to the plea of self-defence. Their object, of course, is to make their own burden lighter.

## 53

Envy with or without a Mouthpiece. – Ordinary envy is wont to cackle when the envied hen has laid an egg, thereby relieving itself and becoming milder. But there is a yet deeper envy that in such a case becomes dead silent, desiring that every mouth should be sealed and always more and more angry because this desire is not gratified. Silent envy grows in silence.

## 54

Anger as a Spy. – Anger exhausts the soul and brings its very dregs to light. Hence, if we know no other means of gaining certainty, we must understand how to arouse anger in our dependents and adversaries, in order to learn what is really done and thought to our detriment.

## 55

Defence Morally more Difficult than Attack. – The true heroic deed and masterpiece of the good man does not lie in attacking opinions and continuing to love their propounders, but in the far harder task of defending his own position without causing or intending to cause bitter heartburns to his opponent.

The sword of attack is honest and broad, the sword of defence usually runs out to a needle point.

## 56

Honest towards Honesty. – One who is openly honest towards himself ends by being rather conceited about this honesty. He knows only too well why he is honest – for the same reason that another man prefers outward show and hypocrisy.

## 57

Coals of Fire. – The heaping of coals of fire on another's head is generally misunderstood and falls flat, because the other knows himself to be just as much in the right, and on his side too has thought of collecting coals.

## 58

Dangerous Books. – A man says: “Judging from my own case, I find that this book is harmful.” Let him but wait, and perhaps one day he will confess that the book did him a great service by thrusting forward and bringing to light the hidden disease of his soul. – Altered opinions alter not at all (or very little) the character of a man: but they illuminate individual facets of his

personality, which hitherto, in another constellation of opinions, had remained dark and unrecognisable.

## 59

Simulated Pity. – We simulate pity when we wish to show ourselves superior to the feeling of animosity, but generally in vain. This point is not noticed without a considerable enhancement of that feeling of animosity.

## 60

Open Contradiction often Conciliatory. – At the moment when a man openly makes known his difference of opinion from a well-known party leader, the whole world thinks that he must be angry with the latter. Sometimes, however, he is just on the point of ceasing to be angry with him. He ventures to put himself on the same plane as his opponent, and is free from the tortures of suppressed envy.

## 61

Seeing our Light Shining. – In the darkest hour of depression, sickness, and guilt, we are still glad to see others taking a light from us and making use of us as of the disk of the moon. By this

roundabout route we derive some light from our own illuminating faculty.

## 62

Fellowship in Joy.<sup>5</sup>— The snake that stings us means to hurt us and rejoices in so doing: the lowest animal can picture to itself the *pain* of others. But to picture to oneself the *joy* of others and to rejoice thereat is the highest privilege of the highest animals, and again, amongst them, is the property only of the most select specimens – accordingly a rare “human thing.” Hence there have been philosophers who denied fellowship in joy.

## 63

*Supplementary Pregnancy.*— Those who have arrived at works and deeds in an obscure way, they know not how, all the more pregnant with them, as if to prove supplementarily that these are their children and not those of chance.

## 64

Hard-hearted from Vanity. – Just as justice is so often a

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<sup>5</sup> The German word *Mitfreude*, coined by Nietzsche in opposition to *Mitleid* (sympathy), is untranslatable. – Tr.

cloak for weakness, so men who are fairly intelligent, but weak, sometimes attempt dissimulation from ambitious motives and purposely show themselves unjust and hard, in order to leave behind them the impression of strength.

## 65

Humiliation. – If in a large sack of profit we find a single grain of humiliation we still make a wry face even at our good luck.

## 66

Extreme Herostratism.<sup>6</sup>– There might be Herostratuses who set fire to their own temple, in which their images are honoured.

## 67

A World of Diminutives. – The fact that all that is weak and in need of help appeals to the heart induces in us the habit of designating by diminutive and softening terms all that appeals to our hearts – and accordingly *making* such things weak and clinging to our imaginations.

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<sup>6</sup> Herostratus of Ephesus (in 356 b. c.) set fire to the temple of Diana in order (as he confessed on the rack) to gain notoriety. – Tr.

## 68

The Bad Characteristic of Sympathy. – Sympathy has a peculiar impudence for its companion. For, wishing to help at all costs, sympathy is in no perplexity either as to the means of assistance or as to the nature and cause of the disease, and goes on courageously administering all its quack medicines to restore the health and reputation of the patient.

## 69

Importunacy. – There is even an importunacy in relation to works, and the act of associating oneself from early youth on an intimate footing with the illustrious works of all times evinces an entire absence of shame. – Others are only importunate from ignorance, not knowing with whom they have to do – for instance classical scholars young and old in relation to the works of the Greeks.

## 70

The Will is Ashamed of the Intellect. – In all coolness we make reasonable plans against our passions. But we make the most serious mistake in this connection in being often ashamed,

when the design has to be carried out, of the coolness and calculation with which we conceived it. So we do just the unreasonable thing, from that sort of defiant magnanimity that every passion involves.

## 71

Why the Sceptics Offend Morality. – He who takes his morality solemnly and seriously is enraged against the sceptics in the domain of morals. For where he lavishes all his force, he wishes others to marvel but not to investigate and doubt. Then there are natures whose last shred of morality is just the belief in morals. They behave in the same way towards sceptics, if possible still more passionately.

## 72

Shyness. – All moralists are shy, because they know they are confounded with spies and traitors, so soon as their penchant is noticed. Besides, they are generally conscious of being impotent in action, for in the midst of work the motives of their activity almost withdraw their attention from the work.

## 73

A Danger to Universal Morality. – People who are at the same time noble and honest come to deify every devilry that brings out their honesty, and to suspend for a time the balance of their moral judgment.

## 74

The Saddest Error. – It is an unpardonable offence when one discovers that where one was convinced of being loved, one is only regarded as a household utensil and decoration, whereby the master of the house can find an outlet for his vanity before his guests.

## 75

Love and Duality. – What else is love but understanding and rejoicing that another lives, works, and feels in a different and opposite way to ourselves? That love may be able to bridge over the contrasts by joys, we must not remove or deny those contrasts. Even self-love presupposes an irreconcilable duality (or plurality) in one person.

## 76

Signs from Dreams. – What one sometimes does not know and feel accurately in waking hours – whether one has a good or a bad conscience as regards some person – is revealed completely and unambiguously by dreams.

## 77

Debauchery. – Not joy but joylessness is the mother of debauchery.

## 78

Reward and Punishment. – No one accuses without an underlying notion of punishment and revenge, even when he accuses his fate or himself. All complaint is accusation, all self-congratulation is praise. Whether we do one or the other, we always make some one responsible.

## 79

Doubly Unjust. – We sometimes advance truth by a twofold injustice: when we see and represent consecutively the two sides

of a case which we are not in a position to see together, but in such a way that every time we mistake or deny the other side, fancying that what we see is the whole truth.

## 80

Mistrust. – Self-mistrust does not always proceed uncertainly and shyly, but sometimes in a furious rage, having worked itself into a frenzy in order not to tremble.

## 81

Philosophy of Parvenus. – If you want to be a personality you must even hold your shadow in honour.

