

CULTURE AND VALUE

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Titlepage

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LUDWIG WITTGENSTEIN
Culture and Value

A Selection from the Posthumous Remains

Edited by
Georg Henrik von Wright
in Collaboration with Heikki Nyman

Revised Edition of the Text by
Alois Pichler

Translated by
Peter Winch



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Foreword to the Edition of 1977

In the manuscript material left by Wittgenstein there are numerous notes which do not belong directly with his philosophical works although they are scattered among the philosophical texts. Some of these notes are autobiographical, some are about the nature of philosophical activity, and some concern subjects of a general sort, such as questions about art or about religion. It is not always possible to separate them sharply from the philosophical text; in many cases, however, Wittgenstein himself hinted at such a separation--by the use of brackets or in other ways.

Some of these notes are ephemeral; others on the other hand--the majority--are of great interest. Sometimes they are strikingly beautiful or profound. It was evident to the literary executors that a number of these notes would have to be published. G.H. von Wright was commissioned to make a selection and arrange it.

It was a decidedly difficult task; at various times I had different ideas about how best to accomplish it. To begin with, for example, I imagined that the remarks could be arranged according to the topics of which they treated--such as "music", "architecture", "Shakespeare", "aphorisms of practical wisdom", "philosophy", and the like. Sometimes the remarks can be arranged into such groupings without strain, but by and large, splitting up the material in this way would probably give an impression of artificiality. At one time moreover I had thought of including already published material. For many of Wittgenstein's most impressive "aphorisms" are to be found in his philosophical works--in the *Notebooks* from the First World War, in the *Tractatus*, and in the *Investigations* too. I should like to say that it is when they are embedded in such contexts that Wittgenstein's remarks really have their most powerful effect. But for that very reason it did not seem to me right to tear them from their surroundings.

At one time too I played with the idea of not making a very extensive selection, but including only the "best" remarks. The impression made by the good remarks would, I thought, only be weakened by a great mass of material. *That*, presumably, is true--but it was not my job to be an arbiter of taste. Furthermore, I did not trust

myself to choose between repeated formulations of the same, or nearly the same, thought. Often the repetitions themselves seemed to me to have a substantial point.

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In the end I decided on the only principle of selection that seemed to me unconditionally right. I excluded from the collection notes of a purely "personal" sort--i.e. notes in which Wittgenstein is commenting on the external circumstances of his life, his state of mind and relations with other people--some of whom are still living. Generally speaking these notes were *easy* to separate from the rest and they are on a *different* level of interest from those which are printed here. Only in a few cases where these two conditions seemed not to be met did I include notes of an autobiographical nature as well.

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The remarks are published here in chronological order with an indication of their year of origin. It is conspicuous that nearly half the remarks stem from the period after the completion (in 1945) of Part One of *Philosophical Investigations*.

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In the absence of further explanation some of the remarks will be obscure or enigmatic to a reader who is not familiar with the circumstances of Wittgenstein's life or with what he was reading. In many cases it would have been possible to provide explanatory comments in footnotes. I have nevertheless, with very few exceptions, refrained from adding comments. I ought to add that all the footnotes are the editor's.†1

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It is unavoidable that a book of this sort will reach the hands of readers to whom otherwise Wittgenstein's philosophical work is, and will remain, unknown. This need not necessarily be harmful or useless. I am all the same convinced that these notes can be properly understood and appreciated only against the background of Wittgenstein's philosophy and, furthermore, that they make a contribution to our understanding of that philosophy.

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I began making my selection from the manuscripts in the years 1965-6. I then laid the work aside until 1974. Mr Heikki Nyman helped me with the final selection and arrangement of the collection. He also checked that the next agreed exactly with the manuscripts and removed many errors and

gaps from my typescript. I am very grateful to him for his work, which he carried out with great care and good taste. Without his help I should probably not have been able to bring myself to complete the collection for the press. I am also deeply indebted to Mr Rush Rhees for making corrections in the text which I produced and for giving me valuable advice on matters of selection.

Helsinki, January 1977 Georg Henrik von Wright

Foreword to New Edition 1994

The present new version of the text of *Vermischte Bemerkungen* is the work of Alois Pichler. Mr Pichler, who works at the *Wittgenstein Archive of the University of Bergen*^{†*}, has newly transcribed from the manuscripts all the remarks. In the process a few mistakes in the earlier editions were corrected, mainly places which had been difficult to read correctly. Some of these corrections had already been noticed by the original editor in the course of the years.

The new edition contains all the remarks of the earlier editions and only those. However they appear here edited more completely and more faithfully to the original. Wittgenstein usually wrote his remarks in short sections, separated from each other by one or more blank lines. Some of the remarks printed in the earlier editions consisted simply of "extracts" from these sections, i.e. often parts were left out which did not seem relevant to the editor. This is a judgement that might appear controversial to some; for this reason in the present edition all such passages have been completed so as to comprise the totality of the section. Another new feature is that variants are retained in footnotes--formerly the editor had made a choice. The musical notation and the drawings are this time reproduced in facsimile; thanks are due to Michael Biggs of the University of Hertfordshire for his advice and help. Many will be pleased that the sources of the remarks are cited.^{†**} (See Alois Pichler's Editorial Note for more details about editing.)

At the end of the remarks there is a poem which was in the possession of Hofrat

Ludwig Hänsel, to whom Wittgenstein had given it. We assume that it was written by Wittgenstein. Here the poem is reproduced as a facsimile of the surviving typescript. There is supposed to have been a handwritten version too, which has probably been lost. It is not known when the poem was composed. The Wittgenstein Trustees thank Prof. Dr Hermann Hänsel, Vienna, for making this unique document available.

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Alois Pichler and I thank the *Wittgenstein Archive of the University of Bergen* for professional and technical support.

Helsinki, November 1993 Georg Henrik von Wright

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Editorial Note

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History of the Edition: The *Vermischte Bemerkungen* were first published in 1977. In 1978 a new edition appeared with supplementary remarks. The edition of 1978 was corrected and expanded in Volume 8 in the complete works, 1984; between "Es ist als hätte ich mich verirrt (...)" and "Sind *alle* Leute große Menschen? (...)" (1978: p. 93) was inserted the remark "Je weniger sich Einer selbst kennt (...)" (1984: p. 516). For this reason the latter remark is not included in the English edition of 1980. The present new edition contains all the remarks of the edition of 1984 and--apart from the completion of the context to include the full section and the noting of the variants--only those remarks.

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Sources: The manuscript source is given after each remark: "MS #" refers to the manuscript number in Georg Henrik von Wright's catalogue of the *Nachlaß*†*. Following the manuscript number the page is cited on which the remark begins (Folio pagination is distinguished according to recto and verso by "r" and "v"; identical pagination is distinguished according to left and right by "a" and "b".) The date of writing is also given, where this can be ascertained.

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Arrangement: The remarks are arranged chronologically; this has led to fairly extensive rearrangements in relation to the earlier editions. For remarks which follow immediately one after another in the original, the source has been given after the last of those remarks, so that the original grouping may be clear in this edition.

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Context: All remarks, i.e. all passages separated from each other by blank

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lines and not indented, correspond to whole sections in the original; whereas the former editions sometimes contained only parts of sections, the complete section is reproduced here. Completions of this sort are marked in the citation of sources with an asterisk * (see e.g. the first remark). Further sections were added to the remark "Architecture immortalizes (...)" (1978: p. 133; 1984: p. 548; here p. 74), as they constitute different versions of it and in the manuscript are on the same or the previous side. In the earlier editions this passage was marked with "Several variants in the manuscript". With remarks which belong together and which are here edited under the same indication of source, but which in the original are separated from each other by one or more sections not published here, the omission of the relevant section(s) is indicated with (...) (e.g. as on p. 75).

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Code: Several of the published remarks are written in the original partly or wholly in Wittgenstein's code; this is registered in the indication of source with a "c" for "code", following the page number. The code, roughly, consists in the reversal of the alphabet, in detail in the following correlations (read "a is z", "b is y", etc.):

a z h s n n u f

b y hh ss/ß o m v e

c x i r p l w d

d w k q q k x d

e v l p r i/j y b

f u m o s h z a

&funk; ü &munk; ö t g &zunk; ä

g t

"Rsx", e.g., is when decoded "Ich".

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Completeness: In the originals many of the remarks are marked with working signs

and lines in the margin: these marks were not included, as their significance belongs to the context of a work process that is not present here. The same holds for (curved and pointed) brackets, bracketing a section as a whole: where the bracketed sections are edited here without preceding or following section(s) that are not bracketed, the brackets have been omitted. This is because such brackets have the function of delimiting the context and so are meaningful only where the context is also included. Also omitted are text deleted by Wittgenstein words and punctuation marks, which do not fit syntactically into the remark (this applies to crossings-out

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in cases where Wittgenstein has neglected to cross out the whole text which belongs syntactically together with the deleted material, and to duplications of words and punctuation marks). Insertions and rearrangements were arranged or followed without this being indicated. When there was a date by a section this was included in the indication of source in standardized form. Text underlined once in the original is printed in *italics*; text underlined twice in the original is in SMALL CAPITALS. Passages underlined in the original with a wavy line (expressing doubts about the expression, cf. collected works, Vol. 3, p. 166) are here **underlined**; e.g. p. 5 "Das", p. 35 "¡".

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Indentation: Wittgenstein has used indentations of various lengths for the separate paragraphs of his sections. The extent of the indentation is not rendered here; it would have been meaningful to do this in a context reaching beyond section and page. The first line of a section is printed here without indentation; all following paragraphs of a section are indented.

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Orthography, Grammar and Punctuation: Wittgenstein's orthographic habits especially in the use of upper and lower case (e.g. "pointen"†i), in separations and runnings-together of words (e.g. "jeder so & sovielte"†ii) and historically or regionally restricted orthographies (like "c" for "z" and "k" in words of Latin origin, "stätig" for "stetig" and "alchemistisch" for "alchimistisch") have been respected. The ampersand "&" for "und" or "and" is retained. The use of "ss"/"ß" and of the apostrophe in genitives ("Goethe's") has been consistently corrected in accordance with modern usage. Extra punctuation marks have been supplied only where their absence would make reading difficult; and brackets were completed where in the original brackets are opened, but not closed. Quotation marks are printed in standardized form, ",", ','. Otherwise the punctuation has been left *as in the original*. All expansions at the level of *words* (i.e. expansions which constitute a new word) and at the level of *punctuation* are shown with pointed brackets, e.g. p. 7 "<>"; (orthographic) expansions and omissions below the level of words are not indicated. Indication is also made where an abbreviation has been expanded

into the full word, as in the case of "B" into "B<unyan>".

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Variants: The remarks are printed inclusive of (undeleted) variants. Except

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in cases like "(...) während die eigentlich(e) philosophische Überlegung (...)" (alternatives of "eigentliche" and "eigentlich": both versions in the main text, p. 53), the version written first is given in the main text, the other(s) however in footnotes. The various ways of marking variants ("[(...)]", "//(...)//" etc.) are not printed. Variants within variants are separated by "|". When variants required repetition of what was written only once in the original, this is indicated by "<(...)>". Alternative punctuation is also counted as a variant.

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Graphics: The musical notation on p. 19 and the figures on pages 44 and 60 are facsimiles (reduced). In the original they are on lined paper; here the lines are suppressed for the sake of greater clarity. The facsimiles were produced by Michael Biggs.

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Notes: Comments, explanations and textual notes are in end notes. "Unklar" means that the passage's content is unclear; "Nicht klar leserlich" means that the passage is not clearly legible.†i

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Appendix: The Appendix contains three lists: the first lists the sources of the remarks in the order in which they are published here; the second lists the sources alphanumerically; the third lists the beginnings of the remarks (with page references). The remarks which, in contrast to earlier editions, have been edited as whole sections are marked in the lists with an asterisk *.

Alois Pichler

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Note by Translator

The present translation is a quite extensive revision of my original translation published in 1980. This is of course partly to take account of the new material included in Alois Pichler's revised edition, but there are other changes too. Some of these changes relate to my dissatisfaction with my earlier renderings; but there are others which are consequent on the somewhat different character of Mr Pichler's edition as compared with earlier editions.

Professor von Wright's earlier editions were intended for a readership broader than that to be expected for Wittgenstein's more technically philosophical works. They did not, partly for that reason, attempt to include the kind of textual detail that Mr Pichler has aimed at. *One* important feature of the newly included material is the detailed noting of the many variant readings that Wittgenstein included in his manuscripts and typescripts. In order even to begin any attempt to translate these variants, it was necessary to stick much more closely to the original grammatical structure of Wittgenstein's texts than I had thought appropriate in my earlier version. I have done this while still trying as far as possible to produce a text that reads like English and not a word for word representation into a weird "translatese".

Sometimes Wittgenstein's variant readings can be captured more or less satisfactorily; but by no means always. This is because the relative values of words which are roughly synonymous in German are not mirrored in the English counterparts of these words. In these cases there is no reason to suppose that Wittgenstein would have wished to present anything like the same variant readings had he been writing in English. It is important for the reader to bear this in mind.

I have added some footnotes of my own. These are numbered in small Roman numerals thus: ⁱ, ⁱⁱ, etc.

I wish to reiterate my gratitude to the people who gave me generous help with the earlier translation: Marina Barabas, Steven Burns, S. Ellis, Stephan Körner, Norman Malcolm, Heiki Nyman, Rush Rhees, Helen Widdess, Erika Winch and G. H. von Wright. I now wish to add my thanks to two people who have helped me with my revised version: Helen Geyer and Lars Hertzberg. Lars Hertzberg in particular took enormous pains to go through the first draft of my revision. He

made valuable suggestions, some of which I followed; though in other cases I obstinately stuck to my original versions.

University of Illinois at Urbana/Champaign Peter Winch

November 1995

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The Lieutenant†1 & I have already talked about all kinds of thing; a very nice man. He is able to get along with the greatest scoundrels & be friendly without compromising himself. If we hear a Chinese we tend to take his speech for inarticulate gurgling. Someone who understands Chinese will recognize *language* in what he hears. Similarly I often cannot recognize the *human being* in someone etc. Worked a bit, but without success. MS 101 7 c: 21.8.1914*

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There is no religious denomination in which so much sin has been committed through the misuse of metaphorical expressions as in mathematics. MS 106 58: 1929

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The human gaze has the power of making things precious; though it's true that they become more costly too. MS 106 247: 1929

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I myself still find my way of philosophizing new, & it keeps striking me so afresh, & that is why I have to repeat myself so often. It will have become part of the flesh & blood of a new generation & it will find the repetitions boring. For me they are necessary.--This method consists essentially in leaving the question of *truth* and asking about *sense* instead. MS 105 46 c: 1929*

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It's a good thing I don't let myself be influenced! MS 105 67 c: 1929

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A good simile refreshes the intellect. MS 105 73 c: 129

Page 3

It is hard to tell someone who is shortsighted how to get to a place. Because you can't say "Look at that church tower ten miles away over there and go in that direction.<"> MS 105 85 c: 1929

Page 3

Just let nature speak & acknowledge only *one* thing higher than nature, but not what others might think. MS 107 70 c: 1929

Page 3

You get tragedy where the tree, instead of bending, breaks. Tragedy is something unjewish. Mendelssohn is perhaps the most untragic of composers. Tragically holding on, defiantly holding on to a tragic situation in love always seems to me quite alien to my ideal. Does that mean my ideal

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is feeble? I cannot & *should not judge*. If it is feeble then it is bad. I believe that fundamentally I have a gentle & calm ideal. But may God protect my ideal from feebleness & mawkishness! MS 107 72 c: 1929*

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A new word is like a fresh seed thrown on the ground of the discussion. MS 107 82 [[sic, c?]]: 1929

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Each morning you have to break through the dead rubble afresh so as to reach the living, warm seed. MS 107 82 c: 1929

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With my full philosophical rucksack I can climb only slowly up the mountain of mathematics. MS 107 97 c: 1929

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Mendelssohn is not a peak, but a plateau. His Englishness. MS 107 98 c: 1929

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No one can think a thought for me in the way no one can don my hat for me. MS 107 100 c: 1929

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Anyone who listens to a child's crying with understanding will know that psychic forces, terrible forces, sleep within it, different from anything commonly assumed. Profound rage & pain & lust for destruction. MS 107 116 c: 1929

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Mendelssohn is like a man who is cheerful only when everything is cheerful anyway, or good only when everyone around him is good, & not self-sufficient like a tree that stands firmly in its place, whatever may be going on around it. I too am like that & tend to be so. MS 107 120 c: 1929

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My ideal is a certain coolness. A temple providing a setting for the passions without meddling with them. MS 107 130 c: 1929

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I often wonder whether my cultural ideal is a new one, i.e. contemporary, or whether it comes from the time of Schumann. At least it strikes me as a continuation of that ideal, though not the continuation that actually followed it then. That is to say, the second half of the 19th Century has been left out. This, I ought to say, has happened quite instinctively & and was not the result of reflection. MS 107 156 c: 10.10.1929

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If we think of the world's future, we always mean the place it will get to if it keeps going as we see it going now and it doesn't occur to us that it is not going in a straight line but in a curve & that its direction is constantly changing. MS 107 176 c: 24.10.1929

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I think good Austrian work (Grillparzer, Lenau, Bruckner, Labor) is particularly hard to understand. There is a sense in which it is *subtler* than anything else and its truth never leans towards plausibility. MS 107 184 c: 7.11.1929

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What is Good is Divine too. That, strangely enough, sums up my ethics.

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Only something supernatural can express the Supernatural. MS 107 192 c:
10.11.1929

Page 5

You cannot lead people to the good; you can only lead them to some place or other; the good lies outside the space of facts. MS 107 196: 15.11.1929

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I recently said to Arvid, †2 after I had been watching a very old film with him in the cinema: A modern film is to an old one as a present-day motor car is to one built 25 years ago. The impression it makes is just as ridiculous and clumsy & the way film-making has improved is comparable to the sort of technical improvement we see in cars. It is not to be compared with the improvement--if it's right to call it that--of an artistic style. It must be much the same with modern dance music too. A jazz dance, like a film, must be something that can be improved. What distinguishes all these developments from the formation of a *style* is that spirit plays no part in them.

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Today the difference between a good & a poor architect consists in the fact that the poor architect succumbs to every temptation while the good one resists it.

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I once said, & perhaps rightly: The earlier culture will become a heap of rubble & finally a heap of ashes; but spirits will hover over the ashes. MS 107 229:
10.-11.1.1930

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One uses straw to try to stuff the cracks which show in the work of art's

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organic unity, but to quiet one's conscience one uses the *best* straw. MS 107 242:
16.1.1930

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If anyone should think he has solved the problem of life & feels like telling himself everything is quite easy now, he need only tell himself, in order to see that he is wrong, that there was a time when this "solution" had not been discovered; but it must have been possible to live *then* too & the solution which has now been

discovered appears in relation to how things were then like†a an accident. And it is the same for us in logic too. If there were a "solution to the problems of logic (philosophy)" we should only have to caution ourselves that there was a time when they had not been solved (and then too it must have been possible to live and think)-- MS 108 207: 29.6.1930

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Engelmann told me that when he rummages round at home in a drawer full of his own manuscripts, they strike him as so glorious that he thinks they would be worth presenting to other people. (He said it's the same when he is reading through letters from his dead relations.) But when he imagines a selection of them published he said the whole business loses its charm & value & becomes impossible I said this case was like the following one: Nothing could be more remarkable than seeing someone who thinks himself unobserved engaged in some quite simple everyday activity. Let's imagine a theatre, the curtain goes up & and we see someone alone in his room walking up and down, lighting a cigarette, seating himself etc. so that suddenly we are observing a human being from outside in a way that ordinarily we can never observe ourselves; as if we were watching a chapter from a biography with our own eyes,--surely this would be at once uncanny and wonderful. More wonderful than anything that a playwright could cause to be acted or spoken on the stage. We should be seeing life itself.--But then we do see this every day & it makes not the slightest impression on us! True enough, but we do not see it from *that* point of view.--Similarly when E. looks at his writings and finds them splendid†b (even though he would not care to publish any of the pieces individually) he is seeing his life as God's work of art, & and as such it is certainly worth contemplating, as is every life & everything whatever. But only the artist can represent the individual thing so that it appears to us as a work of art; those manuscripts *rightly* lose their value if we contemplate them singly & in any case without *prejudice*, i.e. without being enthusiastic about them in

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advance. The work of art compels us--as one might say--to see it in the right perspective, but without art the object is a piece of nature like any other & the fact that *we* may exalt it through our enthusiasm does not give anyone the right to display it to us. (I am always reminded of one of those insipid photographs of a piece of scenery which is interesting to the person who took it because he was there himself, experienced something, but which a third party looks at with justifiable coldness; insofar as it is ever justifiable to look at something with coldness.<)>

But now it seems to me too that besides the work†a†b of the artist there is another through which the world may be captured sub specie æterni. It is--as I believe--the way of thought which as it were flies above the world and leaves it the way it is,

contemplating it from above in its†c flight.†d†e

MS 109 28: 22.8.1930

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In Renan's *Peuple d'Israël* I read: "Birth, sickness, death, madness, catalepsy, sleep, dreams, all made an infinite impression and, even nowadays, it is given to only a small number to see clearly that these phenomena have causes within our constitution<.>†3 On the contrary there is absolutely no reason to marvel at such things; because they are such everyday occurrences. If primitive human beings *must* marvel at them, how much more so dogs & monkeys. Or is it being assumed that human beings suddenly awoke as it were & noticed these things which had always been there & were understandably amazed? Well, one might even assume something like this; not however that they became aware of these things for the first time, but rather that they suddenly began to marvel at them. But that too has nothing to do with their being primitive. Unless we call it primitive not to marvel at things, in which case it is precisely the people of today & Renan himself who are primitive, if he believes that scientific explanation could enhance wonderment.

As though today lightning were more commonplace or less astounding than 2000 years ago.

In order to marvel human beings--and perhaps peoples--have to wake up. Science is a way of sending them off to sleep again.

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I.e. it is simply false to say: of course, these primitive peoples *had* to marvel

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at everything. But perhaps right that these people *did* marvel at everything around them.--To think they had to marvel at them is a primitive superstition. (Like that of thinking that they *had* to fear all the forces of nature & that we of course do not have†a to fear. On the other hand experience may show that certain primitive tribes are very strongly inclined to fear natural phenomena.--But we cannot exclude the possibility that highly civilized peoples will become liable to this very same fear again & their civilization and the knowledge of science will†b not protect them from this. All the same it is true that the *spirit* in which science is carried on nowadays is not compatible with fear of this kind)

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What Renan calls the *bon sens précoce* of the semitic races (an idea that I †c already entertained a long time ago) is their *unpoetic* mentality, which heads

straight for what is concrete. Which is characteristic of my philosophy.

Things are right before our eyes†d, not covered by any veil.--This is where religion & art part company.

MS 109 200: 5.11.1930

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Sketch for a Foreword†4

This book is written for those†e who are in sympathy with the spirit in which it is written.†f This spirit is, I believe, different from that of the†g prevailing European and American civilization. The spirit of this civilization the expression of which is the industry, architecture, music, of present day†h fascism & socialism, is a spirit that is alien & uncongenial†i to the author. This is not a value judgement. It is not as though I did not know that†j what today represents itself as architecture is not architecture & not†k as though he did not approach what is called modern music with the greatest mistrust (without understanding its language), but the disappearance of the arts does not justify a disparaging judgement on a whole segment of humanity. For in these times genuine & strong characters simply turn away from the field of the arts & towards other things & somehow the value of the individual finds expression. Not, to be sure, in the way it would at a time of Great Culture. Culture is like a great organization which assigns to each of its members his place, at which he

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can work in the spirit of the whole, and his strength can with a certain justice be measured by his success as understood within that whole. In a time without culture, however, forces are fragmented and the strength of the individual is wasted through the overcoming of opposing forces & frictional resistances; it is not manifest in the distance travelled but rather perhaps in the heat generated through the overcoming of frictional resistances. But energy is still energy & even if the spectacle afforded by this age is not the coming into being of a great work of culture in which the best contribute to the same great end, so much as the unimposing spectacle of a crowd whose best members pursue purely private ends, still we must not forget that the spectacle is not what matters.

