thoroughly moved so as for once to have a good cry; the artist who sees a
new tragedy, on the other hand, takes pleasure in the ingenious technical
inventions and artifices, in the handling and apportionment of the
material, in the new application of old motifs and old ideas. – His attitude
is the aesthetic attitude to the work of art, that of the creator; the one first
described, which pays attention only to the material, is that of the people.
Of the man between them there is nothing to be said; he is neither people
nor artist and does not know what he wants: thus his pleasure, too, is
obscure and slight.

167
Artistic education of the public. – If the same motif has not been treated in a
hundred different ways by various masters, the public never learns to get
beyond interest in the material alone; but once it has come to be familiar
with the motif from numerous versions of it, and thus no longer feels the
charm of novelty and anticipation, it will then be able to grasp and enjoy
the nuances and subtle new inventions in the way it is treated.

168
The artist and his following must keep in step. – Progress from one stylistic
level to the next must proceed so slowly that not only the artists but the
auditors and spectators too can participate in this progress and know
exactly what is going on. Otherwise there suddenly appears that great
gulf between the artist creating his works on a remote height and the
public which, no longer able to attain to that height, at length disconsol­
lately climbs back down again deeper than before. For when the artist no
longer raises his public up, it swiftly sinks downwards, and it plunges
the deeper and more perilously the higher a genius has borne it, like the
eagle from whose claws the tortoise it has carried up into the clouds falls
to its death.

169
Origin of the comic. – If one considers that man was for many hundreds of
thousands of years an animal in the highest degree accessible to fear and
that everything sudden and unexpected bade him prepare to fight and
perhaps to die; that even later on, indeed, in social relationships all secur­
ity depended on the expected and traditional in opinion and action; then
one cannot be surprised if whenever something sudden and unexpected
in word and deed happens without occasioning danger or injury man
becomes wanton, passes over into the opposite of fear: the anxious,
crouching creature springs up, greatly expands – man laughs. This tran­
sition from momentary anxiety to short-lived exuberance is called the
comic. In the phenomenon of the tragic, on the other hand, man passes
swiftly from great, enduring wantonness and high spirits into great fear
and anguish; since, however, great, enduring wantonness and high
spirits is much rarer among mortals than occasions for fear, there is much
more of the comic than the tragic in the world; we laugh much more often
than we are profoundly shaken.