## 82

Knowing how to Wash Oneself Clean. – We must know how to emerge cleaner from unclean conditions, and, if necessary, how to wash ourselves even with dirty water.

## 83

Letting Yourself Go. – The more you let yourself go, the less others let you go.

## 84

The Innocent Rogue. – There is a slow, gradual path to vice and rascality of every description. In the end, the traveller is quite abandoned by the insect-swarms of a bad conscience, and although a thorough scoundrel he walks in innocence.

## 85

Making Plans. – Making plans and conceiving projects involves many agreeable sentiments. He that had the strength to be nothing but a contriver of plans all his life would be a happy man. But one must occasionally have a rest from this activity by carrying a plan into execution, and then comes anger and sobriety.

## 86

Wherewith We See the Ideal. – Every efficient man is blocked by his efficiency and cannot look out freely from its prison. Had he not also a goodly share of imperfection, he could, by reason of his virtue, never arrive at an intellectual or moral freedom. Our shortcomings are the eyes with which we see the ideal.

Dishonest Praise. – Dishonest praise causes many more twinges of conscience than dishonest blame, probably only because we have exposed our capacity for judgment far more completely through excessive praise than through excessive and unjust blame.

How One Dies is Indifferent. – The whole way in which a man thinks of death during the prime of his life and strength is very expressive and significant for what we call his character. But the hour of death itself, his behaviour on the death-bed, is almost indifferent. The exhaustion of waning life, especially when old people die, the irregular or insufficient nourishment of the brain during this last period, the occasionally violent pain, the novel and untried nature of the whole position, and only too often the ebb and flow of superstitious impressions and fears, as if dying were of much consequence and meant the crossing of bridges of the most terrible kind – all this forbids our using death as a testimony concerning the living. Nor is it true that the dying man is generally more honest than the living. On the contrary, through the solemn attitude of the bystanders, the repressed or

flowing streams of tears and emotions, every one is inveigled into a comedy of vanity, now conscious, now unconscious. The serious way in which every dying man is treated must have been to many a poor despised devil the highest joy of his whole life and a sort of compensation and repayment for many privations.

## 89

Morality and its Sacrifice. – The origin of morality may be traced to two ideas: “The community is of more value than the individual,” and “The permanent interest is to be preferred to the temporary.” The conclusion drawn is that the permanent interest of the community is unconditionally to be set above the temporary interest of the individual, especially his momentary well-being, but also his permanent interest and even the prolongation of his existence. Even if the individual suffers by an arrangement that suits the mass, even if he is depressed and ruined by it, morality must be maintained and the victim brought to the sacrifice. Such a trend of thought arises, however, only in those who are *not* the victims – for in the victim's case it enforces the claim that the individual might be worth more than the many, and that the present enjoyment, the “moment in paradise,”<sup>7</sup> should perhaps be rated higher than a tame succession of untroubled or comfortable circumstances. But the philosophy

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<sup>7</sup> Quotation from Schiller, *Don Carlos*, i. 5. – Tr.

of the sacrificial victim always finds voice too late, and so victory remains with morals and morality: which are really nothing more than the sentiment for the whole concept of morals under which one lives and has been reared – and reared not as an individual but as a member of the whole, as a cipher in a majority. Hence it constantly happens that the individual makes himself into a majority by means of his morality.

## 90

The Good and the Good Conscience. – You hold that all good things have at all times had a good conscience? Science, which is certainly a very good thing, has come into the world without such a conscience and quite free from all pathos, rather clandestinely, by roundabout ways, walking with shrouded or masked face like a sinner, and always with the feeling at least of being a smuggler. Good conscience has bad conscience for its stepping-stone, not for its opposite. For all that is good has at one time been new and consequently strange, against morals, immoral, and has gnawed like a worm at the heart of the fortunate discoverer.

## 91

Success Sanctifies the Intentions. – We should not shrink from treading the road to a virtue, even when we see clearly that

nothing but egotism, and accordingly utility, personal comfort, fear, considerations of health, reputation, or glory, are the impelling motives. These motives are styled ignoble and selfish. Very well, but if they stimulate us to some virtue – for example, self-denial, dutifulness, order, thrift, measure, and moderation – let us listen to them, whatever their epithets may be! For if we reach the goal to which they summon us, then the virtue we have attained, by means of the pure air it makes us breathe and the spiritual well-being it communicates, ennobles the remoter impulses of our action, and afterwards we no longer perform those actions from the same coarse motives that inspired us before. – Education should therefore force the virtues on the pupil, as far as possible, according to his disposition. Then virtue, the sunshine and summer atmosphere of the soul, can contribute her own share of work and add mellowness and sweetness.

## 92

Dabblers in Christianity, not Christians. – So that is your Christianity! – To annoy humanity you praise “God and His Saints,” and again when you want to praise humanity you go so far that God and His Saints must be annoyed. – I wish you would at least learn Christian manners, as you are so deficient in the civility of the Christian heart.

## 93

The Religious and Irreligious Impression of Nature. – A true believer must be to us an object of veneration, but the same holds good of a true, sincere, convinced unbeliever. With men of the latter stamp we are near to the high mountains where mighty rivers have their source, and with believers we are under vigorous, shady, restful trees.

## 94

Judicial Murder. – The two greatest judicial murders<sup>8</sup> in the world's history are, to speak without exaggeration, concealed and well-concealed suicide. In both cases a man *willed* to die, and in both cases he let his breast be pierced by the sword in the hand of human injustice.

## 95

“Love.” – The finest artistic conception wherein Christianity had the advantage over other religious systems lay in one word – Love. Hence it became the *lyric* religion (whereas in its two other creations Semitism bestowed heroico-epical religions upon the

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<sup>8</sup> This, of course, refers to Jesus and Socrates. – Tr.

world). In the word “love” there is so much meaning, so much that stimulates and appeals to memory and hope, that even the meanest intelligence and the coldest heart feel some glimmering of its sense. The cleverest woman and the lowest man think of the comparatively unselfish moments of their whole life, even if with them Eros never soared high: and the vast number of beings who *miss* love from their parents or children or sweethearts, especially those whose sexual instincts have been refined away, have found their heart's desire in Christianity.

## 96

The Fulfilment of Christianity. – In Christianity there is also an Epicurean trend of thought, starting from the idea that God can only demand of man, his creation and his image, what it is possible for man to fulfil, and accordingly that Christian virtue and perfection are attainable and often attained. Now, for instance, the belief in loving one's enemies – even if it is only a belief or fancy, and by no means a psychological reality (a real love) – gives unalloyed happiness, so long as it is genuinely believed. (As to the reason of this, psychologist and Christian might well differ.) Hence earthly life, through the belief, I mean the fancy, that it satisfies not only the injunction to love our enemies, but all the other injunctions of Christianity, and that it has really assimilated and embodied in itself the Divine perfection according to the command, “Be perfect as your Father

in heaven is perfect,” might actually become a holy life. Thus error can make Christ's promise come true.