Even if it is clear to me then that the disappearance of a culture does not signify the disappearance of human value but simply of certain means of expressing this value, still the fact remains that I contemplate the current of European civilization without sympathy, without understanding its aims if any. So I am really writing for friends who are scattered throughout the corners of the globe.

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It is all one to me whether the typical western scientist understands or appreciates my work since in any case he does not understand the spirit in which I write.

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Our civilization is characterized by the word progress. Progress is its form, it is not one of its properties that it makes progress. Typically it constructs. Its activity is to construct a more and more complicated structure. And even clarity is only a means to this end & not an end in itself.

For me on the contrary clarity, transparency, is an end in itself

I am not interested in erecting a building but in having the foundations of possible buildings transparently before me.

So I am aiming at something different than are the scientists & my thoughts move differently than do theirs.

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Each sentence that I write is trying to say the whole thing, that is, the same thing over and over again & it is as though they were †a views of one object seen from different angles.

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I might say: if the place I want to reach could only be climbed up to by a ladder, I would give up trying to get there. For the place to which I really have to go is one that I must actually be at already.

Anything that can be reached with a ladder does not interest me.

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One movement orders one thought to the others in a series, the other keeps aiming at the same place.

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One movement constructs & takes (in hand) one stone after another, †a the other keeps reaching for the same one.

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The danger in a long foreword is that the spirit of a book has to be evident in the book itself & cannot be described. For if a book has been written for only a few

readers that will be clear just from the fact that only a few understand it. The book must automatically separate those who understand it & those who do not. The foreword too is written just for such as†b understand the book.

Telling someone something he does not understand is pointless, even if you add that he will not be able to understand it. (That so often happens with someone you love.)

If you do not want certain people to get into a room, put a lock on it for which they do not have the key. But it is senseless to talk with them about it, unless you want them all the same to admire the room from outside!

The decent thing to do is: put a lock on the doors that attracts only those†c who are able to open it & is not noticed by the rest.

But it's alright to say that the book in my opinion has nothing to do with the progressive civilization of Europe & America.

That this civilization is perhaps an environment necessary for its spirit but that they have different aims.

Everything ritualistic (everything that, as it were, smacks of the high priest) is strictly to be avoided because it straightaway turns rotten†d.

Of course a kiss is a ritual too & it isn't rotten; but no more ritual is permissible than is as genuine as a kiss.

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It is a great temptation to want to make the spirit explicit.
MS 109 204: 6-7.11.1930

Page 11

When you bump against the limits of your own decency it is as though a whirlpool of thoughts is generated, (&) an endless regress: you may *say* what you like, it gets you no further. MS 109 212: 8.11.1930

Page 11

I am reading Lessing (on the Bible): "Add to this the verbal clothing and the style.... absolutely full of tautologies, but of a kind to exercise one's wits by seeming sometimes to say something different while really saying the same thing, and at other times seeming to say the same thing while at bottom meaning, or

being capable of meaning, something different..."†5 MS 110 5:12.12.1930

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If I do not quite know how to begin a book that is because something is still unclear. For I should like to begin with the original data of philosophy, written & spoken sentences, with books as it were

And here we encounter the difficulty of "Everything is in flux". And perhaps that is the very point at which to begin.

MS 110 10: 13.12.1930

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If someone is merely ahead of his time, it will catch him up one day.
MS 110 11: 25.12.1930

Page 11

Music, with its few notes & rhythms, seems to some people a primitive art. But only its surface†a is simple, while the body which makes possible the interpretation of this manifest content has all the infinite complexity that is suggested in the external forms of other arts & which music conceals. In a certain sense it is the most sophisticated art of all.

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There are problems I never tackle, which do not lie in my path or belong to my world. Problems of the intellectual world of the West which Beethoven (& perhaps Goethe to a certain extent) tackled & wrestled with but which no philosopher has ever confronted (perhaps Nietzsche passed close to them)

And perhaps they are lost to western philosophy, that is there will be no one there who experiences and so can describe the development of this culture as an epic. Or more precisely it just is no longer an epic, or is one

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only for someone who observes it from outside & perhaps Beethoven did this with prevision (as Spengler hints in one place) It might be said that civilization can only have its epic poet in advance. Just as one can only foresee one's own death and describe it as something lying in the future, not report it as it happens. So it might be said: If you want to see the epic of a whole culture written†a you will have to seek it in the works of its greatest figures and hence seek it at a time when the end of this culture can only be *foreseen*, for later there is no one there any more to

describe it. So it is not to be wondered at that it should be written in the dark language of prevision†b & intelligible only to the very few.

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But I do not get to these problems at all. When I "have done with the world" I have created an amorphous (transparent) mass & and the world in all its variety is left on one side like an uninteresting lumber room.

Or perhaps more precisely: the whole outcome of the entire work is for the world to be set on one side. (A throwing-into-the-lumber-room of the whole world)

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In this world (mine) there is no tragedy & with that all the endlessness that gives rise to tragedy (as its result†c) is lacking

It is as though everything were soluble in the ether;†d there are no harnesses.

This means that hardness & conflict do not become something splendid†e but a *defect*.

Page 12

Conflict is dissipated in much the same way as is the tension of a spring in a mechanism that you melt (or dissolve in nitric acid). In this†f solution tensions no longer exist. MS 110 12: 12.-16.1.1931

Page 12

If I say that my book is meant for only a small circle of people (if that can be called a circle) I do not mean to say that this circle is in my view the élite of mankind but it is the circle to which†g I turn (not because they are better or worse than the others but) because they form my cultural circle, as it

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were my fellow countrymen in contrast to the others who are *foreign* to me.
MS 110 18: 18.1.1931

Page 13

The limit of language manifests itself in the impossibility of describing the fact that corresponds to (is the translation of) a sentence without simply repeating the sentence.

Page 13

(We are involved here with the Kantian solution of the problem of philosophy.)
MS 110 61: 10.2.1931

Page 13

Can I say that drama has its own time which is not a segment of historical time. I.e. I can speak of earlier and later within it but there is *no sense* to the question whether the events in it took place, say, before or after Caesar's death. MS 110 67: 12.2.1931

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The charming difference in temperature between the parts of a human body. MS 153a 4v: 10.5.1931

Page 13

It is humiliating having to present oneself as an empty tube only inflated by the mind.
MS 153a 12v: 1931

Page 13

No one likes having offended another person; that is why it does everyone good when the other person doesn't show that he has been offended. Nobody likes being confronted by a wounded spaniel. Remember that. It is much easier patiently--& tolerantly†i--to avoid the person that offended you than to approach him as a friend. You need courage too for that. MS 153a 18v 1931

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To treat well somebody who does not like you requires not just great good nature but great *tact* too.
MS 153a 29v: 1931

Page 13

We are struggling with language.

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We are engaged in a struggle with language. MS 153a 35r: 1931

Page 13

Compare the solution of philosophical problems with the fairy tale gift that seems magical in the enchanted castle and if it is looked at in daylight

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is nothing but an ordinary bit of iron (or something of the sort). MS 153a 35v: 1931

Page 14

A thinker is very similar to a draughtsman. Who wants†a to represent all the interconnections. MS 153a 90v: 1931

Page 14

Pieces of music composed at the keyboard, those by thinking with the pen & those composed just with imagined sounds must be of quite a different kind†b and make quite different kinds of impression.

I am sure that Bruckner composed just in his head, imagining the orchestra playing, Brahms with his pen. Of course this is an oversimplification. But it does highlight *one* feature. MS 153a 127v: 1931

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A tragedy might really always start with the words: "Nothing at all would have happened, had it not been that..."

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(Had he not been caught in the machine by a corner of his clothing?)

Page 14

But isn't it a one-sided view of tragedy to think of it merely as showing, that an encounter can decide one's whole life.

Page 14

I think today there could be a form of theatre played in masks. The characters would be just stylized human beings.†c†6 In Kraus's writings this can be clearly seen. His pieces could be, or should be, performed in masks. Of course this goes with a certain abstractness in these works. And masked theatre, as I believe, is in any case the expression of an intellectual character. Perhaps (too) for this reason only Jews will be attracted to this theatre. MS 153a 128v: 1931

Foggy day. Grey autumn haunts us.

Laughter seems tainted;

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the world is mute today,
as though last night it died.

In the red-gold hedge
are brewing fog dragons;
and sleeping lies the day.

The day will not awaken.

(...)

I took the poem on the previous page from a "Rösselsprung"†i in which of course the punctuation was not shown. So I do not know if the words "Foggy day" form the title, or belong to the first line, as I have written it. And it is remarkable how trivial the poem sounds if it does not begin with "Foggy day" but with "Grey". This changes the rhythm of the *whole* poem.†a MS 153a 136r: 1931

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What you have achieved cannot mean†b more to others than to you.

Page 15

As much (as) it has cost you, that is what they will pay. MS 153a 141r: 1931

Page 15

The Jew is a desert region under whose thin layer of rock lies the molten lava of spirit. MS 153a 160v: 1931

Page 15

Grillparzer: "How easy it is to move about in broad distant regions, how hard to grasp what is individual & near at hand..." MS 153b 3r: 1931

Page 15

How should we feel if we had never heard of Christ?

Should we feel left alone in the dark?

Do we not feel like that only in the way a child doesn't when he knows there is someone in the room with him?

Religious madness is madness springing from irreligiousness. MS 153b 29r: 1931

Page 15

I look at the photographs of Corsican brigands and reflect: these faces are too hard & mine too soft for Christianity to be able to write on them. The

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faces of the brigands are terrible to behold & yet they are certainly no more distant from a good life & are simply situated on a different side of it than am I. MS 153b 39v: 1931

Page 16

A confession has to be part of one's new life. MS 154 1r: 1931

Page 16

I never more than half succeed in expressing what I want to express. Indeed not even so much, †7 but perhaps only one tenth. That must mean something. My writing is often nothing but "stammering". MS 154 1v: 1931

Page 16

The saint is the only Jewish "genius". Even the greatest Jewish thinker is no more than talented. (Myself for instance.)

Page 16

I think there is some truth in my idea that I am really only reproductive in my thinking. I think I have never *invented* a line of thinking but that it was always provided for me by someone else & I have done no more than passionately take it up for my work of clarification. That is how Boltzmann Hertz Schopenhauer Frege, Russell, Kraus, Loos Weininger Spengler, Sraffa †8 have influenced me. Can one take Breuer & Freud as an example of Jewish reproductive

thinking?--What I invent are new *comparisons*.

Page 16

At the time I modelled the head for Drobil too the stimulus was essentially a work of Drobil's & my work was again really one of clarification. I believe that what is essential is for the activity of clarification to be carried out with COURAGE; without this it becomes a mere clever game.

Page 16

The Jew must in a real sense "make nothing his business".†i But for him especially this is particularly hard because he, as it were, has nothing. It is much harder to be poor voluntarily if you *can't help* being poor, than when you might also be rich.

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It might be said (rightly or wrongly) that the Jewish mind is not in a

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position to produce even so much as a tiny blade of grass or flower but that its way is to make a drawing of the blade of grass or the flower that has grown in the mind of another & then use it to sketch a comprehensive picture. This is not to allege a vice & everything is all right as long as what is being done is quite clear. Danger arises only when someone confuses the nature of a Jewish work with that of a non-Jewish work & especially when the author of the former does so himself, as he so easily may. ("Doesn't he look as proud as though he were being milked himself."†9<)>

It is typical of the Jewish mind to understand someone else's work better than he understands it himself.

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When I have had a picture suitably framed or have hung it in the right surroundings I have often caught myself being as proud as though I had painted the picture. Actually that's not right: not "as proud as though I had painted it" but as proud as though I had helped to paint it, as though I had so to speak painted a little bit of it. It is as if an exceptional arranger of grasses were at last to think that he too had produced at least a quite tiny blade of grass himself. Whereas it ought to be clear to him that his work lies in a different region altogether.

The process through which even the tiniest & meanest blade of grass comes into being is quite foreign & unknown to him.

A picture of a complete apple tree, however accurate, in a certain sense resembles it infinitely less than does the smallest daisy. And in this sense a symphony by Bruckner is infinitely more closely related to a symphony from the heroic period than is one by Mahler. If the latter is a work of art it is one of a *totally* different sort. (But this observation itself is actually Spenglerian.)

Anyway when I was in Norway during the year 1913-14 I had some thoughts of my own, or so at least it seems to me now. I mean that I have the impression of having given birth to new lines of thinking at that time (But perhaps I am mistaken). Whereas now I seem just to apply old ones. MS 154 15v: 1931

There is something Jewish in Rousseau's character. MS 154 20v: 1931

If it is said on occasion that (someone's) philosophy is a matter of temperament, there is some truth in this. A preference for certain comparisons is something we call a matter of temperament & far more disagreements

rest on this than appears at first sight.†a

"Look on this wart†b as a regular limb of your body!" Can one do that, to order?

Do I have the power to decide at will to have, or not to have, a certain ideal conception of my body?

Within the history of the peoples of Europe the history of the Jews is†10 not treated so circumstantially as their intervention in European affairs would actually merit, because within this history they are experienced as a sort of disease, anomaly, & nobody wants to put a disease on the same level as normal life†c [[sic . ?]]

We may say: this bump can be regarded as a limb of one's body only if our whole feeling for the body changes (if the whole national feeling for the body changes). Otherwise the best we can do is *put up with it*.

You may expect an individual to display this sort of tolerance or even to disregard such things; but you cannot expect this of a nation since it is only a nation by

virtue of not disregarding such things. I.e. there is a contradiction in expecting someone to retain the original aesthetic feeling for his body & also to make the swelling welcome.

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Power & possession are not the *same* thing. Even though possession also gives us power. If Jews are said not to have any sense for possession that is presumably compatible with their liking to be rich; for money is for them a particular sort of power not possession. (I should for instance not like my people to be poor, since I wish them to have a certain power. Naturally I wish them to use this power properly too.)

Page 18

There is definitely a certain kinship between Brahms & Mendelssohn; but I do not mean that shown by the individual passages in Brahms's works that are reminiscent of passages in Mendelssohn but the kinship of which I am speaking could be expressed by saying that Brahms does with complete rigour what Mendelssohn did half-rigorously. Or: Brahms is often Mendelssohn without the flaws.

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†11 That must be the end of a theme which I cannot place†i. It occurred to me today as I was thinking about my work in philosophy & said to myself: "I destroy, I destroy, I destroy--" MS 154 21v: 1931

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It has sometimes been said that the Jews' secretive & cunning nature is a result of their long persecution. That is certainly untrue; on the other hand it is certain that, despite this persecution, they continue to exist only because they have the inclination towards this secretiveness. As we may say that such & such an animal has escaped extinction only because it has the possibility or capability of concealing itself. Of course I do not mean that one should commend this ability for such a reason, not by any means.

Page 19

In Bruckner's music nothing is left of the long & slender (nordic?) face of Nestroy, Grillparzer, Haydn, etc. but it has in full measure a round full (alpine?) face even purer in type than was Schubert's.

Page 19

The power of language to make everything look the same which appears in its crassest form in the *dictionary* & which makes it possible to personify *time*, something which is no less remarkable than would have been making divinities of the logical constants. MS 154 25v: 1931

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A beautiful garment that changes (coagulates as it were) into worms &

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serpents if its wearer smugly smartens himself up†12 in it in the mirror. MS 155 29r: 1931

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The pleasure I take in my thoughts is pleasure in my own strange life. Is this *joi de vivre*? MS 155 46r: 1931

Page 20

By the way in†a the old conception--roughly that of the (great) western philosophers--there were two†b sorts of problem in the scientific sense: essential, great, universal, & inessential, as it were accidental, problems. Our conception on the contrary is that there is no *great* essential problem in the scientific sense.†i MS 110 200: 22.6.1931

Page 20

Structure & feeling in music. Feelings accompany our grasp of a piece of music as they accompany events in our life. MS 110 226: 25.6.1931

Page 20

Labor's seriousness is a very late seriousness. MS 110 231 c: 29.6.1931

Page 20

Talent is a spring from which fresh water is constantly flowing. But this spring loses its value if it is not used in the right way. MS 110 238: 30.6.1931

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"What a sensible man knows is hard to know." Does Goethe's contempt for laboratory experiment and his exhortation to go out into uncontrolled nature & learn from that, does this have some connection with the idea that a hypothesis (wrongly conceived) is already a falsification of the truth? And with the beginning I am now thinking of for my book which might consist of a description of nature? MS 110 257: 2.7.1931

Page 20

If people find a flower or an animal ugly they always have an impression as though they were artifacts. "It looks like a ..." they say. This sheds light on the meaning of the words "ugly" & "beautiful". MS 110 260 c: 2.7.1931

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Labor, when he writes good music, is absolutely unromantic. That is a very remarkable & significant indication. MS 111 2c: 7.7.1931

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Reading the Socratic dialogues, one has the feeling: what a frightful waste of time! What's the point of these arguments that prove nothing & clarify nothing. MS 111 55: 30.7.1931

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The story of Peter Schlemihl should, it seems to me, go like this: He makes over his soul to the Devil for money. Then he repents it & now the Devil demands his shadow as ransom. But Peter Schlemihl still has a choice between giving the Devil his soul or sacrificing along with his shadow life in community with human

beings. MS 111 77:11.8.1931

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In Christianity it is as though God said to human beings: Don't act a tragedy, that is to say, don't enact heaven & hell on earth, heaven & hell are *my* affair. MS 111 115: 19.8.1931

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Spengler could be better understood if he said: I am *comparing* different periods of culture with the lives of families; within the family there is a family resemblance, while you will also find a resemblance between members of different families; family resemblance differs from the other sort of resemblance in such & such ways etc.. What I mean is: We have to be told the object of comparison, the object from which this approach is derived, so that prejudices do not constantly slip into the discussion. Because then we shall willy nilly ascribe what is true†b of the prototype of the approach†c to the object to which we are applying the approach as well; & we claim "*it must always be...*"

This comes about because we want to give the prototype's characteristics a foothold in the approach. But since we confuse prototype & object we find ourselves dogmatically conferring on the object properties which only the prototype necessarily possesses. On the other hand we think the approach will lack the†d generality we want to give it if it really holds only of the one case. But the prototype must just be presented for what it is; as characterizing the whole approach and determining its form. In this way it stands at the head & is generally valid by virtue of determining the form of approach, not by virtue of a claim that everything which is true only of it

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holds for all the objects to which the approach is applied.

One should thus always ask when exaggerated dogmatic claims are made: What is actually true in this. Or again: In what case is that actually true MS 111 119: 19.8.1931

Page 22

From Simplicissimus: riddles of technology.

(Picture: two professors in front of a bridge under construction) Voice from above: "Fotch it dahn--coom on--fotch it dahn A tell tha--we'll turn it t'other rooad sooin!"†i --"It really is quite incomprehensible, my dear colleague, how such complicated & precise work can be carried out in this language." MS 111 132:

23.8.1931

Page 22

We keep hearing the remark that philosophy really does not progress, that we are still occupied with the same philosophical problems as were the Greeks. Those who say this however don't understand why it is so.†a It is because our language has remained the same & keeps seducing us into asking the same questions. As long as there is still a verb 'to be' that looks as though it functions in the same way as 'to eat' and 'to drink', as long as we still have the adjectives 'identical', 'true', 'false', 'possible', as long as we continue to talk of a river of time & an expanse of space, etc., etc., people will keep stumbling over the same cryptic difficulties & staring at something that no explanation seems capable of clearing up.

And this satisfies besides a longing for the supernatural†b for in so far as people think they can see the "limit of human understanding", they believe of course that they can see beyond it.

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I read: "philosophers are no nearer to the meaning of 'Reality' than Plato got;..." What a singular†c situation. How singular then that Plato has been able to get†d even as far as he did! Or that we could get no further afterwards! Was it because Plato was so clever? MS 111 133: 24.8.1931

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Kleist wrote somewhere†14 that what the poet would most of all like to be able to do, would be to convey thoughts in themselves†a without words. (What a strange avowal.) MS 111 173: 13.9.1931

Page 23

It is often said that a new religion brands the gods of the old one as devils. But in reality they have presumably by that time already become devils. MS 111 180:13.9.1931

Page 23

The works of the great masters are stars†b which rise and set around us. So the time will come again for every great work that is now in the descendent. MS 111 194: 13.9.1931

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(Mendelssohn's music, when it is flawless, consists of musical arabesques. That is

why we feel embarrassed at every lack of rigour in his work.)

Page 23

In Western Civilization the Jew is always being measured according to calibrations which do not fit him. That the Greek thinkers were neither philosophers in the western sense, nor scientists in the western sense, that those who took part in the Olympic Games were not sportsmen & fit into <no> western occupation, is clear to many people. But it is the same with the Jews too†c

And insofar as the words of our <language> seem to us the only possible standards of measurement we are always doing him†d injustice. And he is†e first overestimated then underestimated. In this context Spengler is quite right not to classify Weininger with the western philosophers.†f†15

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Nothing we do can be defended definitively. But only by reference to something else that is established.

I.e. no reason can be given why you should act (or should have acted) *like this*, except that by doing so you bring about such and such a situation, which again you have to *accept* as an aim. MS 111 195: 13.9.1931

Page 23

The inexpressible (what I find enigmatic & cannot express) perhaps provides the background, against which whatever I was able to express acquires meaning. MS 112 1: 5.10.1931

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Work on philosophy--like work in architecture in many respects--is really more work†a on oneself. On one's own conception. On how one sees things. (And what one expects of them.) MS 112 46: 14.10.1931

Page 24

The philosopher easily gets into the position of an incompetent manager who, instead of doing his *own* work & simply seeing to it†b that his employees do theirs properly takes over their work & so finds himself one day overloaded with other people's work, while the employees look on and criticize him. MS 112 60: 15.10.1931

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The idea is worn out by now & no longer usable. (I once heard Labor make a similar remark about musical ideas.) In the way silver paper, once crumpled, can never quite be smoothed out again. Nearly all my ideas are a bit crumpled. MS 112 76: 24.10.1931

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I really do think with my pen, for my head often knows nothing of what my hand is writing.

Page 24

(Philosophers are often like little children who first scribble some marks on a piece of paper at random and now†c ask the grown-up "what's that?"--It happened like this: The grown-up had often drawn something for the child & said: "this is a man", "this is a house" etc. And now the child makes some marks too and asks: and what's *this* then?" MS 112 114: 27.10.1931

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Ramsey was a bourgeois thinker. I.e. he thought with the aim of clearing up the affairs of some particular community. He did not reflect on the essence of the state--or at least he did not like doing so--but on how *this* state might reasonable be organized. The idea that this state might not be the only possible one partly disquieted him and partly bored him. He wanted to get down as quickly as possible to reflecting on the foundations--of *this* state. This was what he was good at & what really interested him; whereas real philosophical reflection disquieted him until he put its result (if it had one) on one side as trivial. MS 112 139: 1.11.1931

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A curious analogy could be based on the fact that the eye-piece of even the hugest telescope cannot be bigger†a than our eye. MS 112 153: 11.11.1931

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Tolstoy: the meaning (importance) of something lies in its being something everyone can understand. That is both true & false. What makes the object hard to understand--if it's significant, important--is not that you have to be instructed in abstruse matters in order to understand it, but the antithesis between understanding the object & what most people *want* to see. Because of this precisely what is most obvious may be what is most difficult to understand. It is not a difficulty for the intellect but one for the will that has to be overcome. MS 112 221: 22.11.1931

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Someone who teaches philosophy nowadays gives his pupil foods, not †b because they are to his taste, but in order to change his taste. MS 112 223: 22.11.1931

Page 25

I must be nothing more than the mirror in which my reader sees his own thinking with all its deformities & with this assistance can set it in order. MS 112 225: 22.11.1931

Page 25

Language sets everyone the same traps; it is an immense network of well kept †c wrong turnings. And hence we see one person after another walking down the same paths & we know in advance the point at which they will branch off, at which they will walk straight on without noticing the turning, etc., etc. So what I should do is erect signposts at all the junctions where there are wrong turnings, to help people past the danger points.

