

Otto Weininger's Notebook

Translated by Kevin Solway

v1.1

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Acknowledgements

This is a new translation of the aphorisms from Weininger's notebook, and borrows from both my previous translation* as well as from a recently released draft translation by Kelly Jones.

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- "Otto Weininger: Collected Aphorisms, Notebook and Letters to a Friend - translated by Kevin Solway & Martin Dudaniec" 2000
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We know very little of the most difficult, wandering period in Jesus's life, because he himself was painfully silent about it — up until the answer that he gave the angel who called him "Good Master!": "Why do you call me good? Nowhere is there good!" —

*

Suicide out of incapacity, from taking too long to recover from sickness, is just as abandoning and faithless as the suicide to escape sin is cowardly.

*

Whether a man holds suicide to be permissible or always impermissible, can be characteristic as to whether he is in fact shallow or deep at heart.

*

I know, despite the small number of positive recognitions, that I am the founder of the only healing scientific therapy, the only true pathology. I know this and have also had the good fortune, against my expectations, to strike upon an exceedingly outstanding man whom I have convinced, and also believes the same. The coming centuries must testify this to be true of me.

*

There is *only* psycho-therapy, assuredly not that entirely defective psychotherapy *from the outside*, that we have today, where the foreign will of a suggester must achieve that for which one's own is all too weak; not an heteronomous, but an *autonomous* hygiene and therapy, where each is his own diagnostician and thereby even also his own therapist. Each one must cure himself and be his own doctor. If he wills that, God will help him. Otherwise no one will.

*

To...

He is not to take my suicide as a personal thing, as you have done with F., which pertains to you and to your strife or directly as your special unhappiness. You will also feel that inclination here. But don't believe that it is correct!

*

I believe that my mental abilities are certainly of such a nature that I would become, in a certain sense, the solver of all problems. I do not believe that I could have remained in error anywhere for long. I believe that I would have earned the name of the Redeemer, since I had the nature of a Redeemer.

*

"To feel oneself wretched" as illness:

Suicide from the inability to avoid crime. Suicide from the inability to escape illness.

*

My joy in "hell-raising" in school classes is my joy in chaos.

*

The burden of the man who has the problem of "connectedness", is simply solitude. The criminal accepts no burden on himself, and so also no solitude.

*

To G. about Naples. That he must be there. Writers, and people who cannot write. More about

the Farnese Hercules. About himself. He has strength. My theory on illness.
Why do I write that to him? Out of duty, for no other reason.

*

My forced uprightness is the exaction of freedom, substitution for God.

*

G. (the athlete): strength as an *end-in-itself*, without an ethical goal (seeks sport and physical exercise); that's how he sins, because he is not *weak* (he dares to show himself off) and yet through this he can *fall*. For strength follows from goodness (its means, to assert itself, to find itself), never an end-in-itself.

*

For G.: His guarding himself from foreign influence means that he relies no more on his own self than on fantasy. I have fantasy for myself, not myself for fantasy. I do the same with truth. The need for originality is thus weakness.

*

The Nature of the Sciences

1. The spatial-temporal elements are introduced as constants:

Geography* — History

2. Space and time are separated:

Development of variables

1. space elements: geometry, cosmography;
2. time elements: physics.**

* Geography is sadistic. Explanation is sadistic. The sadist feels the organs a real. [Artur Gerber]

** Experimental physics and theoretical physics. [Artur Gerber]

*

Nothing is the mirror of Something (of the light).

*

As the will is, so also is its projection, the movement, the child, something between being and non-being.

*

There is a whole realm of projections. The empirical world, that we take to be true, originates through such projections of Something onto Nothing, projections of the higher life.

*

Remarks on Ewald's ideas:

Here lies, truly what one finds nowhere expressed, perhaps the most difficult problem of philosophy.

Kant has referred the psychological life to the phenomenal just as fully as the life of the outer world. He has robbed time of every meaning. But through this the possibility of ethics destroyed. If all good impulses in me also only belong to appearance and not to being, then my life has no meaning. For the meaning of my life stands and falls on whether I can proceed in a positive relation to good or not.