## 97

Of the Future of Christianity. – We may be allowed to form a conjecture as to the disappearance of Christianity and as to the places where it will be the slowest to retreat, if we consider where and for what reasons Protestantism spread with such startling rapidity. As is well known, Protestantism promised to do far more cheaply all that the old Church did, without costly masses, pilgrimages, and priestly pomp and circumstance. It spread particularly among the Northern nations, which were not so deeply rooted as those of the South in the old Church's symbolism and love of ritual. In the South the more powerful pagan religion survived in Christianity, whereas in the North Christianity meant an opposition to and a break with the old-time creed, and hence was from the first more thoughtful and less sensual, but for that very reason, in times of peril, more fanatical and more obstinate. If from the standpoint of *thought* we succeed in uprooting Christianity, we can at once know the point where it will begin to disappear – the very point at which it will be most stubborn in defence. In other places it will bend but not break, lose its leaves but burst into leaf afresh, because the senses, and not thought, have gone over to its side. But it is the senses that maintain the belief that with all its expensive

outlay the Church is more cheaply and conveniently managed than under the stern conditions of work and wages. Yet what does one hold leisure (or semi-idleness) to be worth, when once one has become accustomed to it? The senses plead against a dechristianised world, saying that there would be too much work to do in it and an insufficient supply of leisure. They take the part of magic – that is, they let God work himself (*oremus nos, Deus laboret*).

## 98

Theatricality and Honesty of Unbelievers. – There is no book that contains in such abundance or expresses so faithfully all that man occasionally finds salutary – ecstatic inward happiness, ready for sacrifice or death in the belief in and contemplation of *his* truth – as the book that tells of Christ. From that book a clever man may learn all the means whereby a book can be made into a world-book, a vade-mecum for all, and especially that master-means of representing everything as discovered, nothing as future and uncertain. All influential books try to leave the same impression, as if the widest intellectual horizon were circumscribed here and as if about the sun that shines here every constellation visible at present or in the future must revolve. – Must not then all purely scientific books be poor in influence on the same grounds as such books are rich in influence? Is not the book fated to live humble and among humble folk, in order

to be crucified in the end and never resurrected? In relation to what the religious inform us of their “knowledge” and their “holy spirit,” are not all upright men of science “poor in spirit”? Can any religion demand more self-denial and draw the selfish out of themselves more inexorably than science? – This and similar things we may say, in any case with a certain theatricality, when we have to defend ourselves against believers, for it is impossible to conduct a defence without a certain amount of theatricality. But between ourselves our language must be more honest, and we employ a freedom that those believers are not even allowed, in their own interests, to understand. Away, then, with the monastic cowl of self-denial, with the appearance of humility! Much more and much better – so rings our truth! If science were not linked with the pleasure of knowledge, the utility of the thing known, what should we care for science? If a little faith, love, and hope did not lead our souls to knowledge, what would attract us to science? And if in science the ego means nothing, still the inventive, happy ego, every upright and industrious ego, means a great deal in the republic of the men of science. The homage of those who pay homage, the joy of those whom we wish well or honour, in some cases glory and a fair share of immortality, is the personal reward for every suppression of personality: to say nothing here of meaner views and rewards, although it is just on this account that the majority have sworn and always continue to swear fidelity to the laws of the republic and of science. If we had not remained in some degree unscientific, what would

science matter to us? Taking everything together and speaking in plain language: “To a purely knowing being knowledge would be indifferent.” – Not the quality but the quantity of faith and devoutness distinguishes us from the pious, the believers. We are content with less. But should one of them cry out to us: “Be content and show yourselves contented!” we could easily answer: “As a matter of fact, we do not belong to the most discontented class. But you, if your faith makes you happy, show yourselves to be happy. Your faces have always done more harm to your faith than our reasons! If that glad message of your Bible were written in your faces, you would not need to demand belief in the authority of that book in such stiff-necked fashion. Your words, your actions should continually make the Bible superfluous – in fact, through you a new Bible should continually come into being. As it is, your apologia for Christianity is rooted in your unchristianity, and with your defence you write your own condemnation. If you, however, should wish to emerge from your dissatisfaction with Christianity, you should ponder over the experience of two thousand years, which, clothed in the modest form of a question, may be voiced as follows: ‘If Christ really intended to redeem the world, may he not be said to have failed?’”

force that still exists in modern humanity, but is not used under our conditions of life, should (without any deduction) be devoted to a definite goal – not to depicting the present nor to reviving and summarising the past, but to pointing the way to the future. Nor should this be so done as if the poet, like an imaginative political economist, had to anticipate a more favourable national and social state of things and picture their realisation. Rather will he, just as the earlier poets portrayed the images of the Gods, portray the fair images of men. He will divine those cases where, in the midst of our modern world and reality (which will not be shirked or repudiated in the usual poetic fashion), a great, noble soul is still possible, where it may be embodied in harmonious, equable conditions, where it may become permanent, visible, and representative of a type, and so, by the stimulus to imitation and envy, help to create the future. The poems of such a poet would be distinguished by appearing secluded and protected from the heated atmosphere of the passions. The irremediable failure, the shattering of all the strings of the human instrument, the scornful laughter and gnashing of teeth, and all tragedy and comedy in the usual old sense, would appear by the side of this new art as mere archaic lumber, a blurring of the outlines of the world-picture. Strength, kindness, gentleness, purity, and an unsought, innate moderation in the personalities and their action: a levelled soil, giving rest and pleasure to the foot: a shining heaven mirrored in faces and events: science and art welded into a new unity: the mind living together with her sister, the soul,

without arrogance or jealousy, and enticing from contrasts the grace of seriousness, not the impatience of discord – all this would be the general environment, the background on which the delicate differences of the embodied ideals would make the real picture, that of ever-growing human majesty. Many roads to this poetry of the future start from Goethe, but the quest needs good pathfinders and above all a far greater strength than is possessed by modern poets, who unscrupulously represent the half-animal and the immaturity and intemperance that are mistaken by them for power and naturalness.

## 100

The Muse as Penthesilea.<sup>9</sup>– “Better to rot than to be a woman without charm.” When once the Muse thinks thus, the end of her art is again at hand. But it can be a tragic and also a comic finale.

## 101

The Circuitous Path to the Beautiful. – If the beautiful is to be identified with that which gives pleasure – and thus sang the Muses once – the useful is often the necessary circuitous path to the beautiful, and has a perfect right to spurn the short-sighted censure of men who live for the moment, who will not wait, and

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<sup>9</sup> Queen of the Amazons, slain by Achilles in the Trojan War. – Tr.

who think that they can reach all good things without ever taking a circuitous path.

## 102

An Excuse for many a Transgression. – The ceaseless desire to create, the eternal looking outward of the artist, hinders him from becoming better and more beautiful as a personality: unless his craving for glory be great enough to compel him to exhibit in his relations with other men a growth corresponding to the growing beauty and greatness of his works. In any case he has but a limited measure of strength, and how could the proportion of strength that he spends on himself be of any benefit to his work – or *vice versa*?

## 103

Satisfying the Best People. – If we have satisfied the best people of our time with our art, it is a sign that we shall not satisfy the best people of the succeeding period. We have indeed “lived for all time,” and the applause of the best people ensures our fame.<sup>10</sup>

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<sup>10</sup> From Schiller, *Wallenstein's Lager*: “Wer den Besten seiner Zeit genug gethan, der hat gelebt für alle Zeiten” (“He that has satisfied the best men of his time has lived for all time”).