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What Eddington says about the 'direction of time' & the principle of entropy amounts to saying that time would reverse its direction if people began one day to walk backwards. If you like you can by all means call it that; but then you must be clear in your mind that you have said no more than that people have changed the direction in which they walk. MS 112 231: 22.11.1931

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Someone divides human beings into buyers & sellers, & forgets that buyers are sellers as well. If I remind him of this, †a is his grammar changed? MS 112 232: 22.11.1931

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The real achievement of a Copernicus or a Darwin was not the discovery of a true theory but of a fertile new point of view. MS 112 233: 22.11.1931

Page 26

I believe that what Goethe was really seeking was not a physiological but a psychological theory of colours. MS 112 255: 26.11.1931

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Philosophers who say: "after death a timeless state will supervene", or "at death a timeless state supervenes" & do not notice that they have used in a temporal sense

the words "after" & "at" & "supervenes" & that temporality is embedded in their grammar. MS 113 80: 29.2.1932

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Remember the impression made by good architecture, that it expresses a thought. One would like to respond to it too with a gesture. MS 156a 25r: ca. 1932-1934

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Don't play with what lies deep in another person! MS 156a 30v: ca. 1932-1934

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The face is the soul of the body. MS 156a 49r: ca. 1932-1934

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One cannot view†b one's own character from outside any more than one's *own handwriting*.

I have a one-sided relation to my handwriting that prevents me from seeing & comparing it with the writing of others on the same footing. MS 156a 49v: ca. 1932-1934

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In art it is hard to say anything, that is as good as: saying nothing. MS 156a 57r: ca. 1932-1934

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My thinking, like everyone's, has sticking to it the shrivelled husks†a of my earlier (withered) thoughts.
MS 156a 58v: ca. 1932-1934

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The *strength of the musical thinking* in Brahms. MS 156b 14v: ca. 1932-1934

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The various plants & their *human* character: rose, ivy, grass, oak, apple tree, corn palm. Compared with the diverse character of words MS 156b 23v: ca. 1932-1934

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If one wanted to characterize the essence of Mendelssohn's music one could do it by saying that there is perhaps no music by Mendelssohn that is hard to understand. MS 156b 24v: ca. 1932-1934

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Every artist has been influenced by others & shows (the) traces of that influence in his works; but what we get from him is all the same only his own personality†b. What is inherited from others can be nothing but egg shells. We should treat the fact of their presence with indulgence but they will not give us Spiritual nourishment.

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It seems to me (sometimes) as though I were already†c philosophizing with toothless gums & as though I took speaking without teeth for the right way, the more worthwhile way. I detect something similar in Kraus. Instead of my recognizing it as a deterioration. MS 156b 32r: ca. 1932-1934

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If someone says, let's suppose, "A's eyes have a more beautiful expression than B's", then I want to say that he certainly does not mean by the word beautiful what is common to everything that we call "beautiful". Rather he is playing a game with this word that has quite narrow bounds. But what shows this? Did I have in mind some particular restricted explanation of the word "beautiful"? Certainly not.--But perhaps I shall not even want to compare the beauty of expression in a pair of eyes with the beauty in the shape of a nose.

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Indeed we might perhaps say: If a language had two words so that there was no indication of anything common to these cases I should have no trouble taking one of these two specialized words for my case & nothing would be lost from the sense of what I wanted to say.

One might say: how would I explain the word 'rule' or 'plant' in the particular case then? that will show 'what I mean by it'.

Suppose I had said: "the gardener raises very beautiful plants in this greenhouse". I want to communicate something to my hearer with this & the question arises: for this does he have to know what is common to everything that we call "plant"? No. I could quite well have given him the explanation for the case in hand by means of a few examples or a few pictures.

In the same way if I say: "I will just explain the rules of this game to you", do I presuppose that the other knows everything that is common to what we call "rule"? MS 145 14r: Autumn 1933*

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If I say A. has beautiful eyes I may be asked: What do you find beautiful about his eyes & perhaps I will answer: the almond shape, the long lashes, the delicate lids.

What do these eyes have in common with a Gothic church that I also find beautiful? Am I to say they make a similar impression on me? What if I said: what they have in common is that in both cases my hand is tempted to draw them? That at any rate would be a *narrow definition* of the †a beautiful.

It will often be possible to say: ask what your reasons are for calling something good or beautiful & the particular grammar of the word "good" in this case will be apparent. MS 145 17v: 1933

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I believe I summed up where I stand in relation to philosophy when I said: really one should write philosophy only as one *writes a poem*. That, it seems to me, must reveal how far my thinking belongs to the present, the future, or the past. For I was acknowledging myself, with these words, to be someone who cannot quite do what he would like to be able to do. MS 146 25v: 1933-1934

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If you use a trick in logic, whom can you be tricking but yourself? MS 146 35v: 1933-1934

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Composers' names. Sometimes it is the method of projection that we treat as given. When we, say, ask What name would hit off this person's character But sometimes we project the character into the name & treat that as given. Thus we get the impression that the great masters we know so well have just the names that suit their work. MS 146 44v: 1933-1934

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If someone prophesies that the generation to come will take up these problems & solve them that is usually a sort of wishful thinking, a way of excusing oneself for what one should have accomplished & hasn't. A father would like his son to achieve what he has not achieved so that the task he left unresolved should find a resolution nevertheless. But his son is faced with a new task. I mean: the wish that

the task should not remain unfinished disguises itself as a prediction that it will be taken further by the next generation. MS 147 16r: 1934

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The overwhelming *skill* in Brahms. MS 147 22r: 1934

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If I say: "that is the only thing that is really seen" I point in front of me. If I were to point sideways or behind me however--at things that I did not see--this pointing would lose all its sense for me. That means, though that my pointing in front of me is not contrasted with anything.

(Someone who is in a hurry will when sitting in a car push involuntarily, even though he may tell himself that he is not pushing the car at all.) MS 157a 2r: 1934*

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By the way, in my artistic activities I have merely *good manners*. MS 157a 22v: 1934

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In the days of silent films all the classics were played with the films, except Brahms & Wagner.

Not Brahms because he is too abstract. I can imagine an exciting scene in a film accompanied with music by Beethoven or Schubert & might gain some sort of understanding of the music from the film. But not an understanding of music by Brahms. Bruckner on the other hand does go with a film. MS 157a 44v: 1934 or 1937

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The queer resemblance between a philosophical investigation (perhaps especially in mathematics <)> and one in aesthetics. (E.g. what is bad about this garment, how it should be, etc..) MS 116 56: 1937

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The *edifice of your pride* has to be dismantled. And that means frightful work. MS 157a 57r: 1937

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In one day you can experience the horrors of hell; that is plenty of time. MS 157a 57r: 1937

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There is a big difference between the effect of a script that you can read fluently & one that you can write but not decipher†a *easily*. The thoughts are enclosed,†16 as in a casket. MS 157a 58r: 1937

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The greater "purity" of objects that do not affect the senses, numbers for instance. MS 157a 62v: 1937

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If you offer a sacrifice & then are conceited about it, you will be cursed along with your†b sacrifice. MS 157a 66v c: 1937

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The light shed by work is a beautiful light, but it only shines with real beauty if it is illuminated by yet another light. MS 157a 67v c: 1937

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"Yes, that's how it is," you say, "because that's how it *must* be!"

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(Schopenhauer: the real life span of the human being is 100 years.)

"Of course, it must be like that!" It is as though you have understood a creator's *purpose*. You have understood the *system*.

You do not ask yourself 'How long do human beings actually live then?', that seems now a superficial matter; whereas you have understood something more profound. MS 157b 9v: 1937

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The†17 only way namely for us†c to avoid prejudice†18 --or vacuity in our claims, is to posit†d the ideal as what it is, namely as an object of comparison--a measuring rod as it were--within our way of looking at things, & not†e as a preconception to which everything must†f conform. This namely is†g the dogmatism into which philosophy†h can so easily degenerate.

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But then†19 what is the relation between an approach like Spengler's & mine?

Injustice in Spengler: The ideal loses none of its dignity if it is posited as the principle determining the form of one's approach. A good unit of measurement.--
--†20 MS 157b 15v: 1937

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Slept a bit better. Vivid dreams. A bit depressed; weather & state of health.

The solution of the problem you see in life is a way of living which makes what is problematic disappear.

The fact that life is problematic means that your life does not fit life's shape. So you must change your life, & once it fits the shape, what is problematic will disappear.

But don't we have the feeling that someone who doesn't see a problem there is blind to something important, indeed to what is most important of all?

Wouldn't I like to say he is living aimlessly--just blindly like a mole as it were; & if he could only see†a, he would see the problem?

Or shouldn't I say: someone who lives rightly does not experience the problem as *sorrow*, hence not after all as a problem, but rather as joy, that is so to speak as a bright halo round his life, not a murky background. MS 118 17r c: 27.8.1937*

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Almost in the same way as earlier physicists are said to have found suddenly that they had too little mathematical understanding to be able to master physics; we may say that young people today are suddenly in the position that ordinary common sense no longer suffices to meet the strange demands life makes. Everything has become so intricate that for its mastery†b an exceptional degree of understanding is required. For it is not enough any longer to be able to play the game well; but the question is again and again: what sort of game is to be played now anyway?†c MS 118 20r: 27.8.1937

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There is much that is excellent in Macaulay's essays; only his *value judgements* on people are tiresome, & superfluous. One would like to say to him: stop gesticulating! & just say what you have to say. MS 118 21v: 27.8.1937

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Ideas too sometimes fall from the tree before they are ripe. MS 118 35r c:
29.8.1937

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In philosophizing it is important for me to keep changing my position, not to stand too long on *one* leg, so as not to get stiff.

Like someone on a long up-hill climb who walks backwards for a while to revive himself, stretch some different muscles. MS 118 45r c: 1.9.1937

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Caught a bit of a chill & unable to think. Ghastly weather.--

Christianity is not a doctrine, not, I mean, a theory about what has happened & will happen to the human soul, but a description of something that actually takes place in human life. For 'recognition of sin' is an actual occurrence & so is despair & so is redemption through faith. Those who speak of it (like Bunyan), are simply describing what has happened to them; whatever gloss someone may want to put on it! MS 118 56r c: 4.9.1937*

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When I imagine a piece of music, something I do every day & often, I--always I think--rhythmically grind my upper & lower front teeth together. I have noticed it before but usually it takes place quite unconsciously. Moreover it's as though the notes in my imagination were produced by this movement.

I think this way of hearing music in the imagination may be very common. I can of course also imagine music without moving my teeth, but then the notes are much more blurred, much less clear, less pronounced. MS 118 71v c: 9.9.1937

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If certain graphic propositions for instance are laid down for human beings as dogmas governing thinking, namely in such a way that opinions are not thereby determined, but the *expression* of opinions†a is completely controlled, this will have a very strange effect. People will live under an absolute, palpable tyranny, yet without being able to say they are not free.†i I think the Catholic Church does something like this. For dogma is expressed in the form of an assertion & is unshakable, & at the same time any practical

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opinion can be made to accord with it; admittedly this is easier in some cases,

more difficult in others. It is not a *wall* setting limits to belief, but like a *brake* which in practice however serves the same purpose; †a†b almost as though someone attached a weight to your foot to limit your freedom of movement. †c This is how dogma becomes irrefutable & beyond the reach of attack. MS 118 86v: 11.9.1937

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With thinking too there is a time for ploughing & a time for harvesting.

It gives me satisfaction to write *a lot* every day. This is childish but that's how it is. MS 118 87r c: 11.9.1937*

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If I am thinking just for myself without wanting to write a book, I jump about all round the topic; that is the only way of thinking that is natural to me. Forcing my thoughts into an ordered sequence is a torment for me. Should I even attempt it now??

I *squander* untold effort making an arrangement of my thoughts that may have no value whatever. MS 118 94v c: 15.9.1937

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People have sometimes said to me †d they cannot make any judgement about this or that because they have never learnt philosophy. This is irritating nonsense, †e it is †f being assumed that philosophy is some sort of science. And people speak of it as they might speak of medicine.--What one can say, however, is that people who have never carried out an investigation of a philosophical sort, like most mathematicians for instance, are not equipped with the right optical instruments for that sort of investigation or scrutiny. Almost, †g as someone who is not used to searching in the forest for berries †h will not find any because his eye has not been sharpened for such things & he does not know where you have to be particularly on the lookout for them. Similarly someone unpractised in philosophy passes by all the spots where difficulties lie hidden under the grass, while someone with practice pauses & senses that there is a difficulty here, even though †i he does not yet

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see it.--And no wonder, if one knows how long even the practised investigator, who realizes there is a difficulty, has to search in order to find it.

If something is well hidden it is hard to find. MS 118 113r: 24.9.1937

Religious similes can be said to move on the edge of the abyss. B<unyan>'s allegory for instance. For what if we simply add: "and all these traps, swamps, wrong turnings, were planted by the Lord of the Road, the monsters, thieves, robbers were created by him?"

Without doubt, that is not the sense of the simile! but this sequel is too obvious! For many & for me it robs the simile of its power.

But more especially if this is--as it were--suppressed. It would be different if it were said openly at every turn: 'I am using this as a simile, but look: it doesn't fit here'. Then you wouldn't feel you were being cheated, that someone were trying to convince you by trickery. You can say to someone for instance: "Thank God for the good you receive but don't complain about the evil, †a as you would of course do if a human being were to do you good and evil by turns." Rules of life are dressed up in pictures. And these pictures can only serve to *describe* what we are supposed to do, but not to *justify* it. Because to be a justification they would have to hold good in other respects too. I can say: "Thank these bees for their honey as though they †i were good people who have prepared it for you"; that is *intelligible* & describes how I wish you to behave. But not: <">. Thank them, for look how good they are!"--since the next moment they may sting you.

Religion says: *Do this!--Think like that!* but it cannot justify this and it only need try to do so to become repugnant; since for every reason it gives, there is a cogent counter-reason.

It is more convincing to say: "Think like this!--however strange it may seem.--"
Or: "Won't you do this?--repugnant as it is.--"

Election by grace: It is only permissible to write like this out of the most frightful suffering--& then it means something quite different. But for this reason it is not permissible for anyone to cite it as truth, unless he himself says it in torment.--It simply isn't a theory.--Or as one might also say: if this is truth, it is not the truth it appears at first glance to express. It's less

a theory than a sigh, or a cry. MS 118 117v: 24.9.1937

In the course of our conversations Russell would often exclaim: "Logic's hell!"--And this *fully* expresses what we †a experienced while †b thinking about

the problems of logic; namely their immense difficulty. Their hardness--their hard & *slippery* texture.

The primary ground of this experience, I think, was this fact: that each new†c phenomenon of language that we might retrospectively think of†d could show our earlier explanation to be unworkable.†e†f But that is the difficulty Socrates gets caught up in when he tries to give the definition of a concept. Again and again an application of the word emerges that seems not to be compatible with the concept to which other applications have led us. We say: but that *isn't* how it is!--it *is* like that though!--& all we can do is keep repeating these antitheses. MS 119 59: 1.10.1937

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The spring that flows quietly & clearly†g in the Gospels seems to foam in Paul's Epistles. Or that is how it seems to *me*. Perhaps it is just my own impurity that reads muddiness into it; for why shouldn't this impurity be able to pollute what is clear? But for *me* it's as though I saw human passion, something like pride or anger, which does not square with the humility of the *Gospels*. It is as though he really is insisting here on his own person, & *doing so moreover as a religious act*, something which is foreign to the Gospel. I want to ask--& may this be no blasphemy--: "What would Christ perhaps have said to Paul?"

But a fair rejoinder to that would be: What business is that of yours? Look after making *yourself* more decent! In your present state, you are quite incapable of understanding what may be the truth here.

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In the Gospels--as it seems to me--everything is *less pretentious*, humbler, simpler. There you find huts;--with Paul a church. There all human beings are equal & God himself is a human being; with Paul there is already something like a hierarchy; honours, and official positions.--That is, as it were, what my NOSE tells me. MS 119 71: 4.10.1937

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Let us be human.--

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I just took some apples out of a paper bag where they had been lying for a long time; I had to cut off & throw away half of many of them. Afterwards as I was copying out a sentence of mine the second half of which was bad, I at once saw it as a half-rotten apple. And that's how it always is with me. Everything that comes my way becomes for me†a picture of what I am thinking about. (Is there

something feminine about this outlook?) MS 119 83: 7.10.1937

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Doing this work I am†b in the same state as that of many people when they struggle in vain†c to recall a name; we say in such a case: "think of something else, then it will come to you"--& similarly I had constantly to think of something else†i so that what I had long been *searching* for could occur†d to me. MS 119 108: 14.10.1937

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The origin & the primitive form of the language game is a reaction; only from this can the more complicated forms grow.

Language--I want to say--is a refinement, 'in the beginning was the deed'†ii. MS 119 146: 21.10.1937

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Kierkegaard writes: If Christianity were so easy and cosy, why would God have moved Heaven & Earth in his Scripture, threatened *eternal* punishments--.
--Question: But why is this Scripture so unclear then? If we want to warn someone of a terrible danger, do we do it by giving him a riddle to solve, whose solution is perhaps the warning?--But who is to say that the Scripture really is unclear: isn't it possible that it was essential in this case to tell a riddle? That a more direct warning, on the other hand, would necessarily have had the *wrong* effect? God has *four* people recount the life of the incarnate God, each one differently, & contradicting each other--but can't we say: It is important that this narrative should not have more than quite middling historical plausibility, *just so* that this†21 should not be taken as the essential, decisive thing. So that the *letter* should not be believed more strongly than is proper & the *spirit* should receive its due. I.e.: What you are supposed to see cannot be communicated even by the

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best, most accurate, historian; *therefore* a mediocre account suffices, is even to be preferred. For that too can tell you what you are supposed to be told. (Roughly in the way a mediocre stage set can be better than a sophisticated one, painted trees better than real ones,--which distract attention from what matters.)

The Spirit puts what is essential, essential for your life, into these words. The point is precisely that you are SUPPOSED to see clearly only what even *this* representation clearly shows. (I am not sure how far all this is exactly in the spirit of Kierkegaard.) MS 119 151: 22.10.1937

In religion it must be the case that corresponding to every level of devoutness there is a form of expression that has no sense at a lower level. For those still at the lower level this doctrine, which means something at the higher level, is null & void; it *can* only be understood *wrongly*, & so these words are *not* valid for such a person.

Paul's doctrine of election by grace for instance is at my level irreligiousness, ugly non-sense. So it is not meant for me since I can only apply wrongly the picture offered me. If it is a holy & good picture, then it is so for a quite different level, where it must be applied in life quite differently than I could apply it. MS 120 8: 20.11.1937

Christianity is not based on a historical truth, but presents us with a (historical) narrative & says: now believe! But not believe this report with the belief that †22 is appropriate to a historical report,--but rather: believe, through thick & thin & you can do this only as the outcome of a life. *Here you have a message!--don't treat it as you would another historical message!* Make a *quite different* place for it in your life.--There is no *paradox* about that!

If I realized how mean & petty I am, I should become more modest.

Nobody can say with truth of himself that he is filthy. For if I do say it, though it can be true in a sense, still I cannot myself be penetrated by this truth: otherwise I should have to go mad, or change myself.

Had coffee with A.R. †23; it was not as it used to be, but it was not *bad* either.

Queer as it sounds: the historical accounts of the Gospels might, in the historical sense, be demonstrably false, & yet belief would lose nothing through this: but *not* because it has to do with 'universal truths of reason'!

rather, because historical proof (the historical proof-game) is irrelevant to belief. This message (the Gospels) is seized on by a human being believably (i.e. lovingly): *That* is the certainty of this "taking-for-true", nothing *else*.

The believer's relation to these messages is *neither* a relation to historical truth (probability) *nor yet* that to a doctrine consisting of 'truths of reason'. There is such a thing.--(We have quite different attitudes even to different species of what we call fiction!) MS 120 83 c: 8-9.12.1937*

You cannot write more truly about yourself than you *are*. That is the difference between writing about yourself and writing about external things. You write about yourself from your own height. Here you don't stand on stilts or on a ladder but on your bare feet. MS 120 103 c: 12.12.1937

A great blessing for me to be able to work *today*. But I so easily forget all my blessings!

I am reading: "& no man can say that Jesus is the Lord, but by the Holy Ghost."†i And it is true: I cannot call him *Lord*; because that says absolutely nothing to me. I could call him "the paragon", "God" even or rather: I can understand it when he is so called; but I cannot utter the word "Lord" meaningfully. *Because I do not believe* that he will come to judge me; because *that* says nothing to me. And it could only say something to me if I were to live *quite* differently.

What inclines even me to believe in Christ's resurrection? I play as it were with the thought.--If he did not rise from the dead, then he decomposed in the grave like every human being. *He is dead & decomposed*. In that case he is a teacher, like any other & can no longer *help*; & we are once more orphaned & alone. And have to make do with wisdom & speculation. It is as though we are in a hell, where we can only†a dream & are shut out from heaven, roofed in as it were. But if I am to be REALLY redeemed,--I need *certainty*--not wisdom, dreams, speculation--and this certainty is faith. And faith is faith in what my *heart*, my *soul*, needs, not my speculative intellect. For my soul, with its passions, as it were with its flesh & blood, must be redeemed, not my abstract mind. Perhaps one may

say: Only *love* can believe the Resurrection. Or: it is *love* that believes the Resurrection. One might say: redeeming love believes even in the Resurrection; holds fast even to the Resurrection. What fights doubt is *as it were redemption*. Holding fast to *it* must be holding fast to this belief. So this means: first be redeemed & hold on tightly to your redemption (keep hold of your redemption)--then you will see that what you are holding on to is this belief. So this can only come about if you no longer support yourself on this†a earth but suspend yourself from heaven. Then *everything* is different and it is 'no wonder' if you can then do what now you cannot do. (It is true that someone who is suspended looks like someone who is standing but the interplay of forces within him is nevertheless a quite different one & hence he is able to do quite different things than can one who stands.) MS 120 108 c: 12.12.1937*

Freud's idea: in madness the lock is not destroyed, only altered; the old key can no longer open it, but a differently configured key could do so. MS 120 113: 2.1.1938

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A Bruckner symphony can be said to have *two* beginnings: the beginning of the first idea & the beginning of the second idea. These two ideas stand to each other not as blood relations, but †b as man & wife.

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Bruckner's Ninth is a sort of *protest* against Beethoven's, & because of this †c becomes bearable, which as a sort of imitation it would not be. It stands to Beethoven's Ninth very much as Lenau's Faust to Goethe's, which means as the Catholic to the Enlightenment Faust. etc. etc. MS 120 142: 19.2.1938

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Nothing is so difficult as not deceiving yourself. MS 120 283: 7.4.1938

Longfellow:

In the elder days of art,
Builders wrought with greatest care
Each minute & unseen part,
For the gods are †i everywhere.
(This might serve as my motto.)