If all psychological life is only appearance, then I cannot in any way make myself worthy of an eternal life. The idea of the "Progressus" (towards holiness), that Kant shares, would be thwarted.

The transcendental is the minimum of the eternal.

The genius does not need the transcendental method, for there the normal intuition has certainty enough.

The justification of the psychological method lies in the seeing of things in God! The nearer the intuition comes to an idea, the more unnecessary the transcendental method becomes.

Here are the *most significant* of Kant's errors:

1. *Neglect of the meaning of time;*
2. *that he makes no distinction between the reality of the inner and the outer life;*
3. *theoretically wanted to know nothing about those things possessing a higher reality.*

*

Since crime and punishment are not actually different, one may therefore be confident: no criminal really goes unpunished.

*

Critique of Kantian ethics and its "atheism".

What I claim is: *that the will is always good and that there can be no will at all to evil or an evil will.*

Evil is the resignation of the will and the birth of *desire out of want*. This is exactly demonstrated

by the fact that the will is always conscious, desire is unconscious.

*

The ideas of freedom and universality must be identical. Since every limitation is a determination from outside, it thus has no freedom. Yet if man is free, then he must be able to become what he wills. But the requirement for that is the freedom of possibilities. The ideas of freedom and totality are thus *identical!*

*

Oneness *and* Totality within the horizon.

*

Space as the I.

*

Chance hangs together with incarnation.

*

It is not at all true that all human action is driven by desire for pleasure. All action of the good man comes from what one can call *worth* or *existence* or *life*.

Only the embracing of *life* is *pleasure!*

*

Vacillation in Schopenhauer and Fechner. Both fail to recognise that the ethical and the world-principle lie together in the range upon which the "pleasure — pain" range is dependent, in the "good — evil" range. The "pleasure — pain" range runs parallel with it, but its relationship to it is however of a secondary nature.

*

How does desire relate to *life*? Life demands *desire!*

Desire is to *life* as punishment to guilt (as pain to death).

*

Punishment is to guilt as desire to worth, as desirelessness to worthlessness.

*

The human will is *not* driven by pleasure; it is driven by that which others, and myself, have called *worth*, life or existence or reality. Pleasure is *bound* to this worth, and is never attained directly, but only through it.

*

Woman reaches so far as *desire*, but not to worth. She reaches so far as sympathy, but not to respect. High regard for man: "moral" argument for masculine women?

*

As with desire and worth, so is the sun to the stars.

*

Desire and worth are, on the deepest level, identical. They meet in the concept of the *Good*. And the Good is *God!*

*

In the relation to the ethical, chance is overcome.

To know through classification is still immoral.

*

Boredom and impatience are the most immoral feelings that can be. For, in them, man sets time *real*: he wants it to pass without *him* having to fill it, without it being the mere outward *form* of his inner freedom and extension, mere form in which he has sought to actualise himself; but rather, as independent from him, and he dependent on it. At the same time boredom is the need to annul time *from outside*, and longing for the devil's wonders.

*

Just as a harsh noise or a foul stench, of which I myself am the cause, does not so pain me as when another has caused it, so one can also think that God Himself must not suffer at all under the ill and evil of the world, nor could, as it is only there, where he himself had *actively* turned away, but is

therewith also indeed fully there.

*

Through *grace*, the temporal necessarily enters into relation with the timeless, eternity, freedom. The expression of this relation-condition is, most generally, faith. Through this relation time is declared, not for nonsense, but rather it obtains a *meaning*: And it surely cannot hold a meaning other than through relation to the timeless.

The psychological expression of this general meaning of time is called: *courage!* It is the direct effect of grace with reference to time (non-positing all other compulsions), as faith is the direct effect of grace without reference to the same.

*

As in the present, so also in eternity are space and time separated. *Eternity is the meaning of the present.*

The present is to eternity as the origin of things (before the Fall) to the end, as the goal (redemption from the Fall).

This is why the child has only the present.

Age and eternity hang together.

The old man has only *eternity*.

The way of gamblers.

The old man that becomes childish: He has not grasped the meaning of life.

*

Only the man can *stride*.