## 104

Of One Substance. – If we are of one substance with a book or a work of art, we think in our heart of hearts that it must be excellent, and are offended if others find it ugly, over-spiced, or pretentious.

## 105

Speech and Emotion. – That speech is not given to us to communicate our emotions may be seen from the fact that all simple men are ashamed to seek for words to express their deeper feelings. These feelings are expressed only in actions, and even here such men blush if others seem to divine their motives. After all, among poets, to whom God generally denies this shame, the more noble are more monosyllabic in the language of emotion, and evince a certain constraint: whereas the real poets of emotion are for the most part shameless in practical life.

## 106

A Mistake about a Privation. – He that has not for a long time been completely weaned from an art, and is still always at home in it, has no idea how small a privation it is to live without that art.

## 107

Three-quarter Strength. – A work that is meant to give an impression of health should be produced with three-quarters, at the most, of the strength of its creator. If he has gone to his farthest limit, the work excites the observer and disconcerts him by its tension. All good things have something lazy about them and lie like cows in the meadow.

## 108

Refusing to have Hunger as a Guest. – As refined fare serves a hungry man as well as and no better than coarser food, the more pretentious artist will not dream of inviting the hungry man to his meal.

## 109

Living without Art and Wine. – It is with works of art as with wine – it is better if one can do without both and keep to water, and if from the inner fire and inner sweetness of the soul the water spontaneously changes again into wine.

The Pirate-Genius. – The pirate-genius in art, who even knows how to deceive subtle minds, arises when some one unscrupulously and from youth upwards regards all good things, that are not protected by law, as the property of a particular person, as his legitimate spoil. Now all the good things of past ages and masters lie free around us, hedged about and protected by the reverential awe of the few who know them. To these few our robber-genius, by the force of his impudence, bids defiance and accumulates for himself a wealth that once more calls forth homage and awe.

To the Poets of Great Towns. – In the gardens of modern poetry it will clearly be observed that the sewers of great towns are too near. With the fragrance of flowers is mingled something that betrays abomination and putrescence. With pain I ask: “Must you poets always request wit and dirt to stand godfather, when an innocent and beautiful sensation has to be christened by you? Are you obliged to dress your noble goddess in a hood of devilry and caricature? But whence this necessity, this obligation?” The reason is – because you live too near the sewers.

Of the Salt of Speech. – No one has ever explained why the Greek writers, having at command such an unparalleled wealth and power of language, made so sparing a use of their resources that every post-classical Greek book appears by comparison crude, over-coloured, and extravagant. It is said that towards the North Polar ice and in the hottest countries salt is becoming less and less used, whereas on the other hand the dwellers on the plains and by the coast in the more temperate zones use salt in great abundance. Is it possible that the Greeks from a twofold reason – because their intellect was colder and clearer but their fundamental passionate nature far more tropical than ours – did not need salt and spice to the same extent that we do?

The Freest Writer. – In a book for free spirits one cannot avoid mention of Laurence Sterne, the man whom Goethe honoured as the freest spirit of his century. May he be satisfied with the honour of being called the freest writer of all times, in comparison with whom all others appear stiff, square-toed, intolerant, and downright boorish! In his case we should not speak of the clear and rounded but of “the endless melody” – if

by this phrase we arrive at a name for an artistic style in which the definite form is continually broken, thrust aside and transferred to the realm of the indefinite, so that it signifies one and the other at the same time. Sterne is the great master of *double entendre*, this phrase being naturally used in a far wider sense than is commonly done when one applies it to sexual relations. We may give up for lost the reader who always wants to know exactly what Sterne thinks about a matter, and whether he be making a serious or a smiling face (for he can do both with one wrinkling of his features; he can be and even wishes to be right and wrong at the same moment, to interweave profundity and farce). His digressions are at once continuations and further developments of the story, his maxims contain a satire on all that is sententious, his dislike of seriousness is bound up with a disposition to take no matter merely externally and on the surface. So in the proper reader he arouses a feeling of uncertainty whether he be walking, lying, or standing, a feeling most closely akin to that of floating in the air. He, the most versatile of writers, communicates something of this versatility to his reader. Yes, Sterne unexpectedly changes the parts, and is often as much reader as author, his book being like a play within a play, a theatre audience before another theatre audience. We must surrender at discretion to the mood of Sterne, although we can always expect it to be gracious. It is strangely instructive to see how so great a writer as Diderot has affected this *double entendre* of Sterne's – to be equally ambiguous throughout is just the Sternian super-

humour. Did Diderot imitate, admire, ridicule, or parody Sterne in his *Jacques le Fataliste*? One cannot be exactly certain, and this uncertainty was perhaps intended by the author. This very doubt makes the French unjust to the work of one of their first masters, one who need not be ashamed of comparison with any of the ancients or moderns. For humour (and especially for this humorous attitude towards humour itself) the French are too serious. Is it necessary to add that of all great authors Sterne is the worst model, in fact the inimitable author, and that even Diderot had to pay for his daring? What the worthy Frenchmen and before them some Greeks and Romans aimed at and attained in prose is the very opposite of what Sterne aims at and attains. He raises himself as a masterly exception above all that artists in writing demand of themselves – propriety, reserve, character, steadfastness of purpose, comprehensiveness, perspicuity, good deportment in gait and feature. Unfortunately Sterne the man seems to have been only too closely related to Sterne the writer. His squirrel-soul sprang with insatiable unrest from branch to branch; he knew what lies between sublimity and rascality; he had sat on every seat, always with unabashed watery eyes and mobile play of feature. He was – if language does not revolt from such a combination – of a hard-hearted kindness, and in the midst of the joys of a grotesque and even corrupt imagination he showed the bashful grace of innocence. Such a carnal and spiritual hermaphroditism, such untrammelled wit penetrating into every vein and muscle, was perhaps never possessed by any

other man.

## 114

A Choice Reality. – Just as the good prose writer only takes words that belong to the language of daily intercourse, though not by a long way all its words – whence arises a choice style – so the good poet of the future will only represent the real and turn his eyes away from all fantastic, superstitious, half-voiced, forgotten stories, to which earlier poets devoted their powers. Only reality, though by a long way not every reality – but a choice reality.

## 115

Degenerate Species of Art. – Side by side with the genuine species of art, those of great repose and great movement, there are degenerate species – weary, blasé art and excited art. Both would have their weakness taken for strength and wish to be confounded with the genuine species.

## 116

A Hero Impossible from Lack of Colour. – The typical poets and artists of our age like to compose their pictures upon a background of shimmering red, green, grey, and gold, on the

background of nervous sensuality – a condition well understood by the children of this century. The drawback comes when we do *not* look at these pictures with the eyes of our century. Then we see that the great figures painted by these artists have something flickering, tremulous, and dizzy about them, and accordingly we do not ascribe to them heroic deeds, but at best mock-heroic, swaggering *misdeeds*.