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MS 120 289: 20.4.1938

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Phenomena akin to language in music or architecture. Significant irregularity--in Gothic e.g. (I have in mind too the towers of St. Basil's Cathedral.) Bach's music is more like language than Mozart's & Haydn's. The double bass recitative in the 4th movement of Beethoven's 9th Symphony. (Compare too Schopenhauer's remark about *universal* music composed to a *particular* text.) †24 MS 121 26v: 25.5.1938

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In philosophy the winner of the race is the one who can run most slowly. Or: the one who gets to the winning post last. †a†b MS 121 35v: 11.6.1938

Page 40

Being psychoanalyzed is in a way like eating from the tree of knowledge. †c The knowledge we acquire sets us (new) ethical problems; but contributes nothing to their solution. MS 122 129: 30.12.1939

Page 40

What is lacking in Mendelssohn's music? A 'courageous' melody? MS 162a 18: 1939-1940

Page 40

The Old Testament seen as the body without its head; the New T.: the head; the Epistles of the Apostles: the crown on the head.

If I think of the Jewish Bible, the Old Testament on its own, I should like to say: the head is (still) missing from this body The solution to these problems is missing The fulfilment of these hopes is missing. But I do not necessarily think of a head as having a *crown*. MS 162b 16v: 1939-1940

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Envy is something superficial--i.e.: the typical colour of envy does not go down deep--farther down passion has a different colouring. (*That* does not, of course, make envy any less real.) MS 162 21v: 1939-1940

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The measure of genius is character,--even if character on its own does *not* amount to genius

Genius is not 'talent *and* character', but character manifesting itself in the form of a special talent. Where one man will show courage by jumping into the water, another will show courage by writing a symphony. (This is a weak example.) MS 162b 22r c: 1939-1940

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There is no more light in a genius than in any other honest human being--but the genius concentrates this light into a burning point by means of a particular kind of

lens.

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Why is the soul moved by idle thoughts,--since they are after all idle? Well, it is moved by them.

(How can the wind move a tree, since it is after all just wind†a ? Well, it *does* move it; & don't forget it.) MS 162b 24r: 1939-1940

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One *cannot* speak the truth;--if one has not yet conquered oneself. One *cannot* speak it--but not, because one is still not clever enough.

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The truth can be spoken only by someone who is already *at home* in it; not by someone who still lives in untruthfulness, & does no more than reach out towards it from within untruthfulness. MS 162b 37r c: 1939-1940

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Resting on your laurels is as dangerous as resting when hiking through snow. You doze off & die in your sleep. MS 162b 42v c: 1939-1940

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The monstrous vanity of wishes is revealed for instance in†b my wish to fill a nice notebook with writing as soon as possible. I get *nothing* from this; it's not that I wish it because, say, it will be evidence of my productivity; it is simply a *longing* to rid myself of something familiar as soon as I can; although of course, as soon as I am rid of it, I must start a fresh one & the whole business will have to be repeated. MS 162b 53r: 1939-1940

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One could call Schopenhauer a quite *crude* mind. I.e.,†c He does have refinement, but at a certain level this suddenly comes to an end & he is as crude as the crudest. Where real depth starts, his finishes.

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One might say of Schopenhauer: he never takes stock of himself.

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I sit astride life like a bad rider on his mount. I owe it solely to the horse's good nature that I am not thrown off right now. MS 162b 55v: 1939-1940

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'The impression (made by this melody) is completely indescribable.'- That means: a description is no use (for my purpose); you have to hear the melody.

If art serves 'to arouse feelings', is, perhaps, perceiving it with the senses included amongst these feelings? MS 162b 59r: 1939-1940*

Page 42

My originality (if that is the right word) is, I believe, an originality that belongs to the soil, not the seed. (Perhaps I have no seed of my own.) Sow a seed in my soil, & it will grow differently than it would in any other soil.

Freud's originality too was like this, I think. I have always believed--without knowing why--that the original seed of psychoanalysis was due to Breuer, not Freud. Of course Breuer's seed-grain can only have been quite tiny.

(*Courage* is always original.)

Page 42

People nowadays think, scientists are there to instruct them, poets, musicians etc. to entertain them. *That the latter have something to teach them*; that never occurs to them.

Page 42

Piano playing, a dance of human fingers. MS 162b 59v: 1939-1940

Page 42

Shakespeare, one might say, displays the dance of human passions. For this reason he has to be objective, otherwise he would not so much display the dance of human passions--as perhaps talk about it. But he shows us them in a dance, not naturalistically. (I got this idea from Paul Engelmann.) MS 162b 61r: 1939-1940

Page 42

The comparisons of the N.T.†i leave room for as much depth of interpretation†a as you like. They are bottomless.†b

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They have less style than the first speech of a child. Even a work of supreme art has something that can be called 'style', yes even something that can be called 'fashion'. MS 162b 63r: 1939-1940

Page 43

Within all great art there is a WILD animal: tamed.

Not, e.g., in Mendelssohn. All great art has primitive human drives as its ground bass. They are not the *melody* (as they are, perhaps, in Wagner), but they are what gives the melody *depth*†a & *power*.

In *this* sense one may call Mendelssohn a '*reproductive*' artist.--

In the same sense: my house for Gretl†25 is the product of a decidedly sensitive ear, *good* manners, the expression of great *understanding* (for a culture, etc.). But *primordial* life, *wild* life striving to erupt into the open--is lacking. And so you might say,†b *health* is lacking (Kierkegaard). (Hothouse plant.) MS 122 175 c: 10.1.1940

Page 43

A teacher who can show good, or indeed†c astounding results while he is teaching, is still not on that account a good teacher, for it may be that, while his pupils are under his immediate influence, he raises them to a level which is not natural to them, without developing their own capacities for work at this level, so that they immediately decline again once the teacher leaves the schoolroom. Perhaps this holds for me; I have thought about this. (When Mahler was himself conducting, his private performances†26 were excellent; the orchestra seemed to collapse at once if†d he was not conducting it himself.) MS 122 190 c: 13.1.1940

Page 43

'The aim of music: to communicate feelings.'

Connected with this: We may rightly say "he has†e now the same face as before"--although measurement gave different results in the two cases.

How are the words "the same facial expression" used?--How do we know that someone is using these words correctly? But how do I know that I am using them correctly? MS 122 235: 1.2.1940

Page 43

Not funk but funk conquered is what is worthy of admiration & makes life

Page Break 44

worth having been lived. Courage, not cleverness; not even inspiration, is the grain of mustard that grows up to be a great tree. To the extent there is courage, there is connection with life & death. (I was thinking of Labor's & Mendelssohn's organ music.) But it is not by recognizing the want of courage in someone else, that you acquire courage yourself. MS 117 151 c: 4.2.1940

Page 44

One might say: "Genius is *courage in one's talent*". MS 117 152 c: 4.2.1940

Page 44

Try to be loved & not-admired.†27 MS 117 153 c: 4.2.1940

Page 44

Sometimes you have to take an expression out of the language,†a to send it for cleaning,--& then you can put it back into circulation. MS 117 156: 5.2.1940

Page 44

How hard it is for me to see what is *right in front of my eyes!* MS 117 160 c: 10.2.1940

Page 44

You can't be reluctant to give up your lie & still tell the truth. MS 117 168 c: 17.2.1940

Page 44

Writing the right style means, setting the carriage precisely†b on the rails. MS 117 225: 2.3.1940

Page 44

If this stone won't budge at present, if it is wedged in, first move other stones around it.--

Page 44

We are only going to set you straight on the track, if your carriage stands on the rails crookedly; driving†c is something we shall leave you to do by yourself.†d MS 117 237: 6.3.1940

Page 44

Scraping away mortar is much easier than moving a stone. Well, you have to do

the one, before you can do the other. MS 117 253: 11.3.1940

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What is insidious about the causal approach is that it leads one to say: "Of course,†a that's how it has to†b happen". Whereas one ought to say: It may have happened *like that*, & in many other ways.†c

Page 45

If we use the ethnological approach does that mean we are saying philosophy is ethnology? No it only means we are taking up our position far outside, in order to see the things *more objectively*. MS 162b 67r: 2.7.1940

Page 45

One of my most important methods is to imagine a historical development of our ideas different from what has†d actually occurred. If we do that the problem shows us a quite new side. MS 162b 68v: 14.8.1940

Page 45

What I am resisting is the concept of an ideal exactness thought as it were to be given us a priori. At different times our ideals of exactness are different; & none of them is preeminent. MS 162b 69v: 19.8.1940

Page 45

It is often only very slightly more disagreeable to tell the truth than a lie; only about as much as is drinking bitter rather than sweet coffee; & yet even then I have a strong inclination to tell the lie. MS 162b 70r: 21.8.1940

Page 45

(My style is like bad musical composition.)

Page 45

Don't apologize for anything, don't obscure anything, look & tell how it really is--but you must see something that sheds a new light on the facts. MS 123 112: 1.6.1941

Page 45

Our greatest stupidities may be very wise. MS 124 3 c: 6.6.1941

Page 45

It is incredible how helpful a new drawer can be, suitably placed in our filing cabinet. MS 124 25: 11.6.1941

Page 45

You must say something new & yet nothing but what is old. (N.)

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You must indeed say only what is old--but *all the same* something new!

Page 46

Different 'interpretations' must correspond to different applications.

Page 46

The poet too must always be asking himself: 'is what I am writing really true then?' which does not necessarily mean: 'is this how it happens in reality?'.

Page 46

(...)

Page 46

It's true you must assemble old material. But for a *building*.--(W.)†28 MS 124 28: 11.6.1941

Page 46

As we get old the problems slip through our fingers again, as in our youth. It is not just that we cannot crack them open,†a we can't even keep hold of them. MS 124 31: 12.6.1941

Page 46

What a curious attitude scientists have--: "We still don't know that;†b but it is knowable & it is only a question of time till we know it"! As if that went without saying.-- MS 124 49: 16.6.1941

Page 46

I could imagine someone thinking the names "Fortnum" & "Mason"†29 fitted

together. MS 124 56: 18.6.1941

Page 46

Don't demand too much, & don't be afraid that your just demand will melt into nothing. MS 124 82: 27.6.1941

Page 46

People who are constantly asking 'why' are like tourists, who stand in front of a building, reading Baedeker, & through reading about the history of the building's construction etc etc are prevented from *seeing* it. MS 124 93: 3.7.1941

Page 46

Counterpoint might represent an extraordinarily difficult problem for a composer; the problem namely: given *my* propensities what should be *my* relation towards counterpoint. He may have found a conventional relation

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to it yet feel perhaps that it is not *his*. That it is not clear what the importance of counterpoint to him *ought* to be.

(I was thinking of Schubert in this connection; of his still wanting to take lessons in counterpoint at the end of his life. I think his aim may have been not simply learning more counterpoint, but rather determining where he stood in relation to it.) MS 163 25r: 4.7.1941

Page 47

Wagner's motifs might be called musical prose sentences. And just as there is such a thing as "rhyming prose", so too these motifs can certainly be put together into melodic form, but without their constituting *one* melody.

Page 47

Wagnerian drama too is not drama, but a stringing together of situations as if on a thread, which for its part is only cleverly spun but not, like the motifs & situations, inspired. MS 163 34r: 7.7.1941

Page 47

Don't let yourself be guided by the example of others, but by nature! MS 163 39r c: 8.7.1941

Page 47

The language used by philosophers is already deformed, as though by shoes that are too tight. MS 163 47v: 11.7.1941

Page 47

The characters in a drama arouse our sympathy, they are like people we know, often like people we love or hate: The characters in the second part of Faust don't arouse our sympathy at all! We don't feel as though we knew them. They file past us like thoughts not like human beings. MS 163 64v c: 6.9.1941

Page 47

The mathematician (Pascal) who admires the beauty of a theorem in number theory†a; it is as though he were admiring some natural beauty. It's wonderful, he says, what splendid properties numbers have. It's as though he were admiring the conformity to laws of a crystal†b.

Page 47

One might say: what splendid laws the Creator has built into numbers!

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Page 48

You can't *construct* clouds. And that is why the future you dream of never comes true.

Page 48

Before there was an aeroplane people dreamed about aeroplanes & what a world with them would look like. But, as the reality was nothing like this dream, so we have no reason to believe that reality will develop in the way we dream. For our dreams are full of tinsel, like paper hats & costumes. MS 125 2v: 4.1.1942 or later

Page 48

The popular scientific writings of our scientists are not the expression of hard work but of resting on their laurels.†a†b†30

Page 48

If you already *have* someone's love, no sacrifice is too high a price to pay for it but any sacrifice is too great†c to *buy* it. MS 125 21r: 1942

Page 48

Virtually as there is such a thing as a *deep* & a shallow sleep, there are thoughts which occur deep within one & thoughts which romp about on the surface. MS 125 42r: 1942

Page 48

You cannot draw the seed up out of the earth. You can only give it warmth†d, moisture & light & then it must grow. (You mustn't even *touch*†e it except with care.) MS 125 44r: 1942

Page 48

What is pretty cannot be beautiful.----- MS 125 58r: 1942

Page 48

Someone is *imprisoned* in a room if the door is unlocked, opens inwards; but it doesn't occur to him to *pull*, rather than push against it.

Page 48

Put someone in the wrong atmosphere & nothing will function as it should. He will seem unhealthy in every part. Bring him back into his right element, & everything will blossom and look healthy. But if he is not in his

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right element, what then? Well he just has to make the best of looking like a cripple.

Page 49

If white turns to black some say: "Essentially it is still the same". And others, if the colour becomes†a one degree darker, say "It has changed *completely*." MS 125 58v: 18.5.1942

Page 49

Architecture is a *gesture*. Not every purposive movement of the human body is a gesture. Just as little as every functional building is architecture. MS 126 15r: 28.10.1942

Page 49

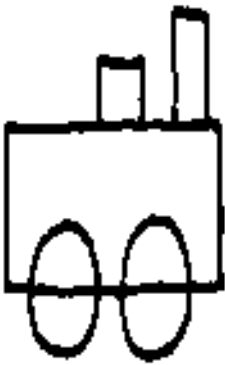
At present we are combatting a trend. But this trend will die out, superseded by others. And then people will no longer understand our arguments against it; will not see why all that needed saying. MS 126 64r: 15.12.1942

Page 49

Looking for the fallacy in a fishy argument & hunt-the-thimble. MS 126 65v: 17.12.1942

Page 49

Suppose that 2000 years ago someone had invented the *shape*



& said that one day it would be the shape of an instrument of locomotion.

Or perhaps: that someone had constructed the complete *mechanism* of the steam engine without having the least†b idea how it could be used as a motor.†c MS 127 14r: 20.1.1943

Page 49

What you are taking for a gift is a problem you have to solve.

Page 49

Genius is what makes us forget the master's talent.

Page 49

Genius is what makes us forget talent.†d

Page 49

Where genius wears thin skill may show through.†e (Overture to the Mastersingers.

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Page 50

Genius is what makes us unable to see the master's talent.

Page 50

Only where genius wears thin can you see the talent. MS 127 35v: 4.4.1943

Page 50

Why shouldn't I apply words in opposition to their original usage? Doesn't e.g. Freud†a do that when he calls even an anxiety dream a wish-fulfilment dream? Where is the difference? In the scientific approach the new use is justified through a *theory*. And if this theory is false then the new extended use has to be given up too. But in philosophy the extended use is not supported by true or false opinions about natural processes. No fact†b justifies it (&)†c non can overturn it.

Page 50

We say:†d "You understand this expression, don't you? Well, the way you always understand it†e is the way I too am using it."†f [Not: "... in *that* meaning..."]

As though meaning were a halo which the word carries over†g†h into every sort of application MS 127 36v: 27.2.1944

Page 50

Thoughts at peace. That is the goal someone who philosophizes longs for. MS 127 41v: 4.3.1944

Page 50

The philosopher is someone who has to cure many diseases of the understanding in himself, before he can arrive at the notions of common sense. MS 127 76r: 1944

Page 50

If in life we are surrounded by death, so too in the health of our understanding by madness.†i†31 MS 127 77v: 1944

Page 50

Wanting to think is one thing, having a talent for thinking another. MS 127 78v: 1944

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If there is anything in the Freudian theory of dream interpretation; then it shows how *complicated* is the way the human mind makes†a pictures of the facts.

Page 51

So complicated, so irregular is the mode of representation that it can *barely* be called representation any more. MS 127 84r: 1944

Page 51

It will be hard to follow my portrayal: for it says something new, but still has eggshells of the old material sticking to it. MS 129 181: 1944 or later

Page 51

Is it some frustrated longing that makes someone mad? (I was thinking of Schumann, but of myself too.) MS 165 200 c: ca. 1941-1944

Page 51

The revolutionary will be the one who can revolutionize himself. MS 165 204: ca. 1944

Page 51

People are religious to the extent that they believe themselves to be not so much *imperfect* as *sick*.

Page 51

Anyone who is half-way decent will think himself utterly imperfect, but the religious person thinks himself *wretched*

Page 51

What's ragged should be left ragged.

Page 51

A miracle is, as it were, a *gesture* which God makes. As a man sits quietly & then makes an impressive gesture, God lets the world run on smoothly & then accompanies the words of a Saint by a symbolic occurrence, a gesture of nature. It would be an instance if, when a saint has spoken, the trees around him bowed, as if in reverence.--Now, do I believe that this happens? I don't.

Page 51

The only way for me to believe in a miracle in this sense would be to be *impressed* by an occurrence in this particular way. So that I should say e.g.: "It was *impossible* to see these trees & not to feel that they were responding to the words." Just as I might say "It is impossible to see the face of this dog & not to see that he is alert & full of attention to what his master is

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doing <">. And I can imagine that the mere report of the *words* & life of a saint can make someone believe the reports that the trees bowed. But I am not so impressed.

Page 52

When I came home I expected a surprise & there was no surprise for me, so, of course, I was surprised. MS 128 46: ca. 1944

Page 52

Go on, believe! It does no harm.

Page 52

'Believing' means, submitting to an authority. Having once submitted to it, you cannot then, without rebelling against it, first call it in question & then once again find it convincing.

Page 52

A cry of distress cannot be greater than that of *one* human being.

Page 52

Or again *no* distress can be greater than what a single person can suffer.

Hence one human being can be in infinite distress & so need infinite help.

The Christian religion is only for the one who needs infinite help, that is only for the one who suffers infinite distress.

Page 52

The whole Earth cannot be in greater distress than *one* soul.

Page 52

Christian faith--so I believe--is refuge in this *ultimate* distress.

Someone to whom it is given in such distress to open his heart instead of contracting it, absorbs the remedy into his heart.

Someone who in this way opens his heart to God in remorseful confession opens it for others too. He thereby loses his dignity as someone special†a & so becomes like a child. That means without office, dignity & aloofness from others. You can open yourself to others only out of a particular kind of love. Which acknowledges as it were that we are all wicked children.

Page 52

It might also be said: hate between human beings comes from our cutting ourselves off from each other. Because we don't want anyone else to see inside us, since it's not a pretty sight in there.

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Page 53

Of course you must continue to feel ashamed of what's within you, but not ashamed of yourself before your fellow human beings.

Page 53

There is no greater distress to be felt than that of One human being. For if someone feels himself lost, that is the ultimate distress. MS 128 49: ca. 1944

Page 53

Words are deeds.†32 MS 179 20: ca. 1945

Page 53

Only someone very unhappy has the right to pity someone else. MS 179 26: ca. 1945

Page 53

It isn't reasonable to be furious even at Hitler; let alone at God. MS 179 27: ca. 1945

Page 53

When people have died we see their life in a conciliatory light. His life looks

well-rounded through a haze. For *him* it was not well-rounded however, but jagged & incomplete. For him there was no conciliation; his life is naked & wretched. MS 180a 30: ca. 1945

Page 53

It is as though I had lost my way & asked someone the way home. He says he will show me and walks with me along a nice smooth path. This suddenly comes to an end. And now my friend says: "All you have to do now is to find the rest of the way home from here." MS 180a 67: ca. 1945

Page 53

The less somebody knows & understands himself the less great he is, however great may be his talent. For this reason our scientists are not great. For this reason Freud, Spengler, Kraus, Einstein are not great. MS 130 239: 1.8.1946*

Page 53

Schubert is irreligious & melancholy. MS 130 283: 5.8.1946

Page 53

Are *all* people great human beings? No.--Well then, what hope can you have of being a great human being! Why should something be given you that is not given your fellows? To what purpose?!--If it isn't your *wish* to be rich that makes you think you are rich, then it must be some observation some experience that shows you it! And what experience do you have (except that of vanity)? Simply that you have a *talent*. And my conceit of

Page Break 54

being an extraordinary human being is of course *much* older than my experience, of my particular talent. MS 130 291 c: 9.8.1946

Page 54

Schubert's melodies can be said to be full of *climaxes*, & this cannot be said of Mozart's; Schubert is baroque. You can point to particular places in a Schubert melody & say: look, that is the point of this melody, this is where the idea comes to a head.

Page 54

The melodies of different composers can be approached by applying the principle: every species of tree is a 'tree' in a different sense of the word. I.e. Don't let yourself be misled by our saying they are all melodies. They are steps along a path that leads from something you would not call a melody to something else that you

again would not call one. If you simply look at the sequences of notes & the changes of key all these structures no doubt appear on the same level. But if you look at the field of force in which they stand (and hence at their significance), you will be inclined to say: Here melody is something quite different than there (here it has a different origin, plays a different role, inter alia. MS 131 2: 10.8.1946

Page 54

The idea working its way towards the light. MS 131 19: 11.8.1946

Page 54

The remark by Jucundus in 'The Lost Laugh'†34, that his religion consisted in: his knowing, if things are going well for him now,†a that his fate could take a turn for the worse--this actually is an expression of the same religion as the saying "The Lord hath given, the Lord hath taken away". MS 131 27: 12.8.1946

Page 54

It is hard to understand yourself properly since something that you *might* be doing out of generosity & goodness is the same as you may be doing out of cowardice or indifference. To be sure, one may act in such & such a way from true love, but also from deceitfulness & from a cold heart too. Similarly not all moderation is goodness. And only if I could be submerged in religion might these doubts be silenced. For only religion could destroy vanity & penetrate every nook & cranny. MS 131 38: 14.8.1946

Page 54

What I want to say then is: Someone who--e.g.--cannot EXPERIENCE

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the word "pas" in "je ne sais pas" as "step", cannot be taught an expression of voice†a by being told "speak it with this meaning".

If you are reading aloud and want to read *well*, you accompany the words with more vivid images. At least it is *often* like that. Sometimes though ["To Corinth from Athens..."]†35 it is the punctuation, i.e., the precise intonation & the length of the pauses that is all that matters to us. MS 131 43: 14.8.1946*

Page 55

It is remarkable how hard we find it to believe something the truth of which we do not see for ourselves. If e.g. I hear expressions of admiration for Shakespeare made by the distinguished men of several centuries, I can never rid myself of a

suspicion that praising him has been a matter of convention, even though I have to tell myself that this is not the case. I need the authority of a *Milton* to be really convinced. In his case I take it for granted that he was incorruptible.--But of course I don't mean to deny by this that an enormous amount of praise has been & still is lavished on Shakespeare without understanding & for specious reasons by a thousand professors of literature. MS 131 46: 15.8.1946

Page 55

Grasping the difficulty *in its depth* is what is hard.

For if you interpret it in a shallow way the difficulty just remains. It has to be pulled out by the root; & that means, you have to start thinking about these things in a new way. The change is as decisive e.g. as that from the alchemical to the chemical way of thinking.--The new way of thinking is what is so hard to establish.