*

All compassion means wanting pleasure above all, and is therefore immoral, because pleasure becomes directly strived for in the compassion, instead of worth.

*

Compassion is *immoral* (not to mention the foundation of morality) because it stays within the "pleasure- suffering" range, not within the "worth - nothingness" range, to which it is functionality tied. (Pleasure is dependent on conditions, worth is not dependent on conditions.) Here the pain is indeed directly seen, but negated; and pleasure *directly* willed, instead of affirming *worth*, as in *respect*.

*

Cruelty means: to want to make pain *real* (as a sole reality), instead of placing pleasure with "freedom-worth".

*

Schopenhauer (whose Nirvana is as the only real, suffering-free, victory over *one's own cruelty*) and Fechner are opposites *within the same* progression. As the nature of the world, both only ever find the pleasure and pain elements. Fechner is just the reverse of Schopenhauer; for the one pain was the real, and for the other, pleasure.

All cruel men have a peculiarly painful face; because their being simply means *the condition of pain*. Even the ascetic (Pascal).

*

Impudence: for disrespect of something.

*

Courage is the correlate of truth. *It is the respect-for-nothing of Nothing.*
Cowardice is the consideration-for-something of Nothing.

*

Jewishness, meanness, and stupidity. The Jew is to moral, what stupidity is to intellectual. He is the fly that flays the donkey bloody.

*

Time is yet superior to space.

*

Travel is immoral, since it wants to be the annulment of space in space.

*

The Jew as parody of the old man.

*

Mind in all actions; doubt in murder. There is also killing that is just (Mime*).

* Mime is a character in Wagner's "Ring". [Trans]

*

Dualism as duplication through externalisation of the psychological.

*

Bringing about an accident, which becomes a known object of humor, is villainous.

*

Every association speaks to a process in the Universe.

*

Telepathy is apperception.

*

Morality is assigned to the heart, the intellect to the head.

*

Illness is a special case of neurasthenia.

*

Neurasthenia and illness: becoming passive towards what is sensed
in the space outside the body: neurasthenia;

in the space within the body: illness.

*

Desert — Mirage — dream.

*

Ignus fatuus* : loss of identity of the river.

* A will-o'-the-wisp or *ignis fatuus* are atmospheric ghost lights seen by travellers at night, especially over bogs, swamps or marshes. [Trans]

*

Thirst for fame and immortality.

Thirst for fame is *connectedness* in time and in space.

Between immortality and morality there can be nothing. Therefore all cultures will again be swept away.

*

Only the *Good* exists.

*

Illness and loneliness are related.

*

The cheat is related to the pathological liar. He *deceives* through his physical body: swindler.

*

All evil is one, in time and space.

*

The owner of a dog is he who has nothing doggish in him. That is why he *has* a dog. He has the doggish from outside.

*

Cremation is dionysian, burial is apollonian.

The resurrection of the flesh will not be affected by burning.

*

The vain man is sensitive in equally high measure. So if he did not *want* to be watched, then one would not look through one's fingers.

*

The genius can have no brother *of genius*, can have no sister *of genius*

*

Not only the good is *one* in man, but also the satanic. Every victory of the good in a man helps all others — and the reverse.

*

God is the *idea* of salvation, of health. If we want, so is the idea, so is God with us.

*

The doppelgänger* is the ensemble of all evil characteristics of the I. Every particular fear is only a part of this fear, the fear of the doppelgänger.

* In German folklore, a doppelgänger (lit. “double-goer”), is a wraith or apparition of a living person, as distinguished from a ghost. The concept of the existence of a spirit double, an exact but usually invisible replica of every man, bird, or beast, is an ancient and widespread belief. To meet one's double is a sign that one's death is imminent. [Trans]

*

Lying is always inertia. Has not the historian an inverse relationship to the lie?

*

The mirror is the *surrogate* for self-creation. It has a relationship to vanity as much as to individuality.

*

The criminal is hyperaemic (animal), the neurasthenic anaemic and greenish-yellow (plant).

*

The problem of individuality is the problem of vanity. That there are many souls, is the result of vanity. The criminal is vain, because he desires uniqueness. One needs the audience, the theatre, the pose. Thereby the second man arises. Thereby the criminal is homosexual.