## 117

Overladen Style. – The overladen style is a consequence of the impoverishment of the organising force together with a lavish stock of expedients and intentions. At the beginnings of art the very reverse conditions sometimes appear.

## 118

*Pulchrum est paucorum hominum.*— History and experience tell us that the significant grotesqueness that mysteriously excites the imagination and carries one beyond everyday reality, is older and grows more luxuriantly than the beautiful and reverence for the beautiful in art: and that it begins to flourish exceedingly when the sense for beauty is on the wane. For the vast majority of mankind this grotesque seems to be a higher need than the beautiful, presumably because it contains a coarser narcotic.

Origins of Taste in Works of Art. – If we consider the primary germs of the artistic sense, and ask ourselves what are the various kinds of joy produced by the firstlings of art – as, for example, among savage tribes – we find first of all the joy of understanding what another means. Art in this case is a sort of conundrum, which causes its solver pleasure in his own quick and keen perceptions. – Then the roughest works of art remind us of the pleasant things we have actually experienced, and so give joy – as, for example, when the artist alludes to a chase, a victory, a wedding. – Again, the representation may cause us to feel excited, touched, inflamed, as for instance in the glorification of revenge and danger. Here the enjoyment lies in the excitement itself, in the victory over tedium. – The memory, too, of unpleasant things, so far as they have been overcome or make us appear interesting to the listener as subjects for art (as when the singer describes the mishaps of a daring seaman), can inspire great joy, the credit for which is given to art. – A more subtle variety is the joy that arises at the sight of all that is regular and symmetrical in lines, points, and rhythms. For by a certain analogy is awakened the feeling for all that is orderly and regular in life, which one has to thank alone for all well-being. So in the cult of symmetry we unconsciously do homage to rule and proportion as the source of our previous happiness, and the

joy in this case is a kind of hymn of thanksgiving. Only when a certain satiety of the last-mentioned joy arises does a more subtle feeling step in, that enjoyment might even lie in a violation of the symmetrical and regular. This feeling, for example, impels us to seek reason in apparent unreason, and the sort of æsthetic riddle-guessing that results is in a way the higher species of the first-named artistic joy. – He who pursues this speculation still further will know what kind of hypotheses for the explanation of æsthetic phenomena are hereby fundamentally rejected.

## 120

Not too Near. – It is a disadvantage for good thoughts when they follow too closely on one another, for they hide the view from each other. That is why great artists and writers have made an abundant use of the mediocre.

## 121

Roughness and Weakness. – Artists of all periods have made the discovery that in roughness lies a certain strength, and that not every one can be rough who wants to be: also that many varieties of weakness have a powerful effect on the emotions. From this source are derived many artistic substitutes, which not even the greatest and most conscientious artists can abstain from using.

## 122

Good Memory. – Many a man fails to become a thinker for the sole reason that his memory is too good.

## 123

Arousing instead of Appeasing Hunger. – Great artists fancy that they have taken full possession of a soul. In reality, and often to their painful disappointment, that soul has only been made more capacious and insatiable, so that a dozen greater artists could plunge into its depths without filling it up.

## 124

Artists' Anxiety. – The anxiety lest people may not believe that their figures are *alive* can mislead many artists of declining taste to portray these figures so that they appear as if mad. From the same anxiety, on the other hand, Greek artists of the earliest ages gave even dead and sorely wounded men that smile which they knew as the most vivid sign of life – careless of the actual forms bestowed by nature on life at its last gasp.

## 125

The Circle must be Completed. – He who follows a philosophy or a genre of art to the end of its career and beyond, understands from inner experience why the masters and disciples who come after have so often turned, with a depreciatory gesture, into a new groove. The circle must be described – but the individual, even the greatest, sits firm on his point of the circumference, with an inexorable look of obstinacy, as if the circle ought never to be completed.

## 126

The Older Art and the Soul of the Present. – Since every art becomes more and more adapted to the expression of spiritual states, of the more lively, delicate, energetic, and passionate states, the later masters, spoilt by these means of expression, do not feel at their ease in the presence of the old-time works of art. They feel as if the ancients had merely been lacking in the means of making their souls speak clearly, also perhaps in some necessary technical preliminaries. They think that they must render some assistance in this quarter, for they believe in the similarity or even unity of all souls. In truth, however, measure, symmetry, a contempt for graciousness and charm,

an unconscious severity and morning chilliness, an evasion of passion, as if passion meant the death of art – such are the constituents of sentiment and morality in all old masters, who selected and arranged their means of expression not at random but in a necessary connection with their morality. Knowing this, are we to deny those that come after the right to animate the older works with their soul? No, for these works can only survive through our giving them our soul, and our blood alone enables them to speak to *us*. The real “historic” discourse would talk ghostly speech to ghosts. We honour the great artists less by that barren timidity that allows every word, every note to remain intact than by energetic endeavours to aid them continually to a new life. – True, if Beethoven were suddenly to come to life and hear one of his works performed with that modern animation and nervous refinement that bring glory to our masters of execution, he would probably be silent for a long while, uncertain whether he should raise his hand to curse or to bless, but perhaps say at last: “Well, well! That is neither I nor not-I, but a third thing – it seems to me, too, something right, if not just *the* right thing. But you must know yourselves what to do, as in any case it is you who have to listen. As our Schiller says, ‘the living man is right.’ So have it your own way, and let me go down again.”

the fruit and harvest of long reflection. The reader, however, who is a novice in this field and has never considered the case in point, sees something embryonic in all brief dicta, not without a reproachful hint to the author, requesting him not to serve up such raw and ill-prepared food.

## 128

Against the Short-Sighted. – Do you think it is piece-work because it is (and must be) offered you in pieces?

## 129

Readers of Aphorisms. – The worst readers of aphorisms are the friends of the author, if they make a point of referring the general to the particular instance to which the aphorism owes its origin. This namby-pamby attitude brings all the author's trouble to naught, and instead of a philosophic lesson and a philosophic frame of mind, they deservedly gain nothing but the satisfaction of a vulgar curiosity.

## 130

Readers' Insults. – The reader offers a two-fold insult to the author by praising his second book at the expense of his first (or

*vice versa*) and by expecting the author to be grateful to him on that account.

## 131

The Exciting Element in the History of Art. – We fall into a state of terrible tension when we follow the history of an art – as, for example, that of Greek oratory – and, passing from master to master, observe their increasing precautions to obey the old and the new laws and all these self-imposed limitations. We see that the bow *must* snap, and that the so-called “loose” composition, with the wonderful means of expression smothered and concealed (in this particular case the florid style of Asianism), was once necessary and almost *beneficial*.

## 132

To the Great in Art. – That enthusiasm for some object which you, O great man, introduce into this world causes the intelligence of the many to be stunted. The knowledge of this fact spells humiliation. But the enthusiast wears his hump with pride and pleasure, and you have the consolation of feeling that you have increased the world's happiness.

Conscienceless Æsthetes. – The real fanatics of an artistic school are perhaps those utterly inartistic natures that are not even grounded in the elements of artistic study and creation, but are impressed with the strongest of all the elementary influences of an art. For them there is no æsthetic conscience – hence nothing to hold them back from fanaticism.