Page 55

Once it†b is established the old problems disappear; indeed it becomes hard to recapture them. For they are embedded in the way we express ourselves; & if we clothe ourselves in a new form of expression, the old problems are discarded along with the old garment.†c MS 131 48: 15.8.1946

Page 55

The hysterical fear of the atom bomb the public now has, or at least expresses, is almost a sign that here for once a really salutary discovery has been made. At least the fear gives the impression of being fear in the face of a really effective bitter medicine. I cannot rid myself of the thought: if there

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were not something good here, the *philistines* would not be making an outcry. But perhaps this too is a childish idea. For all I can mean really is that the bomb creates the prospect of the end, the destruction of a ghastly evil, of disgusting soapy water science and certainly that is not an unpleasant thought; but who is to say what would come *after* such a destruction? The people now making speeches against the production of the bomb are undoubtedly the *dregs* of the intelligentsia, but even that does not prove beyond question that what they abominate is to be welcomed. MS 131 66c: 19.8.1946

Page 56

In former times people entered monasteries. Were they perhaps simple-minded, or obtuse people?--Well, if people like that took such measures so as to be able to go

on living, the problem cannot be an easy one! MS 131 79 c: 20.8.1946

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The human being is the best picture of the human soul.†36 MS 131 80:20.8.1946

Page 56

Shakespeare's similes are, *in the ordinary sense*, bad. So if they are nevertheless good--& I don't know whether they are or not--they must be a law to themselves. Perhaps e.g. their ring makes them convincing & gives them truth.

It might be the case that with S. the essential thing is his effortlessness, his arbitrariness, so that if you are to be able really to admire him, you just have to accept him as he is in the way you accept nature, a piece of scenery e.g.

If I am right about this, that would mean that the style of his whole work, I mean, of his complete works†a is in this case what is essential, & provides the justification.

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That I do *not* understand him could then be explained by the fact that I cannot read him *with ease*. Not, that is, as one views a splendid piece of scenery. MS 131 163:31.8.1946

Page 56

A man sees well enough what he has, but not what he is. What he is can be compared with his height above sea level, which you cannot for the most part judge straight off. And the greatness, or triviality, of a work depends on where its creator stands.

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Page 57

But you can equally say: someone who misjudges himself is never great: someone who throws dust in his own eyes. MS 131 176: 1.9.1946

Page 57

How small a thought it takes to fill a whole life!

Page 57

Just as someone may travel around the same little country throughout his whole life, & think there is nothing outside it!

You see everything in a queer perspective (or projection): the country that you ceaselessly keep covering, strikes you as enormously big; the surrounding countries seem to you like narrow border regions. †a MS 131 180: 2.9.1946

Page 57

To go down into the depths you don't need to travel far; you can do it in your own backgarden. †b MS 131 182: 2.9.1946

Page 57

It is very *remarkable*, that we should be inclined to think of civilization--houses, streets, cars, etc--as separating man from his origin, from the lofty, eternal, etc. Our civilized environment, even its trees & plants, seems to us then cheap, wrapped †c in cellophane, & isolated from everything great & from God as it were. It is a remarkable picture that forces itself on us here. MS 131 186: 3.9.1946

Page 57

My 'achievement' is very much like a mathematician's, †d who invents a new calculus. †e MS 131 218: 8.9.1946

Page 57

If people did not sometimes commit stupidities, nothing intelligent at all would ever happen. MS 131 219: 8.9.1946

Page 57

The purely corporeal can be uncanny. Compare the way †f angels & devils are portrayed. A so-called "miracle" must be connected with this. It must be as it were a *sacred gesture*. MS 131 221: 8.9.1946

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The way you use the word "God" does not show *whom* you mean, †a but what you mean. MS 132 8: 11.9.1946

Page 58

In a bullfight the bull is the hero of a tragedy. First driven mad by suffering, he dies a slow & terrible death. MS 132 12: 12.9.1946

Page 58

A hero looks death in the face, real death, not just a picture of death. Behaving decently in a crisis does not mean being able to act the part of a hero well, as in the theatre, it means rather being able to look death *itself* in the eye.

For an actor may play a multitude of roles, but in the end it is after all he himself, the human being, who has to die. MS 132 46 c: 22.9.1946

Page 58

What does it consist in: following a musical phrase with understanding? Observing a face with a feeling†b for its expression? Drinking in the expression on the face?

Page 58

Think of the demeanour of someone who draws the face with understanding for its expression. Think of the sketcher's face his movements;--what shows that every stroke he makes is†i dictated by the face, that nothing in his sketch is arbitrary, that he is a *delicate* instrument?

Is that really an *experience*? I mean: can we say that this expresses an experience?

Page 58

Once again: what does it consist in, following a musical phrase with understanding, or, playing it with understanding? Don't look inside yourself. Ask yourself rather, what makes you say that's what *someone else* is doing. And *what* prompts you to say *he* has a particular experience? Indeed, do we ever actually say that? Wouldn't I be more likely to say of someone else that he's having a whole host of experiences†ii?

I would perhaps say: "He is experiencing the theme intensely"; but ask yourself, what the expression of this†c is?†d†e

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Then again you might think intensive experiencing of the theme '*consists*' in the sensations of the movements etc. with which we accompany it. And that seems (again) like a soothing explanation. But have you any reason to think it true? I mean, e.g., a recollection of this experience? Is not this theory again merely a picture? No, this is not how things are: the theory is no more than an attempt to link up the expressive movements with an 'experience'.

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If you ask: how I experienced the theme, I shall perhaps say "As a question" or something of the sort, or I shall whistle it with expression etc. MS 132 51:
22.9.1946

Page 59

"He is experiencing the theme intensely. Something is happening in him when†a he hears it." Well, *what?*

Page 59

Does the theme point to nothing beyond itself? Oh yes! But that means:--The impression it makes on me is connected with things in its surroundings--e.g. with the existence of the German language & of its intonation, but that means with the whole field†i of our language games.†37

If I say e.g.: it's as if here a conclusion were being drawn, or, as if here something were being confirmed, or, as if *this* were a reply to what came earlier,--then the way I understand it clearly presupposes familiarity with conclusions, confirmations, replies, etc.

Page 59

A theme, no less than a face, wears an expression.

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"The repeat is *necessary*" In what respect is it necessary? Well, sing it, then you will see that it is only the repeat that gives it its tremendous power.--Don't we feel then as though a model for this theme must in this case exist in reality, & as though the theme only approached it, corresponded to it, once this part were repeated Or am I to utter the inanity: 'It just sounds more beautiful with the repeat'? (You see there by the way what an inane role the word "beautiful" plays in aesthetics) And yet there just *is* no paradigm there other than the theme. And yet again there *is* a paradigm other than the theme: namely the rhythm of our language, of our thinking & feeling. And furthermore the theme is a *new* part of our language, it becomes incorporated in it; we learn a new *gesture*.

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The theme interacts with language.

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It is one thing to sow in thought, another to reap in thought.

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The last two bars of the "Death & the Maiden" theme, the ; you may think first that this figure is conventional, ordinary, until you understand its deeper expression. I.e. until you understand that here the ordinary is filled with significance. MS 132 59: 25.9.1946

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"Fare well!"

"A whole world of pain lies in these words" How can it live†a in them?--It is bound up with them. The words are like the acorn from which an *oak tree* can grow.

But where is the law laid down, according to which the tree grows out of the acorn? Well, the picture is incorporated into our thinking as a result of experience.†b MS 132 62: 25.9.1946*

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Esperanto. Our feeling of disgust, when we utter an *invented* word with invented derivative syllables. The word is cold, has no associations & yet plays at 'language'. A system of purely written signs would not disgust us like this. MS 132 69: 26.9.1946

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You could attach prices to ideas. Some cost a lot some little. [Broad's ideas all cost *very* little.] And how do you pay for ideas? I believe: with courage. MS 132 75: 28.9.1946*

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If life becomes hard to bear we think of improvements†c. But the most important & effective improvement,†d in our own attitude, hardly occurs to us, & we can decide on this only with the utmost difficulty.†e MS 132 136: 7.10.1946

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It's possible to write in a style that is unoriginal in form--like mine--but with well chosen words; or on the other hand in one that is original in *form*, *freshly* grown from within oneself. (And also of course in one which is botched together just anyhow out of old furnishings†f.) MS 32 145: 8.10.1946

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Amongst other things Christianity says, I believe, that sound doctrines are all useless. That you have to change your *life*. (Or the *direction* of your life.)

That all wisdom is cold; & that you can no more use it for setting your life to rights, than you can forge iron when it is *cold*.

For a sound doctrine need not *seize* you; you can follow it, like a doctor's prescription.--But here you have to be seized & turned around by something.--(I.e. this is how I understand it.) Once turned round, you must *stay* turned round.

Wisdom is passionless. By contrast Kierkegaard calls faith a *passion*. MS 132 167: 11.10.1946

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Religion is as it were the calm sea bottom at its deepest, remaining calm, however high the waves rise on the surface.-- MS 132 190: 16.10.1946

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"I never before believed in God"--that I understand. But not: "I never before really believed in Him." MS 132 191: 18.10.1946

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I often fear madness. Have I any reason to assume that this fear does not spring from, so to speak, an optical illusion: of seeing something as an abyss that is close by, when it isn't? The only *experience* I know of that speaks for its not being an illusion, is the case of Lenau. For in his "Faust" there are thoughts of a kind I too am familiar with. Lenau puts them into Faust's mouth, but they are no doubt his own about himself. What is important is what Faust says about his *loneliness* or *isolation*.

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His talent too strikes me as similar to mine: A lot of froth--but a few *fine* thoughts. The stories in his Faust are all bad, but the observations often true & great. MS 132 197: 19.10.1946

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Lenau's Faust is remarkable in that here man has dealings only with the Devil. God does not stir himself. MS 132 202: 20.10.1946

In my view Bacon was not a *precise thinker*. He had large, as it were broad, visions. But someone who has nothing but these is bound to be generous with promises, inadequate in keeping them. You may *envision* a flying machine without being precise about its details. Outwardly you may†a imagine it as very similar to a proper aeroplane, & describe its functioning

graphically. Nor is it obvious, that such an invention†a has to be worthless. Perhaps it spurs others to a different sort of work.--So while these others make preparations, a long time in advance as it were, for building an aeroplane that really flies, the former occupies himself with dreaming what this aeroplane has to look like & what it will be capable of. This so far says *nothing* about the value of these activities. The dreamer's *may* be worthless--& so may the others. MS 132 205: 22.10.1946

Madness doesn't *have* to be regarded as an illness. Why not as a sudden--more or *less* sudden--change of character?

Everybody is (or most are) mistrustful, & perhaps more so towards their relations, than towards others. Is there any reason for mistrust? Yes & no. Reasons can be given for it, but they are not compelling. Why shouldn't someone suddenly become *much* more mistrustful of people? Why not *much* more withdrawn? or devoid of love? Don't people get like this even in the ordinary course of events?--Where is the line to be drawn here between will & ability? Is it that I *will* not open my heart to anyone any longer, or that I *cannot*? If so much can lose its attraction, why not everything? If someone is wary even in ordinary life, why shouldn't he--& *perhaps* suddenly--become *much* more wary? And *much* more inaccessible. MS 133 2: 23.10.1946

The lesson in a poem is *overstated*, if the intellectual points are nakedly exposed, not clothed by the heart. MS 133 6: 24.10.1946

Oh a key can†38 lie for ever where the locksmith placed it, & never be used to open†b the lock for which the master forged it. MS 133 12: 24.10.1946

"It is high time for us to compare this phenomenon†c with something *different*"--one may say.--I am thinking, e.g. of mental illnesses. MS 133 18: 29.10.1946

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Freud's fanciful pseudo-explanations (just because they are so brilliant) performed a disservice.

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(Now every ass has them†a within reach for 'explaining' symptoms of illness with their help.) MS 133 21: 31.10.1946

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Irony in music. E.g. Wagner in the Mastersingers. Incomparably deeper in the first movement of the IXth in the fugato. Here is something, that corresponds to the expression of bitter irony in speech.

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I could equally well have said: the distorted in music. In the sense in which we speak of features distorted by grief. When Grillparzer says Mozart countenanced only the "beautiful" in music, that means, I think, that he did not countenance the distorted, frightful, that there is nothing in his music corresponding to *this*. I am not saying that is quite true; but assuming it to be so, it is a prejudice on Grillparzer's part, to think that by rights it ought not to be otherwise. The fact that music since Mozart (of course especially through Beethoven) has extended the range of its language is to be neither commended nor deplored, rather: *that's* how it is.†b Grillparzer's *attitude* involves a certain ingratitude. Did he want *another* Mozart? Could he imagine something†39 that such a being might compose? Would he have been able to imagine Mozart if he had not known him?

The concept of "the beautiful" has done a lot of mischief here too.

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Concepts *may* alleviate mischief or make it worse; foster it or check it. MS 133 30: 1.-2.11.1946

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The fundamental insecurity of life. Misery, everywhere you look.

The grinning faces of idiots may, it is true, make us think *they* do not really suffer; but they do, only not in the same place as the more intelligent. They do not have, as one might say, *headache*, but as much other wretchedness as anyone else. Not all wretchedness need after all evoke the *same* facial expression. A nobler person who suffers will look different from me. MS 133 68 c: 12.11.1946*

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I cannot kneel to pray, because it's as though my knees were stiff. I am afraid of dissolution (of my own dissolution) should I become soft. MS 133 82: 24.11.1946

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I am showing my pupils sections of an immense landscape, which they cannot possibly find their way around. MS 133 82: 24.11.1946

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The truly apocalyptic view of the world is that things do *not* repeat themselves. It is not e.g. absurd to believe that the scientific & technological age is the beginning of the end for humanity, that the idea of Great Progress is a bedazzlement, along with the idea that the truth will ultimately be known; that there is nothing good or desirable about scientific knowledge & that humanity, in seeking it, is falling into a trap. It is by no means clear that this is not how things are. MS 133 90: 7.1.1947

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A man's dreams are virtually never realized. MS 133 118: 19.1.1947

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Socrates, who always reduces the Sophist to silence--does he reduce him to silence *rightfully*?--It's true, the Sophist does not know what he thinks he knows; but that is no triumph for Socrates. It can neither be a case of "You see! You don't know it!"--nor, triumphantly, "So none of us knows anything!"

Because I don't want to think *just* to convict myself, or even someone else, of unclarity I am not trying to understand something, †a *simply* in order to see that I still do not understand it. MS 133 188: 27.2.1947*

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Wisdom is something cold, & to that extent foolish. (Faith, on the other hand, a passion.) We might also say: wisdom merely *conceals* life from you. (Wisdom is like cold, grey ash covering the glowing embers.) MS 134 9: 3.3.1947

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Don't *for heaven's sake*, be afraid of talking nonsense! Only don't fail to pay attention to your nonsense. MS 134 20: 5.3.1947

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The miracles of nature,

We might say: art *discloses* the miracles of nature to us. It is based on the *concept* of the miracles of nature. (The blossom, just opening out. What is *marvellous* about it?) We say: "Look, how it's opening out!"

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It could only be by accident that someone's dreams about the future of

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philosophy, art, science would come true. What he sees is a continuation of his own world in his dream, that is to say PERHAPS his wish (and perhaps not) but not reality.

It might still happen that a person's photograph, e.g., changed with time, almost as if he were aging on it. But its changes then take place according to their own laws & why should they lead in a parallel direction to the development of the real person?

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The mathematician too can of course marvel at the miracles (the crystal) of nature; but can he do it, once a problem has arisen about *what* he sees?†a Is it really possible as long as the object he finds awe-inspiring or gazes at with awe is shrouded in a philosophical fog?

I could imagine someone admiring trees, & also the shadows, or reflections of trees, which he mistakes for trees. But if he should once tell himself that these†b are not after all trees & if it becomes a problem for him what they are, or what relation they have to trees, then his admiration will have suffered a rupture, that will now need healing. MS 134 27: 10.-15.3.1947*

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Sometimes a sentence can be understood only if it is read at the *right tempo*. My sentences are all to be read *slowly*. MS 134 76: 28.3.1947

The 'necessity' with which the second idea succeeds the first. (Overture to Figaro.) Nothing could be more idiotic than to say it's '*pleasing*' to hear the second after the first!--But the paradigm according to which everything there is *right* is certainly obscure. 'It is the natural development.' You gesture with your hand, would like to say: "of course!"--You could too compare the transition to a transition (the entry of a new character) in a story, e.g., or a poem. *That* is how this piece fits into the world of our thoughts & feelings. MS 134 78: 30.3.1947

The folds of my heart all the time tend to stick together & to open it I should need to keep tearing them apart. MS 134 80 30.3.1947

A foolish & naïve American film can in all its foolishness & *by means of* it be instructive. A fatuous, non-naïve†c English film can teach nothing. I have

often drawn a lesson from a foolish American film. MS 134 89: 2.4.1947

Is what I am doing in any way worth the effort? Well only, if it receives a light from above. And if that happens,--why should I take care, not to be robbed of the fruits of my labour? If what I write really has value, how were anyone to steal the value from me? If the light from above is *lacking*, then I can in any case be no more than clever. MS 134 95: 3.4.1947

I completely understand, how someone may *hate* it, if the priority of his invention or discovery is called in question, how†a he may be willing to defend†b this priority with tooth & claw. *And yet* it is only a chimera. To be sure it seems to me too cheap, all too easy for *Claudius* to scoff at the priority disputes between Newton & Leibniz; but I think it is true all the same that this quarrel springs only from vile weaknesses & is nourished by VILE people. *What* would Newton have lost if he had acknowledged Leibniz's originality? Absolutely nothing! He would have gained a lot. And yet, how hard is such an acknowledgement, seeming,†c to someone who attempts it, like a confession of his own incapacity. Only people who esteem one, & at the same time *love* one, can make such behaviour†d *easy* for one.†e

It's a question of *envy* of course. And anyone who feels it, ought to keep saying to himself: 'It's a mistake! It's a mistake!--' MS 134 100: 4.4.1947

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In the train of every idea that costs a lot come a host of cheap ones: amongst them even a few that are useful.

Page 66

Sometimes one sees ideas, as an astronomer sees stars in the far distance. (Or at least it seems so.) MS 134 105: 5.4.1947

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If I had written a *good* sentence, & they were by accident two rhyming lines, †††g†h this would be a *blemish*.

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There is *much* that could be learned from Tolstoy's false†a theorizing that the work of art conveys 'a feeling'.--And you really might call it, if not the expression of a feeling, an expression of feeling, or a felt expression. And you might say too that people who understand it to that extent 'resonate' with it, respond to it. You might say: The work of art does not seek to convey *something else*, just itself. As, if I pay someone a visit, I don't wish simply to produce such & such feelings in him, but above all to pay him a visit, & naturally I also want to be well received.

And it does start to be really absurd, to say, the artist wishes that, what he feels when writing, the other should feel when reading. Presumably I can think I understand a poem (e.g.), understand it in the way its author would wish,--but what *he* may have felt in writing it, that doesn't concern me *at all*. MS 134 106: 5.4.1947

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Just as I cannot write verse, so too I can write prose only *up to a certain point*, & no further. There is a quite definite limit to my prose, & I can no more overstep *it*, than I would be able to write a poem. *This* is how my equipment is constituted; it is the only equipment available to me. It is like someone's saying: In this game I can attain only *this* level of perfection, & not *that*. MS 134 108: 5.4.1947

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It is *possible*†b, that everyone who executes an important work, sees before his mind's eye, dreams of, a continuation of, a sequel to, his work; but it would be

remarkable all the same if it really turned out as he dreamed. Nowadays not believing in your own dreams is of course easy. MS 134 120: 7.4.1947

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Nietzsche writes somewhere,†40 that even the best poets & thinkers have written mediocre & bad stuff, but have just separated off the good. But it is not quite like that. It's true that along with the roses a gardener has manure & *sweepings* & *straw* in his garden, but they are distinguished not only†c by value, but above all too by†d function in the garden.

What looks like a bad sentence can be the *germ* of a good one. MS 134 124: 8.4.1947

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The faculty of 'taste' cannot create a new organism, only rectify one that is already there. Taste loosens screws & tightens screws, it doesn't create a new original work.†41

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Taste rectifies, it doesn't give birth.†a

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Taste makes ACCEPTABLE.

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(Hence, I think, a great creator needs no†b taste: the child is born into the world well formed.)

Polishing is *sometimes* the job of taste, sometimes not.

I have taste.

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The†c *most refined* taste has *nothing* to do with creative power.

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Taste is refinement of sensibility; but sensibility does not *act*, it merely assimilates.

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I cannot†d judge whether I have only taste, or originality as well. The former I can see distinctly, but not the latter, or only quite indistinctly. And perhaps it has to be like that, & you see only what you *have*, not what you are. Someone who does not lie is original enough. For, after all, the originality that would be worth wishing for, cannot be a sort of trick, or an idiosyncrasy, however marked.

In fact it is already a seed of good originality not to want to be what you are not. And all that has been said before *much* better by others.

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Taste can delight, but not seize. MS 134 129: 9.4.1947

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You can as it were restore an old style in a new†e language; perform it afresh so to speak in a manner†f that†g suits our times. In doing so you really only reproduce. I have done this in my building work.

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What I mean is *not* however giving an old style a new trim. You don't take the old forms & fix them up to suit today's taste. No, you are really†a speaking, maybe unconsciously, the old language, but speaking it in a manner that belongs to the newer world, though not on that account necessarily one that is to its taste. MS 134 133: 10.4.1947

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Someone reacts *like this*: he says "Not *that!*"--& resists it. Out of this situations perhaps develop which are equally intolerable; & perhaps by then strength for any further revolt is exhausted. We say "If *he* hadn't done *that*, the evil would not have come about." But with what justification? Who knows the laws according to which society unfolds? I am sure even the cleverest has no idea. If you fight, you fight. If you hope, you hope.

Someone can fight, hope & even believe, without believing *scientifically*.

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Science: enrichment & impoverishment. The *one* method elbows all others aside. Compared with this they all seem paltry, preliminary stages at best. You must climb down to the sources to see them all side by side, the disregarded & the preferred. MS 134 141: 13.4.1947

Is it just *I* who cannot found a school, or can a philosopher never do so? I cannot found a school, because I actually want not to be imitated.†i In any case not by those who publish articles in philosophical journals.

The use of the word "fate". Our attitude to the future & the past. To what extent do we hold ourselves responsible for the future? How much do we speculate about the future? How do we think about past & future? If something unwelcome happens:--do we ask "Who's to blame?", do we say "Someone must be to blame for it"?,--or do we say "It was God's will", "It was fate"?

In the way in which asking a question, insisting on an answer, or not asking it, expresses a different attitude, a different way of living, *so* too, in this sense, an utterance like "It is God's will" or "We are not masters of our fate". What this sentence does, or at least something similar, a commandment

too could do. Including one that you give to yourself. And conversely a commandment, e.g. "Do not grumble!" can be uttered like the affirmation of a truth.

Now why am I so anxious to keep apart these ways of using "declarative sentences"? Is it really necessary? Did people in former times really not properly understand what they wanted to do with a sentence? Is it pedantry?--It is simply an attempt to see that every usage gets its due. Perhaps then a reaction against the overestimation of science. The use of the word "science"†i for "everything that can be said without nonsense" already betrays this over-estimation. For this amounts in reality to dividing utterances into two classes: good & bad; & the danger is already there. It is similar to dividing all animals, plants & rocks into the useful & the harmful.

But of course the words "see that they get their due" & "overestimation" express my point of view. I could have said instead: "I want to help this & this to regain respect."; only I don't see it like that.

Fate is the antithesis of natural law. A natural law is something you try to fathom, & make use of, fate is not.