*

Genius is either inverted crime or inverted illness (especially inverted insanity).

*

The artist more easily creates something inferior than the philosopher, since he is more dependent on the moment than the other.

*

If the blockhead Schiller, instead of the rubbish of his beautiful-sounding, conveniently-moralizing phrase: "Shared joy is doubled joy — shared pain is halved pain!" had spoken: "Man can share happiness, pain never!" then he would have said something true.

*

That Goethe had a high opinion of Schiller naturally proves nothing at all, since he also held Wieland, Byron, and a number of painters of his time, in very high regard, and there wasn't much to them either.

*

Hercules is *doric*. Doric and Ionic must become sharply separated in Hellenism. They are related like poverty to wealth, like frugality to affluence.

*

The most pious work of art that I know is the "Farnese Hercules" (in the Naples museum). It is more pious than the Hercules saga itself, and has an eternally moving effect. The "Farnese Bull" appears alongside it as an expression of talent.

*

That one could mention the Raphaelian filth next to Michaelangelo, I comprehend; one would well always do this, since Raphael is understood totally *without* genius, and Michaelangelo only *through* genius. The latter makes every consideration for the observer, the former, none at all. Raphael is wholly impotent when he seeks to depict God, Christ, or philosophy. He helps himself by renouncing character from the outset; then one calls this originality and praises it over against Michaelangelo. Raphael never dared to allow a subject to be shown entirely from the back, least of all God himself (as Michelangelo had done in the second ceiling painting of the Cistine).

To know *who* Michaelangelo and *what* Raphael is, one compares a less significant painting, the "Flood" of the former, with one of the most outstanding of the latter, the "Fire in the Borgo". These are very well suited on account of the homologous content and because, from Michaelangelo, there are no other representations of masses available.

Raphael paints here a group, there another, piece by piece, each concerned with something different; the unity is completely lacking. Michaelangelo immediately grasps the *essence* of the matter: he paints the *flood*, the event itself in its most elemental force, and thence gives himself to all else, every repercussion on the people, that precisely here, *must preclude* every individuation.

*

Freedom and Universality — Might and Universality.

Thereby the neurasthenic detests anthropocentricity.

*

The neurasthenic wants limitation and therefore no power.

*

The highest moment is God.

Oneness and Totality are thus problematic. The neurasthenic renounces Totality, the criminal

Oeness. The neurasthenic is too weak for Totality, the criminal for Oeness.

*

Lack of *Oeness* in the sea! Totality is here; but Oeness is missing.

That is why the criminal splinters himself and renounces Oeness of consciousness.

*

Recovery means: to bind oneself again with the All. Illness means aloneness.

*

The river has no Totality.

*

The swamp is the *false* Totality of the river and the sham-victory over itself.

*

The north German is constituted too much by the idiosyncratic *north German* plain. The Islander, the Norwegian, the Scot, and to a degree the English also, are more similar to the south German than to the north German.

*

Sharp contrast also in Nature: the most fruitful European regions and the *nearby* volcanoes, the frightful lava — the excrement of the earth.

*

The *older* a man is, the *more* he look into the future, not only into the past. The child has no relationship at all to its future.

*

Is the sea because of the rivers or the rivers because of the sea? Who would want to decide that?

So is the relationship between God and mankind. The sea wills the rivers, the river wills the sea.

*

With regard to landscapes I have the greatest appreciation for vistas and for the All, to which the Earth expands, for the opening, behind which one sees into the vastness, for music that trumpets (Trovatore and Lohengrin, Jubilarian): *Entry*.

*

Solar system and fixed-star sky have a different relationship to space. The stars twinkle from the edge of space. It is well sure that the stars are more moral than the sun; here is still more flung to nothing (e.g., glow, polychromy), the position become still more exclusive, still more confined; and exactly for that reason, at the same time broader, greater, more comprehensive.

*

The stars laugh no more, they no longer desire relationship, only happiness and joy. They lack *physicality*.

*

Vomiting is to diarrhoea as disgust to fear.