How the Soul should be Moved by the New Music. – The artistic purpose followed by the new music, in what is now forcibly but none too lucidly termed “endless melody,” can be understood by going into the sea, gradually losing one's firm tread on the bottom, and finally surrendering unconditionally to the fluid element. One has to *swim*. In the previous, older music one was forced, with delicate or stately or impassioned movement, to *dance*. The measure necessary for dancing, the observance of a distinct balance of time and force in the soul of the hearer, imposed a continual self-control. Through the counteraction of the cooler draught of air which came from this caution and the warmer breath of musical enthusiasm, that music exercised its spell. – Richard Wagner aimed at a different

excitation of the soul, allied, as above said, to swimming and floating. This is perhaps the most essential of his innovations. His famous method, originating from this aim and adapted to it – the “endless melody” – strives to break and sometimes even to despise all mathematical equilibrium of time and force. He is only too rich in the invention of such effects, which sound to the old school like rhythmic paradoxes and blasphemies. He dreads petrification, crystallisation, the development of music into the architectural. He accordingly sets up a three-time rhythm in opposition to the double-time, not infrequently introduces five-time and seven-time, immediately repeats a phrase, but with a prolation, so that its time is again doubled and trebled. From an easy-going imitation of such art may arise a great danger to music, for by the side of the superabundance of rhythmic emotion demoralisation and decadence lurk in ambush. The danger will become very great if such music comes to associate itself more and more closely with a quite naturalistic art of acting and pantomime, trained and dominated by no higher plastic models; an art that knows no measure in itself and can impart no measure to the kindred element, the all-too-womanish nature of music.

## 135

Poet and Reality. – The Muse of the poet who is not in love with reality will not be reality, and will bear him children with

hollow eyes and all too tender bones.

## 136

Means and End. – In art the end does not justify the means, but holy means can justify the end.

## 137

The Worst Readers. – The worst readers are those who act like plundering soldiers. They take out some things that they might use, cover the rest with filth and confusion, and blaspheme about the whole.

## 138

Signs of a Good Writer. – Good writers have two things in common: they prefer being understood to being admired, and they do not write for the critical and over-shrewd reader.

## 139

The Mixed Species. – The mixed species in art bear witness to their authors' distrust of their own strength. They seek auxiliary powers, advocates, hiding-places – such is the case with the poet

who calls in philosophy, the musician who calls in the drama, and the thinker who calls in rhetoric to his aid.

## 140

Shutting One's Mouth. – When his book opens its mouth, the author must shut his.

## 141

Badges of Rank. – All poets and men of letters who are in love with the superlative want to do more than they can.

## 142

Cold Books. – The deep thinker reckons on readers who feel with him the happiness that lies in deep thinking. Hence a book that looks cold and sober, if seen in the right light, may seem bathed in the sunshine of spiritual cheerfulness and become a genuine soul-comforter.

## 143

A Knack of the Slow-Witted. – The slow-witted thinker generally allies himself with loquacity and ceremoniousness. By

the former he thinks he is gaining mobility and fluency, by the latter he gives his peculiarity the appearance of being a result of free will and artistic purpose, with a view to dignity, which needs slow movement.

## 144

*Le Style Baroque.* <sup>11</sup>— He who as thinker and writer is not born or trained to dialectic and the consecutive arrangement of ideas, will unconsciously turn to the rhetoric and dramatic forms. For, after all, his object is to make himself understood and to carry the day by force, and he is indifferent whether, as shepherd, he honestly guides to himself the hearts of his fellow-men, or, as robber, he captures them by surprise. This is true of the plastic arts as of music: where the feeling of insufficient dialectic or a deficiency in expression or narration, together with an urgent, over-powerful impulse to form, gives birth to that species of style known as “baroque.” Only the ill-educated and the arrogant will at once find a depreciatory force in this word. The baroque style always arises at the time of decay of a great art, when the demands of art in classical expression have become too great. It is a natural phenomenon which will be observed with melancholy – for it is a forerunner of the night – but at the same time with admiration for its peculiar compensatory arts of

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<sup>11</sup> In German *Barockstil*, i. e. the degenerate post-Renaissance style in art and literature, which spread from Italy in the seventeenth century. – Tr.

expression and narration. To this style belongs already a choice of material and subjects of the highest dramatic tension, at which the heart trembles even when there is no art, because heaven and hell are all too near the emotions: then, the oratory of strong passion and gestures, of ugly sublimity, of great masses, in fact of absolute quantity *per se* (as is shown in Michael Angelo, the father or grandfather of the Italian baroque stylists): the lights of dusk, illumination and conflagration playing upon those strongly moulded forms: ever-new ventures in means and aims, strongly underscored by artists for artists, while the layman must fancy he sees an unconscious overflowing of all the horns of plenty of an original nature-art: all these characteristics that constitute the greatness of that style are neither possible nor permitted in the earlier ante-classical and classical periods of a branch of art. Such luxuries hang long on the tree like forbidden fruit. Just now, when music is passing into this last phase, we may learn to know the phenomenon of the baroque style in peculiar splendour, and, by comparison, find much that is instructive for earlier ages. For from Greek times onward there has often been a baroque style, in poetry, oratory, prose writing, sculpture, and, as is well known, in architecture. This style, though wanting in the highest nobility, – the nobility of an innocent, unconscious, triumphant perfection, – has nevertheless given pleasure to many of the best and most serious minds of their time. Hence, as aforesaid, it is presumptuous to depreciate it without reserve, however happy we may feel because our taste for it has not made us insensible

to the purer and greater style.

## 145

The Value of Honest Books. – Honest books make the reader honest, at least by exciting his hatred and aversion, which otherwise cunning cleverness knows so well how to conceal. Against a book, however, we let ourselves go, however restrained we may be in our relations with men.

## 146

How Art makes Partisans. – Individual fine passages, an exciting general tenor, a moving and absorbing finale – so much of a work of art is accessible even to most laymen. In an art period when it is desired to win over the great majority of the laymen to the side of the artists and to make a party perhaps for the very preservation of art, the creative artist will do well to offer nothing more than the above. Then he will not be a squanderer of his strength, in spheres where no one is grateful to him. For to perform the remaining functions, the imitation of Nature in her organic development and growth, would in that case be like sowing seeds in water.

Becoming Great to the Detriment of History. – Every later master who leads the taste of art-lovers into his channel unconsciously gives rise to a selection and revaluation of the older masters and their works. Whatever in them is conformable and akin to him, and anticipates and foreshadows him, appears henceforth as the only important element in them and their works – a fruit in which a great error usually lies hidden like a worm.

How an Epoch becomes Lured to Art. – If we teach people by all the enchantments of artists and thinkers to feel reverence for their defects, their intellectual poverty, their absurd infatuations and passions (as it is quite possible to do); if we show them only the lofty side of crime and folly, only the touching and appealing element in weakness and flabbiness and blind devotion (that too has often enough been done): – we have employed the means for inspiring even an unphilosophical and inartistic age with an ecstatic love of philosophy and art (especially of thinkers and artists as personalities) and, in the worst case, perhaps with the only means of defending the existence of such tender and fragile beings.