It is not by any means clear to me, that I wish for a continuation of my work by others, more than a change in the way we live, making all these questions superfluous. (For this reason I could never found a school.)

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The philosopher says "Look at things *like this!*"--but first, that is not to say that people will look at things like this, second, he may be altogether too late with his admonition, & it's possible too that such an admonition can achieve absolutely nothing & that the impulse towards such a change in the way things are perceived must come from another direction. For instance it is quite unclear whether Bacon started anything moving, except the surface of his readers' minds.

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Nothing seems to me more unlikely than that a scientist or mathematician, who reads me, should be seriously influenced thereby in the way he works. (In that respect my warnings†a are like the posters on the ticket offices at English railway stations†42 "Is your journey really necessary?" As if anyone

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reading that would say to himself "On second thoughts, *no*"†i.) Quite different artillery is needed here from anything I am in a position to muster. Most likely I could still achieve an effect in that, above all, a *whole lot* of garbage is written in response to†a my stimulus & that *perhaps* this provides†b the stimulus for something good. I ought always to hope only for the most indirect of influences.

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E.g. nothing more stupid than the chatter about cause & effect in history books; nothing more wrong-headed, more half-baked.--But who could put a stop to it by *saying* that? (It is†c as though I wanted to change men's and women's fashions†d by talking.) MS 134 143: 13.-14.4.1947

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Think about how it was said of Labor's playing "He *is speaking*". How curious! What was it about this playing that was so reminiscent of speaking? And how remarkable that this†e similarity with speaking is not something we find incidental, but an important & big matter!--We should like to call music, & certainly *some* music, a language; but no doubt not *some* music.†f (Not that this need involve a judgement of value!) MS 134 156: 11.5.1947

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The book is full of life--not like a human being, but like an ant-heap. MS 134 157:
11.5.1947

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One keeps forgetting to go down to the foundations. One doesn't put the question marks *deep* enough down.

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The labour pains at the birth of new concepts. MS 134 180: 27.6.1947

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"Wisdom is grey." Life on the other hand & religion are full of colour. MS 134
181: 27.6.1947

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It may be that science & industry, & their progress, are the most enduring thing in the world today. That any guess at a coming collapse of science & industry were†a for now, & for a *long* time to come, simply a dream, & that science & industry after†43 & with infinite misery will unite the world, I mean integrate it into a single empire, in which†i to be sure peace is the last thing that will then find a home.

For science & industry do decide wars, or so it seems. MS 135 14: 14.7.1947

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Do not interest yourself in what, presumably, only you are doing! MS 135 23:
16.7.1947

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My thoughts probably move in a far narrower circle than I suspect! MS 135 85:
24.7.1947

Page 72

Thoughts rise to the surface slowly, like bubbles.

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Sometimes it's as though you could see a thought, an idea, as an indistinct point far away on the horizon; & then it often comes closer†b with surprising speed. MS 135 101: 26.7.1947

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Where there is bad management in the state, I believe, bad management is fostered in families too. A worker who is ready for a strike†44 at any time will not bring up his children to respect order either. MS 135 102: 27.7.1947

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God grant the philosopher insight into what lies in front of everyone's eyes. MS 135 103 c: 27.7.1947

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Life is like a path along a mountain ridge; right & left smooth†c slopes down which you slide in this or that†d direction without being able to stop yourself. I keep seeing people slip like this & I say: "How could anyone help himself in that situation!" And *that* is what "denying free will" comes to. That is the attitude that expresses itself in this 'belief'. But it is not a *scientific* belief, has nothing to do with scientific convictions.

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Denying responsibility means, not *holding* anyone responsible. MS 135 110: 28.7.1947

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Some people have a taste that is related to an educated taste as is the visual impression of a purblind eye to that of a normal eye. Where a normal eye see clear articulation, the weak one sees blurred patches of colour. MS 135 133: 2.8.1947

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Someone who knows too much finds it hard not to lie. MS 135 191: 17.12.1947

Page 73

I am so afraid of someone's playing the piano in the house that, when it happens & the strumming has stopped, I still have a sort of hallucination, that it's continuing. I can hear it then quite clearly, although I know that it is all in my imagination. MS

135 192: 17.12.1947

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It appears to me as though a religious belief could only be (something like) passionately committing oneself to a system of coordinates†a. Hence although it's belief, it is really a way of living, or a way of judging life. Passionately taking up *this* interpretation. And so instructing in a religious belief would have to be portraying, describing that system of reference & at the same time appealing to the conscience. And these together would have to result finally in the one under instruction himself, of his own accord, passionately taking up that system of reference. It would be as though someone were on the one hand to let me see my hopeless situation, on the other depict the rescue-anchor†b, until of my own accord, or at any rate not†c†d led by the hand by the *instructor*, I were to rush up & seize it.†45 MS 136 16b: 21.12.1947

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Perhaps one day a culture will arise out of this civilization.

Then there will be a real history of the discoveries of the 18th, 19th & 20th centuries, which will be of profound interest. MS 136 18b: 21.12.1947

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In the course of a scientific investigation we say all kinds of things; we make many utterances the role of which in our investigation we do not

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understand. For of course not everything we say has a conscious purpose, but our tongues just keep going. Our thoughts run in established routines, we make, automatically, transitions†a according to the techniques†b we have learned. And now comes the time for us to survey what we have said. We have made a whole lot of movements that do not further our purpose, even impede it, and now we have to clarify our thought processes philosophically. MS 136 31a: 24.12.1947

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It seems to me I am still a long way from understanding these things; from the point, that is, at which I know what I have to talk about, & what I don't need to talk about. I still keep getting entangled in details without knowing whether I ought to be talking about such things at all; & I have the impression that I may be inspecting a large area, simply to exclude it eventually from consideration. But even in this case these reflections would not be worthless; as long, that is, as they are not just going round in a circle. MS 136 37a: 25.12.1947

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Architecture glorifies something (because it endures).†c It glorifies its purpose.

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(...)

Page 74

Architecture immortalizes & glorifies something. Hence there can be no architecture where there is nothing (to immortalize &) glorify.

Page 74

(...)

Page 74

Architecture immortalizes & glorifies something. Hence there can be no architecture where there is nothing to glorify.

Page 74

Architecture glorifies something (because it endures). Hence there can be no architecture where there is nothing to glorify. MS 167 10v: ca. 1947-1948

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When philosophizing you have to descend into the old chaos†i & feel at home there. MS 136 51a: 3.1.1948

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Genius is talent in which character makes itself heard. For that reason, I would like to say, Kraus has talent, an extraordinary talent, but not genius.

To be sure, there are flashes of genius where, despite the *great* application of talent, you do not notice the talent. Example: "For the ox & the ass can do things too..."†46 It is curious that this e.g. is so much greater than anything Kraus ever wrote. Here you see not merely an intellectual skeleton, but a whole human being.

That is the reason too why the greatness of what someone writes depends on everything else he writes & does. MS 136 59a: 4.1.1948

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In a dream, & even *long* after we wake up, dream words can seem to us to have the greatest significance. Isn't the same illusion possible too in waking life? It seems to me as though *I* am sometimes subject to it these days. It often appears to be like this with the insane. MS 136 60b: 4.1.1948

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What I am writing here may be feeble stuff; well, in that case I am just not capable of getting out the big, important thing. But there are great prospects hidden in these feeble remarks. MS 136 62a: 4.1.1948

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Schiller writes in a letter (to Goethe, I think)†47 of a 'poetic mood'. I think I know what he means, I think I am familiar with it myself. It is the mood of receptivity to nature & one in which one's thoughts seem as vivid as nature itself. But it is strange that Schiller did not produce anything better (or so it seems to me) & so I am furthermore not entirely convinced that what *I* produce in such a mood is worth anything. It is quite possible that what gives my thoughts their lustre on such occasions is a light that they receive from *behind* them. That they do not *themselves* glow.

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Where others go on ahead, I remain standing. MS 136 80a: 8.1.1948

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[For the Foreword.]†48 It is not without†a reluctance that I offer the book to the public. The hands into which it will fall are for the most part not those in which I like to imagine it. May it soon--this is what I wish for it--be completely forgotten by the philosophical journalists & thus perhaps be kept for a more upright†b kind of reader. MS 136 81a: 8.1.1948

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Only every so often does one of the sentences I am writing here make a step forward; the rest are like the snipping of the barber's scissors, which he has to keep in motion so as to be able to make a cut with them at the right moment. MS 136 81b: 8.1.1948

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As I again & again come across questions in more remote regions that I cannot answer, it becomes clear†a why I still cannot find my way round regions that are less remote. For how do I know that what stands in the way of an answer here is

not precisely what prevents me from clearing away the fog over there? MS 136 89a: 10.1.1948

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Raisins may be the best part of a cake; but a bag of raisins is not better than a cake; & someone who is in a position to give us a bag full of raisins still cannot bake a cake with them, let alone do something better.

I am thinking of Kraus & his aphorisms, but of myself too & my philosophical remarks.

A cake is not as it were: thinned out raisins. MS 136 91b: 11.1.1948

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Colours are a stimulus to philosophizing. Perhaps that explains Goethe's passion for the theory of colours.

Colours seem to present us with a riddle, a riddle that stimulates us,--not one that exasperates†i us. MS 136 92b: 11.1.1948

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Human beings can regard all the evil within them as blindness. MS 136 107a: 14.1.1948

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If it is true, as I believe, that Mahler's music is worthless, the question is what I think he should have done with his talent. For quite obviously it took *a string of very rare talents* to produce this bad music. Should he, say, have written his symphonies & burnt them? Or should he have done himself violence & not have written them? Should he have written them & realized that they were worthless? But how could he have realized that? I see it because I can compare his music with that of the great composers. But *he* could not do that; for someone to whom that has occurred may perhaps have *misgivings* about the value of his production, because he no doubt sees that he does not, so to speak, have the nature of the other great

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composers,--but that does not mean that he will grasp the worthlessness; because he can always tell himself that he is, it is true, *different* from the rest (whom however he admires) but excellent in another way. We could perhaps say: If nobody whom you admire is like you, then presumably you believe in your own

value only because you are *you*.--Even someone who struggles against vanity, but not entirely successfully, will always deceive himself about the value of what he produces.

But what seems most dangerous is to put your work into the position of being compared, first by yourself & then by others, with the great works of former times. You should not entertain such a comparison at all. For if today's circumstances are really so different, from what they once were, that you cannot compare your work with earlier works in respect of its *genre*, then you equally cannot compare its *value* with that of the other work. I myself am constantly making the mistake under discussion.

Incorruptibility is everything!

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Conglomeration: national sentiment, e.g. MS 136 110b: 14.1.1948*

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Animals come when their names are called. Just like human beings. MS 136 113a: 15.1.1948

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I ask countless irrelevant questions. If only I can beat my way through this forest! MS 136 117a: 15.1.1948

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Really I want to slow down the speed of reading with continual†a punctuation marks. For I should like to be read slowly. (As I myself read.) MS 136 128b: 18.1.1948

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I think Bacon got bogged down in his philosophy & this danger threatens me too. He had a vivid image of a huge building, it disappeared however when he really wanted to get down to details. It was as though his contemporaries had begun to build a great building from the foundations; & as though *he* had seen something similar in his imagination, the vision of such a building; had seen it as even more imposing than, perhaps, those who were working on the construction. For this an *inkling* of the method was necessary, but by no means a talent for building work. But the bad

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thing was that he launched polemical attacks against the real builders & either did not recognize, or did not want to recognize, *his* limitations.

On the other hand it is tremendously hard to see these limitations, & that means, to delineate them clearly. That is, as it were, to find†a a way of painting to depict this fuzziness. For I want to keep saying to myself: "Paint nothing more than what you see!" MS 136 129b: 19.1.1948

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In Freudian analysis the dream is as it were dismantled. It loses its original sense *completely*. You might think of it as performed on the stage, with a plot that is sometimes fairly incomprehensible but also in part quite comprehensible, or at least apparently so, & as though this plot were then torn into little pieces & each part given a completely different meaning. You could also think of it like this: a picture is drawn on a big sheet of paper & the sheet is then folded in such a way that pieces which do not belong together at all in the original picture collide in appearance & a new picture, which may make sense or may not, is formed (this would be the manifest dream, the first picture the 'latent dream thought').

Now I could imagine that someone, who sees the unfolded picture, might exclaim "Yes, that is the solution, that is what I dreamed, but without gaps & distortions." It would then be this acknowledgement that made this solution the solution. Just as, if you are searching for a word while writing & then say: "*That's* it, *that* says what I wanted to say!"--Your acknowledgement stamps the word as having been found, i.e. the one you were looking for. (In this case it might really be said: only when you have found it, do you know what you were looking for--much as Russell said about wishing.)

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What is intriguing about a dream, is not its *causal* connection with events in my life, etc., but rather this, that it affects us like part of a story,†b & indeed a very *vivid* part, the rest lying in darkness. (We would like to say†c: "Where on earth did this image come from, & what has become of it?") Yes, and if someone now shows me that this story was not the right story; that in reality quite a different one underlay it, so that I want to say†d, disenchanted, "Oh, *that's* how it was?", I have seemingly really been robbed of something. Certainly, the first story now disintegrates, as the paper is unfolded; the man I saw was taken from *here*, his words from

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there, the surroundings in the dream from somewhere else again; but the dream story all the same has its own charm, like a painting that attracts & inspires us.

It can certainly be said that we *contemplate* the dream picture with inspiration, that we just *are* inspired. For if we tell the dream to someone else, the picture usually does not inspire him. The dream is like an idea pregnant with possible implications†a MS 136 137a: 22.1.1948

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Strike a coin from every mistake. MS 137 17a: 10.2.1948

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Understanding & explaining a musical phrase.--The simplest explanation is sometimes a gesture; another might be a dance step, or words describing a dance.--But isn't our understanding of the phrase an experience we have while hearing it? & what function, in that case, has the explanation? Are we supposed to think of *it* while we hear the music? Are we supposed to imagine the dance, or whatever it may be, as we listen? And supposing we do,--why should *that* be called hearing the music with understanding?? If seeing the dance is what matters, it would be better *that*, rather than the music, were performed. But that is all a misunderstanding.

I give someone an explanation, say to him: "It's as though..."; then he says "Yes now I understand it" or "Yes now I know how it is to be played". Above all he did not have to *accept* the explanation; it is not after all as though I had given him compelling reasons for comparing this passage with this & that. I did not e.g. explain to him that remarks made by the composer show that this passage is supposed to represent this & that.

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If I now ask "What do I actually experience then, if I hear the theme & hear it with understanding?"--nothing but inanities†b occur to me by way of reply. Such as images, kinaesthetic sensations, thoughts†c and the like.

Sure enough I say "I go along with it"--but what does that mean? It *might* mean roughly that I accompany the music with gestures. And if we point out that after all this happens for the most part only in very rudimentary measure, we shall perhaps receive the answer that the rudimentary movements are supplemented with images. But let us nevertheless assume that someone does accompany the music with movements in full

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measure,--in what sense does *that* amount to understanding it? And do I want to say, the movements are the understanding; or his kinaesthetic sensations? (What do I know about them?)--What is true is, that, in certain circumstances, I shall

regard his movements as signs of his understanding.

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But am I to say (if I reject images, kinaesthetic sensations, etc. as an explanation) that understanding is just a specific experience that cannot be analysed further? Well, that would be passable, as long as it is not supposed to mean,†a it is a specific *experiential content*. For *these* words make one think of distinctions like those between seeing, hearing & smelling.†b

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How then do we explain to someone what it means "to understand music"? By naming the images, kinaesthetic sensations, etc. experienced by someone who understands? *More likely*, by pointing out the expressive movements of one who understands.--Anyway, there is also the question, what function does explanation have here? & what does it mean: to understand what it means to understand music? Some indeed would say: to understand that means: to understand music oneself. And so the question would be "Then can we teach someone to understand music", for only that kind of teaching could be called an explanation of music.

Appreciation†c of music is *expressed* in a certain way, both in the course of hearing & playing and at other times†d too. This expression sometimes includes movements, but sometimes only the way the one who understands plays, or hums, occasionally too parallels he draws & images which, as it were, illustrate the music. Someone who understands music will listen differently (with a different facial expression, e.g.), play differently, hum differently, talk differently about the piece than someone who does not understand. His appreciation of a theme will not however be shown only in phenomena that accompany the hearing or playing of the theme, but also in an appreciation for music in general.

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Appreciating music is a manifestation of human life. How could it be described to someone? Well, above all I suppose we should have to describe *music*. Then we could describe the relation human beings have to it. But is that all that is necessary, or is it also part of the process to teach

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him to appreciate it for himself? Well, developing his appreciation will teach him what appreciation is in a *different* sense, than a teaching†a that does not do this. And again, teaching him to appreciate poetry or painting can be part of an explanation of what music is. MS 137 20b: 15.2.1948

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Our children learn in school already that water *consists* of the gases hydrogen & oxygen, or sugar of carbon, hydrogen & oxygen. Anyone who does not understand is stupid. The most important questions are concealed. MS 137 30b: 8.3.1948

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The beauty of a star-shaped figure--of a hexagonal star perhaps--is spoiled if we see it as symmetrical relative to a given axis. MS 137 34b: 10.3.1948

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Bach said that everything he achieved was the result of industry. But industry like that presupposes humility & an enormous capacity for suffering, strength then. And anyone who in addition can express himself perfectly, simply addresses us in the language of a great human being. MS 137 40b: 28.5.1948

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I think that present day education of human beings†49 aims at decreasing the capacity for suffering. Nowadays a school counts as good, if the children have a Good time. And formerly that was *not* the yardstick. And parents would like children to become the way they themselves are (only more so) & yet they give them an education which is *quite* different from their own.--Capacity for suffering is not rated highly, since there are not supposed to be any sufferings, really they are out of date.

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"The cussedness of things"†i--An unnecessary anthropomorphism. We might speak of a malice of the *world*; easily imagine the devil created the

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world, or part of it. And we need not imagine the demon intervening in particular situations; everything may happen 'in accordance with the laws of nature': it is just that the whole plan is directed at evil from the start. But a human being exists in this world in which things break, slide about, cause every possible mischief. And of course he†a is one of the things.--The 'malice' of the object is a stupid anthropomorphism. For the truth is much graver than this fiction. MS 137 42a: 30.5.1948

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A stylistic device may be useful & yet I may be barred from using it. Schopenhauer's "as which" e.g. It would sometimes make for much more

comfortable, clearer expression, but cannot be used by someone who perceives it as archaic; & he must not disregard this perception†b. MS 137 43a: 30.5.1948

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Religious faith & superstition are quite different. The one springs from *fear* & is a sort of false science. The other is a trusting. MS 137 48b: 4.6.1948

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It would almost be strange if there did not exist animals with the mental life of plants. I.e. lacking mental life. MS 137 49a: 4.6.1948

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I think it might be regarded as a fundamental law of natural history that, whenever something in nature 'has a function', 'serves a purpose', the same thing also occurs in circumstances where it serves none, is even 'dysfunctional'.

If dreams sometimes protect sleep, you can count on their sometimes disturbing it; if dream hallucination sometimes serves a *plausible* end (imagined†c wish fulfilment), count on its doing the opposite as well. There is no 'dynamic theory of dreams'. MS 137 49b: 4.6.1948

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What is important about depicting anomalies precisely? If you cannot do it, that†d shows you do not know your way around the concepts. MS 137 51a: 15.6.1948

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I am too soft, too weak, & so too lazy, to achieve anything important. The industry of the great is, amongst other things, a sign of their *strength*, quite apart from their inner wealth. MS 137 54b: 25.6.1948

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If God really does *choose* those who are to be saved, there is no reason why he should not choose them according to their nationalities, races, or temperaments. Why the choice should not be expressed in the laws of nature. (He was of course also *able* so to choose, that the choice follows a law.)

I have been reading extracts from the writings of St. John of the Cross†50, in which it is written that people have gone to their ruin, because they did not have the good fortune to find a wise spiritual director at the right moment.

And how can you†a say then that God does not try people beyond their strengths?

I am inclined to say here, it is true, that crooked concepts have done a lot of mischief, but the truth is, that I do not know at all, what does good & what does mischief. MS 137 57a: 26.6.1948

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We must not forget: even our more refined, more philosophical, scruples have a foundation in instinct. E.g. the 'We can never know...' Remaining receptive to further arguments. People who couldn't be taught this would strike us as mentally inferior. *Still* incapable of forming a certain concept. MS 137 57b: 30.6.1948

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If the dreams of sleep have a similar function to daydreams, then they partly serve <to> prepare people for *any* eventuality (including the worst). MS 137 65b: 3.7.1948

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If someone can believe in God with complete certainty, why not in Other Minds? MS 137 67a: 3.7.1948

Page 83

This musical phrase is a gesture for me. It creeps into my life. I make it my own.

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Life's infinite variations are an essential part of our life. And so precisely of the habitual character of life. Expression consists for us <in> incalculability. If I knew exactly how he would grimace, move, there would be no facial expression, no gesture.--But is that true?--I can after all listen again

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& again to a piece of music that I know (completely) by heart; & it could even be played on†a a musical box. Its gestures would still remain gestures for me although I know all the time, what comes next. Indeed I may even be surprised afresh again & again. (In a certain sense.) MS 137 67a: 4.7.1948

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The honest religious thinker is like a tightrope walker. It almost looks as though he were walking on nothing but air. His support†b†i is the slenderest imaginable. And

yet it really is possible to walk on it. MS 137 67b: 5.7.1948

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Unshakable faith. (E.g. in a promise.) Is it less certain than being convinced of a mathematical truth?--(But does that make the language games any more alike!) MS 137 70b: 7.7.1948

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It is important for our approach, that someone may feel concerning certain people, that he will never know what goes on inside them. He will never understand them. (Englishwomen for Europeans.) MS 137 71a: 9.7.1948

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I think it is an important & remarkable fact, that a musical theme, if it is played <at> (very) different tempi, changes its *character*. Transition from quantity to quality. MS 137 72b: 14.7.1948

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The problems of life are insoluble on the surface, & can only be solved in depth. In surface dimensions they are insoluble. MS 137: 73b: 25.7.1948

Page 84

In a conversation: One person throws a ball; the other does not know: is he to throw it back, throw it to a third person, or leave it lying, or pick it up & put it in his pocket, etc.. MS 137 75b: 23.8.1948

Page 84

A great architect in a bad period (Van der Nüll) has a quite different task from that of a great architect in a good period. You must again not let yourself be deceived†c by the generic term. Don't take comparability, but rather incomparability, as a matter of course. MS 137 76a: 19.10.1948

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Nothing is more important though than the construction of fictional concepts,†a which will teach us at last to understand our own. MS 137 78b: 24.10.1948

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"Thinking is difficult." (Ward) What does that really mean? Why is it difficult?--It

is almost like saying "Looking is difficult". For looking intently is difficult. And you may look intently & yet see nothing, or keep thinking you see something & yet not be able to see clearly†b. You can tire from looking, even if you see nothing. MS 137 81b: 27.10.1948

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If you cannot unravel a tangle, the most sensible thing you can do†c is to recognize this; & the most decent, to admit it. [Antisemitism.]