*

Among the remarkable things about fire is also that it needs oxygen to burn, exactly like its enemy, life. That's why life and flame are so often compared.

*

The *purifying* effect of fire suggests that even this element is in service of the good.

*

Snake and dog are akin.

*

Rabies is the *charge* levied by the dog against the master.

*

The sin of the bird is lightness, overcoming gravity without settling.

*

The dog is that criminal which continually seeks *to refute the other* to justify himself (barking!).
He can only do that by being slave to a master.

*

Illness is subordination of the body — crime subordination of the soul.

*

Even short-sightedness must let itself be healed, if one would understand its causes.

*

The greatest criminal always dies from heart-attack (terror).

*

The problem of the sick man is the problem of opportunity* .

The problem of the criminal is the problem of time.

* *Raum*: room or space. [Trans]

*

The problem of animal psychology is the problem of chance, the problem of externalisation;
because in the moment that the fly-like in me becomes unconscious - which means that I become
unfree towards it - the fly appears, over against feeling that I am *unfree*; yet in the same moment
*opportunity** is there.

* *Raum*: room or space. [Trans]

*

The body is not immoral, but the skin is. It is the danger to the body, the place where it knows space, is vulnerable, where it can be dirtied, and infected.

Space arises through making a real into not-reality, just as with illness (through giving up a part of the I to the outside, incapacity for Totality).

Time (crime) is the *setting-as-real* of the not-real: separating a past that has been given power, and a future over which no power is wanted, from the present, which is no longer eternity . . . Just as with crime: setting as real, *materializing* something *unconscious* (of an animal).

*

All animals are criminal, *even* the horse, *even* the swan (aimless beauty, never flies anywhere): *there is a fear of the swan*.

*

The *sea*: (attempt of the rivers to attain Totality? The Caspian Sea speaks for that.) In any case there are *stations* of the river and *resting points*.

*

The sea under clouds: That is the ocean, the Black Sea, the North Sea. — Nietzsche's face: Here are the heaviest, blackest, downright darkest portentous clouds: *incapacity* for cheerfulness.

*

The neurasthenic seeks artificial Totality, in that he goes to the sea; the criminal seeks artificial Oneness. (Totality from *outside*, Oneness from *outside*).

*

The neurasthenic has too a present (*temporal*; the criminal has no present).

*

Nothing *can* be so beautiful as man; nothing so ugly!

*

The *danger* to a river is becoming a swamp. The danger to a sea?
Whirlpools.

*

A possibility in the sea corresponds with *insanity*.
Swamp and ignis fatuus* .

* Night fire. See earlier footnote. [Trans]

*

The clouds obscure the light. The Eternal embraces it.

*

Violet: *undecided between good and evil, between pleasure and pain.*

*

The snake is actually not in the stricter sense ugly. It is smooth; and yet seizes us with a disgust for it: *lie!*

*

Every animal has a countenance in which one discovers some kind of human emotion, a drive, a passion, a human weakness or a baseness.

*

The tortoise always gives a *tired* impression. It is askew and stretched-out on the ground, doomed to crawling; and thereby *ungainly*.

*

*Eudypetes chrysocoma** is for me a problem. (An animal that is not vain and yet knows pain.)

* A species of penguin in the Tierra del Fuego Islands and in Patagonia. [Artur Gerber]

*

The bird is the apollonian animal?

*

Just as one finds all possible combinations in the human realm, so also in the animal realm: fish that fly; birds that swim; mammals that fly; mammals that can swim.

Why can man not fly? Why does he fly in dreams?

*

Further transitions between animals and plants: sponge, coral.

*

The snake suffers severely in the cold. Death from outside. Realisation of chance. Absolute night, without hope.

*

Fish are characterised by the complete *lack* of all *expressive* capacity.

"Idiocy" and fish.

*

Deer: weakness and cowardice. It is not beautiful in and of itself.

*

Snake and absolute *certainty* of striking. It hits sure and straight, *kills* when it bites. The problem of justice is here the problem of chance! — The snake is the *aggressive* lie, it lies in wait, slithers through between people. It lies outwardly. — Cowardly lie? Lie inwardly.