## 149

Criticism and Joy. – Criticism, one-sided and unjust as well as intelligent criticism, gives so much pleasure to him who exercises it that the world is indebted to every work and every action that inspires much criticism and many critics. For criticism draws after it a glittering train of joyousness, wit, self-admiration, pride, instruction, designs of improvement. – The God of joy created the bad and the mediocre for the same reason that he created the good.

## 150

Beyond his Limits. – When an artist wants to be more than an artist – for example, the moral awakener of his people – he at last falls in love, as a punishment, with a monster of moral substance. The Muse laughs, for, though a kind-hearted Goddess, she can also be malignant from jealousy. Milton and Klopstock are cases in point.

## 151

A Glass Eye. – The tendency of a talent towards moral subjects, characters, motives, towards the “beautiful soul” of the

work of art, is often only a glass eye put on by the artist who lacks a beautiful soul. It may result, though rarely, that his eye finally becomes living Nature, if indeed it be Nature with a somewhat troubled look. But the ordinary result is that the whole world thinks it sees Nature where there is only cold glass.

## 152

Writing and Desire for Victory. – Writing should always indicate a victory, indeed a conquest of oneself which must be communicated to others for their behoof. There are, however, dyspeptic authors who only write when they cannot digest something, or when something has remained stuck in their teeth. Through their anger they try unconsciously to disgust the reader too, and to exercise violence upon him – that is, they desire victory, but victory over others.

## 153

A Good Book Needs Time. – Every good book tastes bitter when it first comes out, for it has the defect of newness. Moreover, it suffers damage from its living author, if he is well known and much talked about. For all the world is accustomed to confuse the author with his work. Whatever of profundity, sweetness, and brilliance the work may contain must

be developed as the years go by, under the care of growing, then old, and lastly traditional reverence. Many hours must pass, many a spider must have woven its web about the book. A book is made better by good readers and clearer by good opponents.

## 154

Extravagance as an Artistic Means. – Artists well understand the idea of using extravagance as an artistic means in order to convey an impression of wealth. This is one of those innocent wiles of soul-seduction that the artist must know, for in his world, which has only appearance in view, the means to appearance need not necessarily be genuine.

## 155

The Hidden Barrel-Organ. – Genius, by virtue of its more ample drapery, knows better than talent how to hide its barrel-organ. Yet after all it too can only play its seven old pieces over and over again.

## 156

The Name on the Title-Page. – It is now a matter of custom and almost of duty for the author's name to appear on the

book, and this is a main cause of the fact that books have so little influence. If they are good, they are worth more than the personalities of their authors, of which they are the quintessences. But as soon as the author makes himself known on the title-page, the quintessence, from the reader's point of view, becomes diluted with the personal, the most personal element, and the aim of the book is frustrated. It is the ambition of the intellect no longer to appear individual.

## 157

The Most Cutting Criticism. – We make the most cutting criticism of a man or a book when we indicate his or its ideal.

## 158

Little or no Love. – Every good book is written for a particular reader and men of his stamp, and for that very reason is looked upon unfavourably by all other readers, by the vast majority. Its reputation accordingly rests on a narrow basis and must be built up by degrees. – The mediocre and bad book is mediocre and bad because it seeks to please, and does please, a great number.

## 159

Music and Disease. – The danger of the new music lies in the fact that it puts the cup of rapture and exaltation to the lips so invitingly, and with such a show of moral ecstasy, that even the noble and temperate man always drinks a drop too much. This minimum of intemperance, constantly repeated, can in the end bring about a deeper convulsion and destruction of mental health than any coarse excess could do. Hence nothing remains but some day to fly from the grotto of the nymph, and through perils and billowy seas to forge one's way to the smoke of Ithaca and the embraces of a simpler and more human spouse.

## 160

Advantage for Opponents. – A book full of intellect communicates something thereof even to its opponents.

## 161

Youth and Criticism. – To criticise a book means, for the young, not to let oneself be touched by a single productive thought therefrom, and to protect one's skin with hands and feet. The youngster lives in opposition to all novelty that he cannot love

in the lump, in a position of self-defence, and in this connection he commits, as often as he can, a superfluous sin.

## 162

Effect of Quantity. – The greatest paradox in the history of poetic art lies in this: that in all that constitutes the greatness of the old poets a man may be a barbarian, faulty and deformed from top to toe, and still remain the greatest of poets. This is the case with Shakespeare, who, as compared with Sophocles, is like a mine of immeasurable wealth in gold, lead, and rubble, whereas Sophocles is not merely gold, but gold in its noblest form, one that almost makes us forget the money-value of the metal. But quantity in its highest intensity has the same effect as quality. That is a good thing for Shakespeare.

## 163

All Beginning is Dangerous. – The Poet can choose whether to raise emotion from one grade to another, and so finally to exalt it to a great height – or to try a surprise attack, and from the start to pull the bell-rope with might and main. Both processes have their danger – in the first case his hearer may run away from him through boredom, in the second through terror.

## 164

In Favour of Critics. – Insects sting, not from malice, but because they too want to live. It is the same with our critics – they desire our blood, not our pain.

## 165

Success of Aphorisms. – The inexperienced, when an aphorism at once illuminates their minds with its naked truth, always think that it is old and well known. They look askance at the author, as if he had wanted to steal the common property of all, whereas they enjoy highly spiced half-truths, and give the author to understand as much. He knows how to appreciate the hint, and easily guesses thereby where he has succeeded and failed.

## 166

The Desire for Victory. – An artist who exceeds the limit of his strength in all that he undertakes will end by carrying the multitude along with him through the spectacle of violent wrestling that he affords. Success is not always the accompaniment only of victory, but also of the desire for victory.

## 167

*Sibi Scribere.*— The sensible author writes for no other posterity than his own — that is, for his age — so as to be able even then to take pleasure in himself.

## 168

Praise of the Aphorism. — A good aphorism is too hard for the tooth of time, and is not worn away by all the centuries, although it serves as food for every epoch. Hence it is the greatest paradox in literature, the imperishable in the midst of change, the nourishment which always remains highly valued, as salt does, and never becomes stupid like salt.