What you should do to cure the evil is *not* clear. What is *not* permissible is clear from one case to another. MS 137 88a: 4.11.1948

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It is remarkable that Busch's drawings can often be called 'metaphysical'. There is then a way of drawing that is metaphysical.--"Seen, with the eternal as background"†51 one might say. However these strokes mean this only in a whole language. And it is a language without grammar, you couldn't say what its rules are. MS 137 88b: 4.11.1948

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When he was old Charlemagne tried unsuccessfully to learn to write: & someone may be similarly unsuccessful in trying to learn a new line of thinking. He never becomes fluent in it. MS 137 89b: 5.11.1948

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A language, which is spoken in strict tempo, so that you can also speak according to the *metronome*. It does not go without saying that music can be performed, like ours, at least occasionally, to the metronome. (Playing the theme from the 8th Symph.†52 exactly according to the metronome.) MS 137 97b: 14.11.1948

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It would already be enough, that all members of a community had the same facial features, for us not to be able to fathom them. MS 137 97b: 16.11.1948

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If a false thought is so much as expressed boldly & clearly, a great deal has already been gained. MS 137 100a: 19.11.1948

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Only by thinking much more crazily even than the philosophers, can you solve their problems. MS 137 102a: 20.11.1948

Page 86

Imagine someone watching a pendulum & thinking: God makes it move like that. Well, doesn't God have the right†a even to act in accordance with a calculation?

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A writer far more talented than I would still have little talent. MS 137 104a: 21.11.1948

Page 86

Human beings have a *physical* need to tell themselves when at work: "Let's have done with it now", & it's having constantly to go on thinking in the face of this need when philosophizing, that makes this work so strenuous. MS 137 104b: 22.11.1948

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You must *accept* the faults in your own style. Almost like the blemishes in your own face. MS 137 106b: 23.11.1948

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Always come down from the barren heights of cleverness into the green valleys of folly. MS 137 111b: 28.11.1948

Page 86

I have one of those talents that has constantly to make a virtue out of necessity.

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Tradition is not something that anyone†b can pick up†c, it's not a thread, that someone can pick up, if & when he pleases; any more than you can choose your own ancestors.†d

Someone who has no tradition & would like to have it, is like an unhappy lover.

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The happy lover & the unhappy lover both have their particular pathos.

But it is harder to bear yourself well as an unhappy lover than as a happy one. MS 137 112b: 29.11.1948

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Moore poked into a philosophical wasp nest with his paradox; & if the wasps did not duly fly out, that's only because they were too listless. MS 137 120a: 10.12.1948

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In the realm of the mind a project can usually not be begun again, nor should it be. These thoughts fertilize the soil for fresh thoughts.†a MS 137 122a: 11.12.1948

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Are you a bad philosopher then, if what you write is hard to understand. If you were better, then you would make it easy to understand what is difficult.--But who says that is possible?! [Tolstoy] MS 137 127a: 16.12.1948

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The greatest happiness for a human being is love. Suppose you say of the schizophrenic: he does not love, he cannot love, he refuses to love--where is the difference?

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"He refuses to..." means: it is in his power. And *who* wants to say that?!

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Well, of what do we say "it is in his power"?--We say it in cases where we want to draw a distinction. I can lift *this* weight, but I will not lift it; *that* weight I cannot lift.

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"God has commanded it, therefore we must be able to do it." That means nothing. There is no "*therefore*" about it. The two expressions might at most mean the *same*.

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"He has commanded it" means here roughly: He will punish anyone who does not do it. And nothing follows from that about being able. And *that* is the sense of 'election by grace'.

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But that does not mean that it is right to say: "He punishes, although we *cannot*

act otherwise."--Perhaps, though, one might say: here there is punishment, where punishment by human beings would be impermissible. And the whole concept of 'punishment' changes here. For the old illustrations can no longer be applied, or now have to be applied quite differently. Just look at an allegory like "The Pilgrim's Progress"†53 & see how nothing

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--in human terms--is right.--But isn't it right all the same? i.e. can it not be applied? Indeed, it has been applied. (At railway stations there are dials with two hands, they indicate when the next train leaves. They look like clocks & aren't; but they have a†a use.) (There should be a better comparison here.)

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To someone who is upset by this†b allegory it might be said: Apply it differently or don't bother with it! (But *some* will be far more confused than helped by it.) MS 137 130a: 22.12.1948

Page 88

Anything the reader can do for himself, leave it to the reader. MS 137 134b: 25.12.1948

Page 88

Almost the whole time I am writing conversations with myself. Things I say to myself tête-à-tête. MS 137 134b: 26.12.1948

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Ambition is the death of thought. MS 137 135a: 27.12.1948

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Humour is not a mood, but a way of looking at the world. So, if it's right to say that humour was eradicated in Nazi Germany, that does not mean that people were not in good spirits or anything of that sort, but something much deeper & more important. MS 137 135a: 28.12.1948

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Two people who are laughing together, at a joke perhaps. One of them has said†c certain somewhat unusual words & now they both break out into a sort of bleating. That might appear *very* bizarre to someone arriving among us from a quite different background. Whereas we find it quite *reasonable*.

(I witnessed this scene recently on a bus & was able to think myself into the skin of someone not accustomed to it. It struck me then as quite irrational & like the reactions of an outlandish *animal*.) MS 137 136b: 31.12.1948

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Recounting a dream, a medley of recollections. Often forming a significant & enigmatic whole. As it were a fragment, that makes a *powerful* impression on us (*sometimes* that is), so that we look for an explanation, for connections.

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But why did *these* recollections come *now*? Who will say?--It may be connected with our present life, and so too with our wishes, fears, etc. "But do you mean to say that this phenomenon must exist in the particular causal interconnection?"--I mean to say that it does not necessarily make sense to speak of discovering its cause.

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Shakespeare & the dream. A dream is all wrong, absurd, composite, & yet completely right: in *this* strange concoction it makes an impression. Why? I don't know. And if Shakespeare is great, as he is said to be, then we must be able to say of him: Everything is wrong, things *aren't like that*--& is all the same completely right according to a law of its own.

It could be put like this too: If Shakespeare is great, then he can be so only in the whole *corpus* of his plays, which create their *own* language & world. So he is completely unrealistic. (Like the dream.) MS 168 1r: January 1949

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If Christianity is the truth, then all the philosophy about it is false. MS 169 58v: 1949

Page 89

Culture is an observance. Or at least presupposes an observance. MS 169 62v: 1949

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The concept of a 'festivity'. Connected for us with merrymaking; perhaps in another age only with fear & dread. What we call "wit" & what we call "humour"

doubtless did not exist in other ages. And both these are perpetually†a changing.†b MS 137 137a: 1.1.1949

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"Le style c'est l'homme." "Le style c'est l'homme même." The first expression has a cheap epigrammatic brevity. The second, correct, one opens up a quite different perspective. It says that style is the *picture* of the man.

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There are remarks that sow, & remarks that reap. MS 137 140a: 4.1.1949

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To piece together†a the landscape of these conceptual relationships out of their individual fragments†b is *too difficult* for me. I can make only a very imperfect job of it. MS 137 141a: 6.1.1949

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If I prepare myself for some eventuality, you can be pretty sure that it won't happen. Perhaps.†i

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It is *difficult* to know something, & to act as though you didn't know it. MS 137 143a: 7.-8.1.1949

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There really are cases in which one†c has the sense of what one†d wants to say much more clearly in mind than he†e†54 can express in words. (This happens to me very often.) It is as though one remembered a dream very clearly, but could not give a good account of it.†f Indeed the image often stays there behind the words for the writer (me), so that they *seem* to describe it *to me*.

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A mediocre writer must beware of too quickly replacing a crude, incorrect expression with a correct one. By doing so he kills the original idea, which was still at least a living seedling. And now it is shrivelled & no longer worth *anything*. He may now just as well throw it on the rubbish heap. Whereas the pitiful seedling still had a certain usefulness. MS 138 2a: 17.1.1949

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That writers, who after all *were* something, go out of date is connected with the fact that their writings, when complemented by the setting of their own age, speak strongly to people, but that they die without this complementation, as if bereft of the lighting that gave them colour.

And I believe that the beauty of mathematical demonstrations, as experienced by Pascal too, is connected with this. Within *this* way of

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looking at the world these demonstrations did have *beauty*--not what superficial people call beauty. A crystal too is not beautiful in every 'setting'--though perhaps everywhere *attractive*--

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The way whole periods are incapable of freeing themselves from the grip of certain concepts--e.g. the concept 'beautiful' & 'beauty'. MS 138 3a: 18.1.1949

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My own thinking about art & values is far more disillusioned, than would have been *possible* for people 100 years ago. However that does not mean that it is more correct on that account. It only means that there are examples of decline in the forefront of my mind, which were not in the *forefront* for those people then. MS 138 4a: 18.1.1949

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Troubles are like illnesses; you have to put up with them: the worst thing you can do is, rebel against them.

They come in attacks too, triggered by inner, or outer causes. And then you must tell yourself: "Another attack". MS 138 4b: 19.1.1949

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Scientific questions may interest me, but they never really grip†a me. Only *conceptual & aesthetic* questions have that effect on me. At bottom it leaves me cold whether scientific problems are solved; but not those other questions. MS 138 5b: 21.1.1949

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Even if we are not thinking in circles, still, we sometimes walk straight through the thicket of questions out into the open country, sometimes†b along tortuous, or

zigzagging paths, which don't take us into the open country. MS 138 8a: 22.1.1949

Page 91

The Sabbath is not simply a time to rest, to recuperate. We are supposed to look at our work from the outside, not just from within. MS 138 8b: 23.1.1949

Page 91

This is how philosophers should salute each other: "Take your time!" MS 138 9a: 24.1.1949

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For a human being the eternal, the consequential is often hidden behind an impenetrable veil. He knows: there is something under there, but he cannot *see* it; the veil reflects the daylight. MS 138 9a: 24.1.1949

Page 92

Why shouldn't someone become desperately unhappy? It is one human possibility. As in 'Corinthian Bagatelle', this is one of the possible paths for the balls. And perhaps not even one of the rarest. MS 138 9b: 25.1.1949

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The valleys of foolishness have more grass growing in them for the philosopher than do the barren heights of cleverness. MS 138 11a: 28.1.1949

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Isochronism according to the clock & isochronism in music. They are by no means equivalent concepts. Playing in *strict* time, does not mean playing exactly according to the metronome. But it would be possible that a certain *kind* of music should be played according to the metronome. (Is the opening theme <of the second movement> of the 8th symphony of this kind?) MS 138 12a: 30.1.1949

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Could the concept of the punishments of hell be explained in some other way than by way of the concept of punishment? Or the concept of God's goodness in some other way than by way of the concept of goodness?

If you want to achieve the right *effect* with your words, doubtless not.

Suppose someone were taught: There is a being who, if you do this & that, live in such & such a way, will take you after your death to a place of eternal torment; most people end up there, a few get to a place of eternal joy.--This being has picked out in advance those who are to get to the good place; &, since only those who have lived a certain sort of life get to the place of torment, he has also picked out in advance those who are to lead that sort of life.

What might be the effect of such a doctrine?

Well, there is no mention of punishment here, but rather a kind of natural law. And anyone to whom it is represented in such a light, could derive only despair or incredulity from it.†a

Teaching this could not be an ethical training. And if you wanted to train anyone ethically & yet teach him like this, you would have to teach the doctrine *after* the ethical training, and represent it as a sort of incomprehensible mystery. MS 138 13b: 2.2.1949

"He has chosen them, in his goodness, & you he will punish" really makes no sense. The two halves belong to different kinds of perspective. The second half is ethical & the first not. And taken together with the first the second is absurd. MS 138 14a: 2.2.1949

It is an accident that 'last' rhymes with 'fast'.†i But a lucky accident, & you can *discover*†a this lucky accident. MS 138 25a: 25a: 22.2.1949

In Beethoven's music what one might call the expression of irony is to be found for the first time. E.G. in the first movement of the Ninth. With him, moreover, it is a terrible irony, that of fate perhaps.--In Wagner irony reappears, but turned into something bourgeois.

You could no doubt say that Wagner & Brahms, each in his own way, imitated

Beethoven; but what with him was cosmic, is†b earthly with them.

The same expressions are to be found in him, but they follow different laws.

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In Mozart's or Haydn's music again fate plays no sort of role. That is not the *concern* of this music.

That ass Tovey says somewhere that this, or something similar, is connected with the fact that Mozart has no access to literature of a certain sort. As though it were established, that only books had made the music of the masters what it was. Naturally, books & music are connected. But if Mozart found no great *tragedy* in his reading, does that mean that he did not find it in his *life*? And do composers always see solely through the spectacles of poets? MS 138 28a: 27.2.1949

Page 93

Only in a quite particular musical context is there such a thing as three-part counterpoint. MS 138 28b: 27.2.1949

Page Break 94

Soulful expression in music. It is not to be described in terms of degrees of loudness & of tempo. Any more than is a soulful facial expression describable in terms of the distribution of matter in space. Indeed it is not even to be explained by means of a paradigm, since the same piece can be played with genuine expression in innumerable ways. MS 138 29a: 1.3.1949

Page 94

God's essence is said to guarantee his existence--what this really means is that here what is at issue is not the existence of something.

Page 94

For could one not equally say that the essence of colour guarantees its existence? As opposed, say, to the white elephant. For it really only means: I cannot explain what 'colour' is, what the word "colour" means, without the help of a colour sample. So in this case there is no such thing as explaining 'what it *would be like* if colours *were* to exist'.

Page 94

And now we might say: There can be a description of what it would be like if there were gods on Olympus--but not: 'what it would be like if there were God'.

And this determines the concept 'God' more precisely,

Page 94

How are we taught the word "God" (its use, that is)? I cannot give an exhaustive systematic description. But I can as it were make contributions towards the description; I can say something about it & perhaps in time assemble a sort of collection of examples.

Page 94

Reflect in this connection that in a dictionary one would perhaps like to give such descriptions of use, but in reality one gives only a few examples & explanations. But also that no more than this is necessary. What use could we make of an enormously long description?--Well, it would be no use to us if it dealt with the use of words in languages already familiar to us. But what if we came across such a description of the use of an Assyrian word? And in what language? Let's say in another language already known to us.--In this description the word "sometimes" will frequently occur, or "often", or "usually", or "nearly always" or "almost never".

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It is difficult to form a good picture of a description of this sort.

Page Break 95

And what I basically am after all is a painter, & often a very bad painter. MS 138 30b: 17.3.1949

Page 95

What is it like when people do not have the same sense of humour? They do not react properly to each other. It is as though there were a custom among certain people to throw someone a ball, which he is supposed to catch & throw back; but certain people might not throw it back, but put it in their pocket instead.

Page 95

Or what is it like for someone to have no idea how to fathom another's taste? MS 138 32b: 20.5.1949

Page 95

A picture that is firmly rooted in us may indeed be compared to superstition, but it may be said too that we *always* have to reach some sort of firm ground, be it a picture, or not, so that a picture at the root of all our thinking is to be respected & not treated as a superstition. MS 138 32b: 20.5.1949

It is not unheard of†a that†b someone's character may be influenced by the external world (Weininger). For that only means that, as we know from experience, people change with circumstances. If someone asks: How *could* the environment *coerce* someone, the ethical in someone?--the answer is that he may indeed say "No human being has to give way to coercion",†i but all the same under such circumstances†c someone *will* do such & such.

'You don't HAVE to, I can show you a (different) way out,--but you won't take it.'
MS 173 17r: 30.3.1950

I do not think that Shakespeare can be set alongside any other poet.

Was he perhaps a *creator of language* rather than a poet?

I could only stare in wonder at Shakespeare; never do anything with him.

I am *deeply* suspicious of most of Shakespeare's admirers. I think the trouble is that, in western culture at least, he stands alone, & so, one can only place him by placing him wrongly.

It is *not* as though S. portrayed human types well & were in that respect *true to life*. He is *not* true to life. But he has such a supple hand & such individual *brush strokes*. [[sic , ?]] that each one of his characters looks *significant*, worth looking at.

"Beethoven's great heart"--no one could say "Shakespeare's great heart". 'The supple hand that created new natural forms of language' would seem to me nearer the mark.

The poet cannot really say of himself "I sing as the bird sings"--but perhaps S. could have said it of himself. MS 173 35r: 12.4.1950 or later

One & the same theme has a different character in the minor than in the major, but it is quite wrong to speak generally of a character belonging to the minor. (In Schubert the major often sounds sadder than the minor.†a)

And similarly, I think, it is idle & futile for the understanding of painting to speak of the characters of the individual colours. In doing so one really thinks only of special applications. The fact that green has one effect as the colour of a table cloth, red another, licenses no conclusion about their effect in a picture. MS 173 69r: 1950

I do not think Shakespeare could have reflected on the 'lot of the poet'.

Neither could he regard himself as a prophet or teacher of humanity.

People regard him with amazement almost as a spectacle of nature. They do not have the feeling that this brings them into contact with a great *human being*. Rather with a phenomenon.

I think that, in order to enjoy a poet, you have to *like* the culture to which he belongs as well. If you are indifferent to this or repelled by it, your admiration cools off.†bMS 173 75v: 1950

If the believer in God looks around & asks "Where does everything I see come from?" "Where does all that come from?", what he hankers after is

not a (causal) explanation; and the point of his question is that it is the expression of this hankering.†i He is expressing, then, a stance†a towards all explanations.--But how is this manifested in his life?

It is the attitude of taking a certain matter seriously, but then at a certain point not taking it seriously after all, & declaring that something else is still more serious.

Someone may for instance say that it is a very grave matter that such & such a person has died before he could complete a certain piece of work; & in another

sense that is not what matters. At this point one uses the words "in a deeper sense".

Really what I should like to say is that here too what is important is not the *words* you use or what you think while saying them, so much as the difference that they make at different points in your life. How do I know that two people mean the same thing when each says he believes in God? And just the same thing goes for the Trinity. Theology that insists on *certain*†b words & phrases & prohibits others makes nothing clearer. (Karl Barth)

It gesticulates with words, as it were, because it wants to say something & does not know how to express it.†c *Practice* gives the words their sense. MS 173 92r: 1950

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A proof of God ought really to be something by means of which you can convince yourself of God's existence. But I think that *believers* who offered such proofs wanted to analyse & make a case for their 'belief' with their intellect, although they themselves would never have arrived at belief by way of such proofs. "Convincing someone of God's existence" is something you might do by means of a certain upbringing, shaping his life in such & such a way.

Life can educate you to "believing in God". And *experiences* too are what do this but not visions, or other sense experiences, which show us the "existence of this being", but e.g. sufferings of various sorts. And they do not show us God as a sense experience does an object, nor do they give rise to *conjectures* about him. Experiences, thoughts,--life can force this concept on us.

Page 97

So perhaps it is similar to the concept 'object'. MS 174 1v: 1950

Page Break 98

The reason I cannot understand Shakespeare is that I want to find symmetry in all this asymmetry.

Page 98

It seems to me as though his pieces are, as it were, enormous *sketches*, not paintings; as though they were *dashed off* by someone who could permit himself *anything*, so to speak. And I understand how someone may admire this & call it *supreme* art, but I don't like it.--So I can understand someone who stands before those pieces speechless; but someone who admires him as one admires Beethoven, say, seems to me to misunderstand Shakespeare. MS 174 5r: 24.4.1950 or later

Page 98

One age misunderstands another; and a *petty* age misunderstands all the others in its own ugly way. MS 174 5v: 1950

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How God judges people is something we cannot imagine at all. If he really takes the strength of temptation & the frailty of nature into account, whom can he condemn? But if not, then these two forces simply yield as a result the end for which this person was predestined. In that case he was created so as either to conquer or succumb as a result of the interplay of forces. And that is not a religious idea at all, so much as a scientific hypothesis.

So if you want to stay within the religious sphere, you must *struggle*. MS 174 7v: 1950

Page 98

Look at human beings: One is poison for the other. A mother for her son, and vice versa, etc. etc. But the mother is blind & the son too. Perhaps they have a guilty conscience, but what good does that do them? The child is wicked, but nobody teaches it to be different, & the parents only spoil it with their foolish affection; & how are they supposed to understand this, & how is the child to understand it? They are, so to speak, *all* wicked & *all* innocent. MS 174 8r: 1950

Page 98

Philosophy hasn't made any progress?--If someone scratches where it itches, do we have to see progress? isn't it genuine scratching otherwise, or genuine itching? And can't this reaction to the irritation†a go on†b like this for a long time, before a cure for the itching is found? MS 174 10r: 1950

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Page 99

God may say to me: "I am judging you out of your own mouth. You have shuddered with disgust at your own actions when you have seen them in other people". MS 175 56r: 15.3.1951

Page 99

Is the sense of belief in the Devil this, that not everything that comes to us as an inspiration is good†a? MS 175 63v: 17.3.1951

You cannot judge yourself, if you are not versed in the categories. (Frege's style of writing is sometimes *great*; Freud writes excellently, & it is a pleasure to read him, but his writing is never *great*)†55 MS 176 55v: 6.4.1951

A Poem†a

If you throw the fragrant veil of
true love on my head,
at the moving of the hands
the soft stirring of the limbs
bereft of sense becomes the soul.

Can you grasp it as it's drifting
as it stirs with scarce a sound
and deep within the heart its imprint fixes.

At the sounding of the morning's bell
The gardener through the garden's space is passing
Touching with light feet his ground //the ground//
the flowers rouse themselves and gaze
inquiring on his radiant,

peaceful face:

Who was it then who wove the veil around your foot

touching us gently like a breath of wind

Is even Zephyr too your servant?

Was it the spider, or was it the silkworm?

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Notes

Page 101

†1 The Lieutenant in question is most probably Vojeslav Molé.

Page 101

†2 Arvid Sjögren, a friend and relation of Ludwig Wittgenstein, married to his niece Clara Salzer.

Page 101

†3 Ernest Renan: *History of the people of Israel, Vol 1, Chapter III.*

Page 101

†4 An earlier draft of the printed foreword to *Philosophical Remarks*, edited by Rush Rhees and translated by Raymond Hargreaves and Roger White (Oxford, Blackwell 1975).

Page 101

†5 G.E. Lessing, *The Education of the Human Race*, §§48-49.

Page 101

†6 Not clearly legible, unclear whether: "types of human being." or "human beings. types." and "types." as a variant on "Human beings."

Page 101

†7 The editor has corrected an obvious slip in the punctuation of the original, which results in nonsense.

Page 101

†8 Wittgenstein first wrote "Frege, Russell, Spengler, Sraffa" and added the other names later without adding the necessary commas.

Page 101

†9 The sentence is from Wilhelm Busch's prose poem "Edward's dream", The editor is indebted to MR. Robert Löffler for this information.

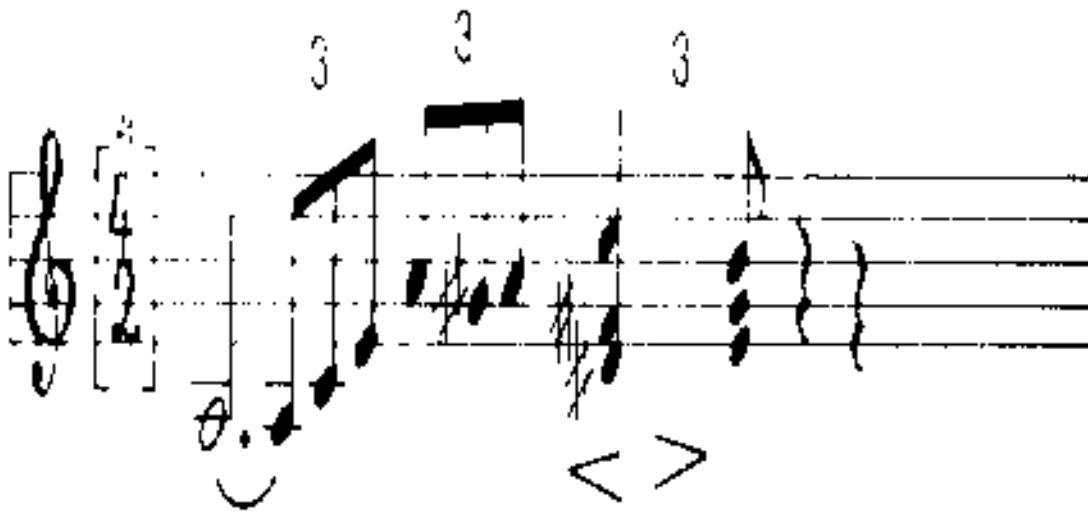
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†10 In the original "are": Wittgenstein first wrote "the Jews", and then replaced it with "the history of the Jews", without correcting the "are" to "is".