*

The plant is illness. Here is *Oneness* (no cell walls), but no *Totality* due to lack of sense organs and motility (intellect, will); the plant is entirely spatially dependent, which means: confined to a spot,

spatially *unfree*.

*

The animals and plants are not dead in man, but have become unconscious in him, and which he now encounters as unfreedom in perceptions.

*

The ape is the man who makes a fool of himself: one sees in him the sadness over it.

*

It is neurasthenic to feel oneself guilty before Nature.

*

When medication works, it is merely the will, the belief, the hope, that works.

*

Constipation is indicative of being charged with mental and bodily *impurity*, without being directly expressed in a lasting pain. Diarrhoea is the releasing of all the waste; it relates to constipation like *mishap* to *discomfort*; it is symbolic for de-routing, chaotization of the whole person. — It is why an artificial induced diarrhoea (especially through the most purgative agent, calomel) can, as known, protect from epilepsy: Diarrhoea conducts by other means what would otherwise remain stuck and bring the individual to fall.

*

Fever and *fear*: struggle against evil; here it is overcome.

*

Man is animal and not plant, because the moral (good and evil, creation and murder) is the final thing; that is why *blood* (red) and *sky* (blue) are contrasted in animals; not green — brown (Earth?), not health — illness.

*

Astrology has a future that rests upon incarnation; character can be constructed out of the constellation of stars.

*

Narrowness of consciousness = Time = Unconsciousness: because the strength for Oneness is missing.

*

1 : 2 : 3 = Form (idea, man): Matter (woman): Thing (child, empiricism).

*

Matter is divisible: it lies in the number 2. All results, all syntheses are trinities: they lie in the number 3.

*

Space is related to chaos; its nature persists in the *setting of distance* (illness and aloneness are related), the three dimensions *fly apart from one another*, space has no Oneness, it is the entirety of all externalisation of perception, the *whole I* as unconsciousness.

*

Nostalgia is wishing to be a *child* (i.e., seeing one's own fault as a misfortune inflicted by others, which the criminal never does, who always feels himself guilty).

*

Where the Oneness of consciousness is absent, as in the criminal, solitude is absent ("The I senses itself", Rappaport), the *sense* of time is absent (because the different fragments of the I, unreality, nothingness, are set as real, become realized).

*

The holy man (i.e., the opposite of the criminal, *Christ, Augustine, Kant*) suffers most deeply from the problem of time. The Greeks know no holy men, so they know no problem of time.

*

Nature is immoral when a man dissolves himself in Nature, becomes animal, plant, matter, and nothingness, and so becomes unconscious; Nature becomes moral, ethical, aesthetic as soon as he is *conscious* of it, i.e., it becomes held together. Then is a sense for Nature possible.

*

The criminal dies *from the inside* (time), the sick from *outside* (space).

*

Epilepsy must likewise be connected with time.

*

Whoever lies, is not.

*

The snake and wisdom (veneration).

*

When the one is in a fog, which another knows very well as such, and beholds a fearful form (King of the elves), so is the other person mentally aware. And it is beautiful. He is free! To the other — unconscious — it is hideous, a threat to freedom, fearful.

*

The creaking of a room is unconsciously become inner fragmentation.

*

The old maid is the *nothing* that arises from the woman, whom the man, who created her, no longer meets with, for ethical reasons. So no child ensues. She goes completely to ruin.

*

Theft is the making real of the not-real or the incorporation of things into the I that do not belong to the I.

The lie says by its very definition, next to best, what is immoral: the making real of the *unreal*, or equally: incorporation into the I, where it must not take place.

*

The moon (Luna) *is the externalised dream*. The sleep-walker is the platonic idea of the dreamer.

*

Fear of mosquitos is the other side of the love for birds.

*

It is noteworthy: to the criminal, nothing happens.

*

The criminal overcomes fear through hate, not through love. Since hate also overcomes fear.

*

Whoever loves dogs, not cats, has nothing dog-like, i.e.: he is aware of the dog-like in himself, he embraces it like other things, loves it, creates it anew, lives in it, attends to it.

*

The criminal liar dies from the inner, the occasional liar from the outer (spatial) snake-bite. But the criminal has the hallucination of the snake-bite and dies from mistaken fright.