## 169

The Art-Need of the Second Order. — The people may have something of what can be called art-need, but it is small, and can be cheaply satisfied. On the whole, the remnant of art (it must be honestly confessed) suffices for this need. Let us consider, for example, the kind of melodies and songs in which the most vigorous, unspoiled, and true-hearted classes of the population find genuine delight; let us live among shepherds, cowherds,

peasants, huntsmen, soldiers, and sailors, and give ourselves the answer. And in the country town, just in the houses that are the homes of inherited civic virtue, is it not the worst music at present produced that is loved and, one might say, cherished? He who speaks of deeper needs and unsatisfied yearnings for art among the people, as it is, is a crank or an impostor. Be honest! Only in exceptional men is there now an art-need in the highest sense – because art is once more on the down-grade, and human powers and hopes are for the time being directed to other matters. – Apart from this, outside the populace, there exists indeed, in the higher and highest strata of society, a broader and more comprehensive art-need, but *of the second order*. Here there is a sort of artistic commune, which possibly means to be sincere. But let us look at the elements! They are in general the more refined malcontents, who attain no genuine pleasure in themselves; the cultured, who have not become free enough to dispense with the consolations of religion, and yet do not find its incense sufficiently fragrant; the half-aristocratic, who are too weak to combat by a heroic conversion or renunciation the one fundamental error of their lives or the pernicious bent of their characters; the highly gifted, who think themselves too dignified to be of service by modest activity, and are too lazy for real, self-sacrificing work; girls who cannot create for themselves a satisfactory sphere of duties; women who have tied themselves by a light-hearted or nefarious marriage, and know that they are not tied securely enough; scholars, physicians, merchants,

officials who specialised too early and never gave their lives a free enough scope – who do their work efficiently, it is true, but with a worm gnawing at their hearts; finally, all imperfect artists – these are nowadays the true needers of art! What do they really desire from art? Art is to drive away hours and moments of discomfort, boredom, half-bad conscience, and, if possible, transform the faults of their lives and characters into faults of world-destiny. Very different were the Greeks, who realised in their art the outflow and overflow of their own sense of well-being and health, and loved to see their perfection once more from a standpoint outside themselves. They were led to art by delight in themselves; our contemporaries – by disgust of themselves.

## 170

The Germans in the Theatre. – The real theatrical talent of the Germans was Kotzebue. He and his Germans, those of higher as well as those of middle-class society, were necessarily associated, and his contemporaries should have said of him in all seriousness, “in him we live and move and have our being.” Here was nothing – no constraint, pretence, or half-enjoyment: what he could and would do was understood. Yes, until now the honest theatrical success on the German stage has been in the hands of the shamefaced or unashamed heirs of Kotzebue's methods and influence – that is, as far as comedy still

flourishes at all. The result is that much of the Germanism of that age, sometimes far off from the great towns, still survives. Good-natured; incontinent in small pleasures; always ready for tears; with the desire, in the theatre at any rate, to be able to get rid of their innate sobriety and strict attention to duty and exercise; a smiling, nay, a laughing indulgence; confusing goodness and sympathy and welding them into one, as is the essential characteristic of German sentimentality; exceedingly happy at a noble, magnanimous action; for the rest, submissive towards superiors, envious of each other, and yet in their heart of hearts thoroughly self-satisfied – such were they and such was he. – The second dramatic talent was Schiller. He discovered a class of hearers which had hitherto never been taken into consideration: among the callow German youth of both sexes. His poetry responded to their higher, nobler, more violent if more confused emotions, their delight in the jingle of moral words (a delight that begins to disappear when we reach the thirties). Thus he won for himself, by virtue of the passionateness and partisanship of the young, a success which gradually reacted with advantage upon those of riper years. Generally speaking, Schiller rejuvenated the Germans. Goethe stood and still stands above the Germans in every respect. To them he will never belong. How could a nation in well-being and well-wishing come up to the intellectuality of Goethe? Beethoven composed and Schopenhauer philosophised above the heads of the Germans, and it was above their heads, in the same way, that Goethe wrote

his *Tasso*, his *Iphigenie*. He was followed by a small company of highly cultured persons, who were educated by antiquity, life, and travel, and had grown out of German ways of thought. He himself did not wish it to be otherwise. – When the Romantics set up their well-conceived Goethe cult; when their amazing skill in appreciation was passed on to the disciples of Hegel, the real educators of the Germans of this century; when the awakening national ambition turned out advantageous to the fame of the German poets; when the real standard of the nation, as to whether it could honestly find enjoyment in anything, became inexorably subordinated to the judgment of individuals and to that national ambition, – that is, when people began to enjoy by compulsion, – then arose that false, spurious German culture which was ashamed of Kotzebue; which brought Sophocles, Calderon, and even the Second Part of Goethe's *Faust* on the stage; and which, on account of its foul tongue and congested stomach, no longer knows now what it likes and what it finds tedious. – Happy are those who have taste, even if it be a bad taste! Only by this characteristic can one be wise as well as happy. Hence the Greeks, who were very refined in such matters, designated the sage by a word that means “man of taste,” and called wisdom, artistic as well as scientific, “taste” (*sophia*).

arts that are accustomed to grow on a definite culture-soil and under definite social and political conditions, music is the last plant to come up, arising in the autumn and fading-season of the culture to which it belongs. At the same time, the first signs and harbingers of a new spring are usually already noticeable, and sometimes music, like the language of a forgotten age, rings out into a new, astonished world, and comes too late. In the art of the Dutch and Flemish musicians the soul of the Christian middle ages at last found its fullest tone: their sound-architecture is the posthumous but legitimate and equal sister of Gothic. Not until Handel's music was heard the note of the best in the soul of Luther and his kin, the great Judæo-heroical impulse that created the whole Reformation movement. Mozart first expressed in golden melody the age of Louis xiv. and the art of Racine and Claude Lorrain. The eighteenth century – that century of rhapsody, of broken ideals and transitory happiness – only sang itself out in the music of Beethoven and Rossini. A lover of sentimental similes might say that all really important music was a swan-song. – Music is, in fact, not a universal language for all time, as is so often said in its praise, but responds exactly to a particular period and warmth of emotion which involves a quite definite, individual culture, determined by time and place, as its inner law. The music of Palestrina would be quite unintelligible to a Greek; and again, what would the music of Rossini convey to Palestrina? – It may be that our most modern German music, with all its pre-eminence and desire of

pre-eminence, will soon be no longer understood. For this music sprang from a culture that is undergoing a rapid decay, from the soil of that epoch of reaction and restoration in which a certain Catholicism of feeling, as well as a delight in all indigenous, national, primitive manners, burst into bloom and scattered a blended perfume over Europe. These two emotional tendencies, adopted in their greatest strength and carried to their farthest limits, found final expression in the music of Wagner. Wagner's predilection for the old native sagas, his free idealisation of their unfamiliar gods and heroes, – who are really sovereign beasts of prey with occasional fits of thoughtfulness, magnanimity, and boredom, – his re-animation of those figures, to which he gave in addition the mediæval Christian thirst for ecstatic sensuality and spiritualisation – all this Wagnerian give-and-take with regard to materials, souls, figures, and words – would clearly express the spirit of his music, if it could not, like all music, speak quite unambiguously of itself. This spirit wages the last campaign of reaction against the spirit of illumination which passed into this century from the last, and also against the super-national ideas of French revolutionary romanticism and of English and American insipidity in the reconstruction of state and society. – But is it not evident that the spheres of thought and emotion apparently suppressed by Wagner and his school have long since acquired fresh strength, and that his late musical protest against them generally rings into ears that prefer to hear different and opposite notes; so that one day that high and wonderful art will suddenly

become unintelligible and will be covered by the spider's web of oblivion? – In considering this state of affairs we must not let ourselves be led astray by those transitory fluctuations which arise like a reaction within a reaction, as a temporary sinking of the mountainous wave in the midst of the general upheaval. Thus, this decade of national war, ultramontane martyrdom, and socialistic unrest may, in its remoter after-effect, even aid the Wagnerian art to acquire a sudden halo, without guaranteeing that it “has a future” or that it has *the*

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