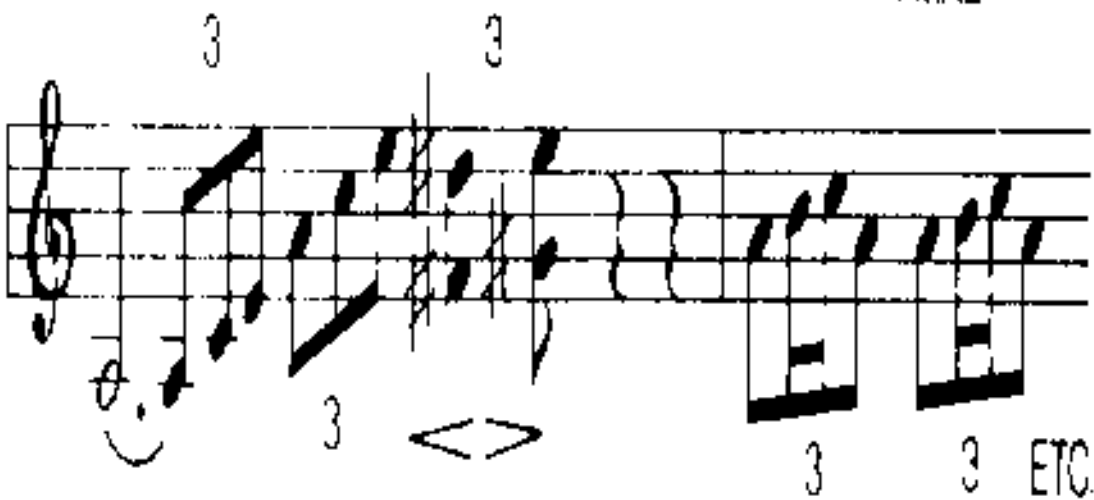
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†11 The time signature is not in the MS. The editor is very grateful to Mr Fabian Dahlström for professional help in interpreting the notes, which are very hard to read. Mr Dahlström has suggested the following interpretation:

LEIDENSCHAFTLICH



4 MAL



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Page 102

†12 Not clearly legible. Unclear whether it reads: "if its wearer looks smugly at himself in it in the mirror" or "if its wearer smugly smartens himself up in it in the mirror".

Page 102

†13 Adelbert von Chamisso, *The Strange Tale of Peter Schlemihl*.

Page 102

†14 Heinrich von Kleist: "Letter from One poet to Another", 5th January 1811.

Page 102

†15 The words "no" in "<no> western occupation" and "language" in "the words of our <language>" were supplied from the corresponding text of the notebook in MS 153a: S. 122r.

Page 102

†16 Not clearly legible: comma after "enclose".

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†17 Cf. *Philosophical Investigations*, Part I, § 131.

Page 102

†18 It is unclear whether the text reads: "Nur so nämlich können wir unsere <n> Behauptungen der Ungerechtigkeit (...) entgehen" or whether "unsere Behauptungen" ("our claims") is a variant for "wir" ("we"). "unsere Behauptungen" was inserted between "wir" und "der Ungerechtigkeit" ("prejudice").

Page 102

†19 Not clearly legible: either "for" or "then".

Page 102

†20 Not clearly legible. "Maßeinheit--" Wittgenstein seems first to have written "Ein guter Maßstab" ("a good measuring rod"), then, changing the gender of the indefinite article appropriately, to have changed "Maßstab" to "Maßeinheit" ("unit of measurement"). The gender of "guter" (good) was not changed.

Page 102

†21 It is unclear whether the text reads "diese" ("this" in its feminine form which would make it refer to "plausibility") or "dieser" ("this" in its masculine form which would make it refer to "narrative").

Page 102

†22 In the text there is an intrusive comma which makes no grammatical sense

and is clearly an error.

Page 102

†23 Anna Rebni, schoolteacher from Skjolden, Norway, where Wittgenstein had a hut.

Page 102

†24 Schopenhauer, "The Metaphysics of Music", *The World as Will and as Idea*, Chapter 39.

Page 102

†25 Wittgenstein's sister, Margarete Stonborough, for whom he built the house at 19 Kundmanngasse, Vienna.

Page 102

†26 It is unclear in the text whether this should read "private performances" ("Leeraufführungen"--literally empty performances) or "training performances" ("Lehraufführungen").

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†27 Wittgenstein expressly notes above "not-admired": "hyphen".

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†28 The sense of "(N.)" and "(W.)" is unclear.

Page 102

†29 A department store in London.

Page 102

†30 "scientists are not (...) on their laurels" is crossed out, which shows that Wittgenstein preferred the two subsequent alternatives.

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†31 Cf. Editor's note on p. 302 of *Remarks on the Foundations of Mathematics*, Second Edition.

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†32 Cf. *Philosophical Investigations*, Part I, § 546.

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†33 The German text is unclear as between "an" and "aus". [These involve a slight difference in emphasis: perhaps roughly, between "to find the rest of the way home from here" and "to find the rest of the way home from here onwards". But the difference, such as it is, can hardly be reproduced in English. (PW)]

Page 102

†34 Gottfried Keller, *The Lost Laugh*.

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†35 Goethe, *The Bride of Corinth*.

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†36 *Philosophical Investigations*, Part II, Section IV.

Page 103

†37 Cf. *Zettel* § 175.

Page 103

†38 Text unclear: *either* Section mark "S", "Oh es kann ein Schlüssel (...)" ["Oh a key can (...)]" *or* "Soh es kann ein Schlüssel (...)"--with the "h" in "Soh" crossed out ["So a key can (...)].

Page 103

†39 Not clearly legible: either "etwas" ("something") or "etwa" ("perhaps").

Page 103

†40 Friedrich Nietzsche, *Human, All-Too Human*, I, § 155.

Page 103

†41 "Urwerk". It is unclear whether this should read "Uhrwerk" [= "original work" or perhaps even "prototype"] or "Uhrwerk" ["clockwork" or simply "piece of machinery"].

Page 103

†42 During the Second World War and immediately after.

Page 103

†43 Not clearly legible: either "nach" (= "after") or noch (= "yet or "still").

Page 103

†44 In the original: "Strike": unclear whether English "strike" or German "Streike" (= "strikes").

Page 103

†45 In the original "anchor" in "rescue-anchor" is crossed out; "the rescue-anchor" was replaced by the variant "the <rescue>-instrument". However in what follows ("rush up to it & seize it") the masculine pronoun "ihn" (corresponding to "anchor" is not replaced by the neuter pronoun "es" (corresponding to "instrument").

Page 103

†46 Georg Christoph Lichtenberg, *Timorus*, Perface[[sic]]. The complete sentence reads: "For the ox & the ass can do things too, but up to now only a human being can give you an assurance."

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†47 Letter to Goethe, 17th December 1795

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†48 For *Philosophical Investigations*.

Page 103

†49 Not clearly legible: whether singular or plural.

Page 103

†50 St. John of the Cross, Juan de Yepes, 1542-91.

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†51 Cf. *Notebooks*, 7.10.1916.

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†52 Beethoven's 8th Symphony.

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†53 John Bunyan, *The Pilgrim's Progress from this World to that which is to come*.

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†54 It may be that the upper case "Einer" ("someone") is connected with the personal pronoun "er" ("he") and the lower case "einer" ("one") with the impersonal "man" ("one").

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†55 Cf. *Zettel*, § 712.

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Appendix

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List of Sources

(The remarks that in this edition have been completed to comprise a whole section are marked with an asterisk [*].)

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You get tragedy where the tree 3e

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You must accept the faults in your own 86e

Page 133

You must indeed say only what is 46e

Page 133

You must say something new & yet 45e

FOOTNOTES

Page x

†1 But see Note by Translator.

Page xii

†* The *Wittgenstein Archive of the University of Bergen* is producing a machine-readable version of the complete philosophical remains of Wittgenstein.

Page xii

†** Mr Pichler published a list of the sources of *Vermischte Bemerkungen* in Spring 1991: Alois Pichler, "Ludwig Wittgenstein, Vermischte Bemerkungen: Liste der Manuskriptquellen. Ludwig Wittgenstein, Culture and Value: A List of Source Manuscripts", *Skriftserie fra Wittgensteinarkivet ved Universitetet i Bergen* 1 (1991)

Page xiv

†* Georg Henrik von Wright

Page 6

†a as

Page 6

†b wonderful

Page 7

†a activity

Page 7

†b function

Page 7

†c from its

Page 7

†d contemplating it from above from its flight

Page 7

†e contemplating it from its flight

Page 8

†a have no need

Page 8

†b can

Page 8

†c have

Page 8

†d us

Page 8

†e the ones

Page 8

†f its spirit

Page 8

†g the current of the

Page 8

†h our day's

Page 8

†i alien and uncongenial

Page 8

†j he believed that--

Page 8

†k were architecture & not

Page 9

†a they are as it were

Page 10

†a picks up one stone after another

Page 10

†b those who

Page 10

†c is noticed only by those

Page 10

†d because it immediately | at once putrefies

Page 11

†a its foreground

Page 12

†a described

Page 12

†b presentiment

Page 12

†c outcome

Page 12

†d world ether

Page 12

†e become nothing splendid

Page 12

†f a

Page 12

†g these are the people to whom

Page 14

†a would like

Page 14

†b wear a *quite* different character

Page 14

†c <stylized> types.

Page 15

†a The *whole* rhythm of the poem...

Page 15

†b be

Page 18

†a ... could be called a matter of temperament & a much larger proportion of disagreements rest on this than may appear.

Page 18

†b swelling

Page 18

†c & nobody wants to speak of a disease as though it had the same rights as healthy bodily processes (even painful ones).

Page 20

†a according to

Page 20

†b two different

Page 20

†c made use of

Page 20

†d And with the beginning I am now thinking of for my book, the description of nature with which it is to start?

Page 21

†a read

Page 21

†b holds

Page 21

†c of the comparison

Page 21

†d will not have the

Page 22

†a has to be so

Page 22

†b transcendent

Page 22

†c strange

Page 22

†d could <get>

Page 23

†a themselves

Page 23

†b suns

Page 23

†c But with the Jews it is just the same.

Page 23

†d them

Page 23

†e they are

Page 23

†f thinkers

Page 24

†a a <work>

Page 24

†b while seeing <to it>

Page 24

†c then

Page 25

†a is no bigger

Page 25

†b --teacher of philosophy is like a person, someone, who gives his pupil foods,
not |

Page 25

†c accessible

Page 26

†a draw his attention to this

Page 26

†b know

Page 27

†a remains

Page 27

†b but what he means to us is all the same only *his* personality

Page 27

†c already now

Page 28

†a one of the narrow def<initions [[sic > ?]] o<f> t<he>

Page 30

†a read

Page 30

†b the

Page 30

†c our claims

Page 30

†d regard

Page 30

†e rather than

Page 30

†f would have to

Page 30

†g In this <namely> lies

Page 30

†h our philosophy

Page 31

†a look up

Page 31

†b , to master it,

Page 31

†c but the question constantly arises: should this game be played at all now & what is the right game?

Page 32

†a of all <opinions>

Page 33

†a a hindrance which nullifies the movement by friction

Page 33

†b has the same effect

Page 33

†c but a weight attached to one's foot, which will not allow us to walk *far*.

Page 33

†d say from time to time

Page 33

†e ;|:

Page 33

†f as it is

Page 33

†g Similarly,

Page 33

†h flowers, berries or herbs

Page 33

†i although

Page 34

†a :

Page 35

†a both he and I

Page 35

†b in

Page 35

†c additional

Page 35

†d that might retrospectively be thought of,

Page 35

†e Our experience was that language could continually make new, & impossible, demands; & in this way every explanation was frustrated.

Page 35

†f could <show our earlier explanation to be unworkable>--frustrating every attempt at explanation.--

Page 35

†g transparently

Page 36

†a in me

Page 36

†b was

Page 36

†c as that of someone <when> he <struggle>s <in vain>

Page 36

†d occurred

Page 38

†a are permitted <only> to

Page 39

†a the

Page 39

†b are not blood relations but stand to each other

Page 39

†c written *against* Beethoven's & because of this

Page 40

†a he who gets there last.

Page 40

†b arrives last.

Page 40

†c may be similar to eating from the tree of knowledge.

Page 41

†a air

Page 41

†b by

Page 41

†c :

Page 42

†a of understanding

Page 42

†b have no bottom.

Page 43

†a *its depth*

Page 43

†b :

Page 43

†c even

Page 43

†d on the occasions when

Page 43

†e is making

Page 44

†a withdraw <an expression from the language>

Page 44

†b *straight*

Page 44

†c Driving

Page 44

†d , that is if your carriage stands | stood on the rails crookedly. You can drive then by yourself.

Page 45

†a -

Page 45

†b had to

Page 45

†c manners

Page 45

†d had

Page 46

†a break them open

Page 46

†b ,

Page 47

†a about numbers

Page 47

†b the regularities of a sort of *crystal*

Page 48

†a ... scientists do not express (hard) work, but resting on laurels.

Page 48

†b ... do not express hard work, but are the expression of resting on laurels.

Page 48

†c much

Page 48

†d You give it warmth...

Page 48

†e *take hold of*

Page 49

†a became

Page 49

†b any

Page 49

†c without any idea that, & how, it could be used as a motor

Page 49

†d skill

Page 49

†e look <through>

Page 50

†a the scientist

Page 50

†b experience

Page 50

†c ,

Page 50

†c [[sic, d?]] Someone says to us:

Page 50

†d [[sic, e?]] with the meaning known to you

Page 50

†f Well then, I too am using it with the meaning that you know."

Page 50

†g , which the word takes with it & carries over into whatever | every kind of application.

Page 50

†h takes with it

Page 50

†i so too in our everyday understanding by madness.

Page 51

†a paints

Page 52

†a outstanding

Page 54

†a --<if things are going well for him now>--

Page 55

†a a nuance of stress

Page 55

†b the new way of thinking

Page 55

†c , the old problems are put on one side along with the old garment

Page 56

†a of his total output

Page 57

†a seem to you like narrow borders.

Page 57

†b indeed for this you need not even leave your most immediate & familiar surroundings I need not for this <leave> your most immediate...

Page 57

†c tucked away

Page 57

†d .

Page 57

†e a mathematician's.

Page 57

†f the forms in which

Page 58

†a ,--

Page 58

†b <with feeling>

Page 58

†c of that

Page 58

†d the outward manifestation is?.

Page 58

†e ask yourself, what the expression of that is.

Page 59

†a while

Page 60

†a lie

Page 60

†b Experience has incorporated the picture into our thinking.

Page 60

†c a change of situation

Page 60

†d change,

Page 60

†e <we can> hardly | <only> with difficulty decide <on this>.

Page 60

†f bits & pieces

Page 61

†a Someone might <*fantasize* a flying machine, without being precise about its details. Outwardly> he <may>

Page 62

†a <a> vision

Page 62

†b to unlock

Page 62

†c <these phenom>ena

Page 63

†a these pictures

Page 63

†b rather: *that's how it has changed.*

Page 64

†a :

Page 65

†a then he is looking at?

Page 65

†b they

Page 65

†c affected

Page 66

†a that

Page 66

†b would like to defend

Page 66

†c appearing

Page 66

†d attitude

Page 66

†e <esteem> you <& at the same time *love*> you <can make this behaviour easy>
for you you

Page 66

†f , & if | they had by accident become a pair of lines that rhymed (with each other),...

Page 66

†g , & it by accident they had become two rhyming lines,...

Page 66

†h , & it turned out by accident to read as two rhyming lines,...

Page 67

†d [[sic a?]] bad

Page 67

†a [[sic b?]] not impossible

Page 67

†b [[sic c?]] simply

Page 67

†c [[sic d?]] <by> their

Page 68

†a Taste rectifies. Giving birth is not its affair.

Page 68

†b <does> not <need>

Page 68

†c Even the

Page 68

†d am *not* able to

Page 68

†e newer

Page 68

†f <an> interpretation

Page 68

†g in a tempo that

Page 69

†a in reality

Page 70

†a observations

Page 71

†a through

Page 71

†b becomes

Page 71

†c would be

Page 71

†d change women's & men's dress

Page 71

†e the

Page 71

†f We should like to call music a 'language'; & no doubt this does apply to *some* music--& to some no doubt not.

Page 72

†a is

Page 72

†b very close

Page 72

†c slippery

Page 72

†d one or the other

Page 73

†a a system of reference

Page 73

†b the <rescue>-instrument

Page 73

†c <but> certainly not

Page 73

†d certainly not however

Page 74

†a transitions between thoughts

Page 74

†b forms

Page 74

†c because it is a gesture that endures

Page 75

†a with

Page 75

†b better

Page 76

†a understandable

Page 77

†a my copious

Page 78

†a discover

Page 78

†b tale

Page 78

†c ask

Page 78

†d exclaim

Page 79

†a idea pregnant with further developments

Page 79

†b banalities

Page 79

†c recollections

Page 80

†a :

Page 80

†b a distinction like that between seeing, hearing & smelling.

Page 80

†c understanding

Page 80

†d at another time

Page 81

†a <an> explanation

Page 82

†a his body

Page 82

†b does not have the right to <disregard this perception>

Page 82

†c delusive

Page 82

†d it

Page 83

†a <do you> have a right to

Page 84

†a by

Page 84

†b footing

Page 84

†c seduced

Page 85

†a than fictional concepts,

Page 85

†b distinctly

Page 85

†c you can <not unravel a tangle, then the most sensible thing that> you can <do>

Page 86

†a the freedom

Page 86

†b someone

Page 86

†c learn

Page 86

†d can choose the ancestors from whom you would like to be descended.

Page 87

†a for a new sowing.

Page 88

†a their

Page 88

†b that

Page 88

†c used

Page 89

†a constantly

Page 89

†b are in a process of perpetual change.

Page 90

†a Piecing together

Page 90

†b Piecing together <the landscape of these conceptual relationships> out of their individual fragments, as language reveals them to us,

Page 90

†c S<omeone>

Page 90

†d he

Page 90

†e one

Page 90

†f as though one saw a dream image quite clearly before one's mind's eye, but could not describe it in such a way that someone else sees it too.

Page 91

†a intrigue

Page 91

†b through the questions into the open, sometimes...

Page 92

†a derive <only despair or incredulity> from this doctrine.

Page 93

†a *find*

Page 93

†b becomes

Page 95

†a <There is> nothing unheard of in the idea

Page 95

†b nothing unheard of

Page 95

†c <circumstances> of this nature

Page 96

†a Major & minor in Schubert

Page 96

†b only a cold admiration is possible.

Page 97

†a <an> attitude

Page 97

†b particular

Page 97

†c & does not know how it can be expressed.

Page 98

†a response to the itch

Page 98

†b continue

Page 99

†a comes from the good

Page 100

†a The rhythms of the German are only roughly suggested; and no attempt has been made to reproduce the rhymes in the original.

TRANSLATOR'S NOTES

Page xvi

†i A noun, which in conventional German orthography would begin with an upper case "P".

Page xvi

†ii More conventionally "jeder so und so vielte".

Page xvii

†i Such messages have in the main been rendered somewhat differently in the translation. Footnotes (like this one) numbered with small Roman numerals have been added by the translator.

Page 13

†i In German the irony is intensified by a play on the words *geduldig* and *duldend*.

Page 15

†i This is something like a crossword puzzle. Each space is occupied by a separate syllable. These are joined together to form a meaningful passage by making transpositions according to the knight's move (= *Rösselsprung*) in chess.

Page 16

†i The phrase in quotation marks is adapted from the first line of Goethe's poem, "Vanitas! Vanitatis vanitas" which in its turn is the title of the first chapter of Max Stirner's *Der Einzige und sein Eigentum*. Wittgenstein is here probably alluding more directly to Stirner than to Goethe, the sense of whose poem hardly fits the present context. The translator is indebted to the late Rush Rhees for drawing his attention to these allusions.

Page 19

†i Literally: "which I do not know".

Page 20

†i "Wissenschaft" and "wissenschaftlich" in this sentence have been translated as "science" and "scientific". However, Wittgenstein probably did not mean this in the sense of natural science (which is the most common English usage) but, according to natural German usage, was thinking of intellectual questions in a much more general way.

Page 22

†i The translator is grateful for this rendering to Mr S. Ellis of the Institute of Dialect and Folk Life Studies at the University of Leeds.

Page 32

†i The variant Wittgenstein wrote at this point consists of putting the clause expressing indirect speech into the subjunctive--which is grammatically correct in German but not, at least in this context, in English. One might translate the variant by rewriting the sentence: "People would live under an absolute, palpable tyranny, yet without being able to say they were not free."

Page 34

†i The alternative versions "es" and "sie" have, in this context, no grammatical equivalent in English.

Page 36

†i Wittgenstein's variant here consists in supplying a capital A for the noun form

"Anderes". There is no English counterpart for this grammatical move.

Page 36

†ii Goethe, *Faust*, Part I (In the Study).

Page 38

†i 1 *Corinthians*, 3.

Page 39

†i Lars Hertzberg has pointed out to me that Wittgenstein misquotes here. The last line of the stanza reads: "For the Gods see everywhere."

Page 42

†i New Testament

Page 58

†i Wittgenstein's alternative reading "wird" for "ist" does not correspond to any meaningful distinction in English.

Page 58

†ii The grammatical variant in Wittgenstein's German text has no meaningful counterpart in English.

Page 59

†i I think "field" here should be understood in the sense of a "field of force", as in physics.

Page 69

†i This could also be translated by the weaker "I actually do not want to be imitated".

Page 70

†i See translator's note on p. 46.

Page 71

†i The variant Wittgenstein gives here is simply a German version of the English phrase he originally used.

Page 72

‡i Wittgenstein's alternative versions, "in dem" or "in welchem", do not correspond to any distinction in English.

Page 74

‡i This could also be rendered as "the former chaos".

Page 76

‡i The German text plays on the two cognate verbs "anregt" (= "stimulates") "aufregt" (= exasperates).

Page 81

‡i This is the idiomatic phrase corresponding to the German. However, the reader's attention is drawn to two points. [1] "Cussedness" here translates the German "Tücke", which in other contexts sounds rather stronger than would "cussedness" in English. In this passage, therefore, outside the context of the particular idiom it has been rendered as "malice". [2] The plural "things" corresponds to the German singular "des Objekts". This may be important insofar as Wittgenstein interprets the idiomatic phrase under discussion as implying a demonic intervention *in particular cases*; whereas, in English at least, the phrase is quite compatible with the conception Wittgenstein here develops in opposition to such an implication.

Page 84

‡i The justification for translating the variants thus is the slenderest imaginable...

Page 90

‡i I am reading "U.u." as an idiosyncratic version of "U.U." (= "Unter Umständen"). It has been suggested to me that it could stand for "Und umgekehrt". However, (a) "And vice versa" seems to make little sense applied to the preceding sentence; and (b) "U.u." is not a recognized abbreviation for "Und umgekehrt"--in Germany at least; I am not sure about Austria.

Page 93

‡i In the German 'Rast' (= 'rest') and 'Hast' (= 'haste').

Page 95

‡i Literally: "No human being must must"

Page 97

‡i "Craving" is too strong for "Verlangen" in this context; "desire" is too weak. The vulgarity "hankering" strikes me as just right.