*

The moral is always above the intellectual; for the sorcerer can know everything, but not the *good* (God, the *idea*).

*

The psycho-physical parallelism becomes gradually more complete:

My lack of *strength*.

The weak, and weaklings in regard to morality, embody feeble strength and courage: Jew and strength, woman and strength.

*

Does it depend on the strength of a man, whether he gets sons or daughters?

*

I consider now, which light falls on hopes of finding a simple rule of Nature by which sex is regulated. Surely this also stands under an ethical principle. But there cannot be a biological rule of Nature for a process, that deals with either the incarnation of a soul or the development of an evasive, delusion- and lie-painting act, as woman is. And it can at the very least be influenced experimentally by other factors. This applies again for *men*. Intervention is quite impossible here. Just as unthinkable is a mechanical principle for the prevalence of the manly birth.

*

Sex: moreover, is often only dependent on the man.

*

Man and woman — Something and Nothing.

Here is the key for the problem of sex-determining cause.

*

The inner equivocality of the Jew is not to be confused with the chaos of the criminal.

*

And whoever, still even now, doesn't know what is unjewish and what is jewish, of the immersing oneself in the just-to-life awakening Adam of Michelangelo (in from the alter wall, about the fourth painting in the middle row, in the Sistine chapel), in whom everything is still as a possibility, but also all possibilities effectively exist — with the exception of one: Judaism!

*

The Jew is from on the beginning; and yet can he also signify no end. He is *between* beginning and end. But beginning and end mean "action". The Jew knows about business, not action.

*

The Jew is *too urgently* against *Christ*. Christ is not bestride a donkey for no reason. Donkey cult with Jews. The Jew is the punishment of the donkey: he is not at all stupid. That the Jews alike incarnate in Germany is connected with the "Michel" *. The Jew has all evil traits yet in a conscientious form: He smiles like the stupidity, of which he is an ethical correlate. Stupidity smiles over wisdom; the Jew smiles over the good. In so doing he places himself next to the good. He shows how even smiling can be immoral.

* "The German Michel" from a German play called "Das Kalte Herz". "The deutsche Michel" is the plain, honest, much-enduring, but slow German. [Trans]

*

It is immoral *to ask, to plead*.

*

Howling storm in Macbeth: fate *triumphs* and *devours* man.

*

The man who fails in his suicide? He is the complete criminal, because he wants life so as to rage against it. *All evil is rage!*

*

Vanity means: to want to count in the worth of the I what does not belong in the worth of the I. So too the individuality. These take as their credit what is God's credit.

*

The greater the work of art, the less chance can be there.

*

The criminal has no need of witnesses. Since he hopes to win through criminal means, and is disadvantaged. That's why he must *kill all witnesses*. They are all his *Doppelgänger*.

*

Joy of the criminal over *every* crime.

*

The holy man smiles, without knowing why. He *smiles unfree*. The holy man is the unhappiest, even though he only seeks happiness.

*

The corpse belongs to God and not to the devil.

*

The devil is the man, *who has all but the Good*, who *knows* the whole of heaven without Truth, while *all is only through the Good*.

*

Every man creates his woman, perhaps two women for himself: one prostitute, one mother. Whether he makes her into a mother or not? It depends only on his relationship to the ethical.

*

Could woman be the sphinx?

No more pitiful nonsense and *impression*:

One is driven to find something behind the woman, because one would rather wait for all else, than that *there's simply nothing there*. And so one comes upon the idea of identifying her with the sphinx, with which she actually has no similarity whatsoever.

*

Christ redeemed Magdalene — she *was* a prostitute, so long as *he . . . was in the wilderness*.

*

How can I accuse woman after all, for serving man? Man wants nothing other than her. There is no man who would not be happy when he exercises sexual effect upon a woman.

Hatred against woman is always only the not yet overcome hatred of one's own sexuality.

*

Innocence is ignorance. Knowing without guilt would be the highest.

*

From things does man understand his own nature. Every *realization* is *redemption*, method and substantiation is *atonement*.

Every *realization* is *rebirth*.

*
