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1867-73  First Edition of Seven of Nietzsche’s Philological Articles
Accepted as his Dissertation Requirement – Qualifying Him to Become a Professor at Age 24


Friedrich Nietzsche began his publication career at the age of twenty-two while he was a student of philology at the University of Leipzig. In Nietzsche's day, to be a philologist meant that one studied ancient languages, texts, history, philosophy, art, and even archeology in an attempt to recapture and understand the meaning of Greece and Rome. Nietzsche was a prize student, first at the University of Bonn and then in Leipzig, and as such he published several papers in scholarly journals… All but one of these essays appeared in the Rheinisches Museum für Philologie which was—and remains today—a respected journal in the field of classical studies. The single exception was The So-Called Contest of Homer and Hesiod which appeared in Volume I of the Acta Societatis Philologae, a compendium organized in 1870 by Ritschl that published just four volumes before its demise in 1875.

Four of the philological articles were written in German and four in Latin. At least one of the articles, On the Sources of Diogenes Laertius, was originally composed in German and then translated into the required Latin. The German articles were signed at the end either as 'Friedrich Nietzsche.' or 'F. Nietzsche.' In the Latin articles, the author was credited on the first page of each as 'Fridericus Nietzsche'. ..

In later years, Nietzsche was understandably dismissive of his philological works. He once wrote to Georg Brandes that “there are of course, also Philologica by me but that need not concern either of us anymore.” Certainly this was true in 1888, but twenty years earlier when these articles were published, they were of major personal importance. Nietzsche's mentor Ritschl used the first four articles as justification for the recommendation that resulted in Nietzsche's spectacularly early appointment to Basel as professor at the age of twenty-four. Ritschl then went further and allowed the articles to be accepted as the dissertation requirement for Nietzsche's doctorate, which was conferred without oral examination on 23 March 1869…

All of his philological works were published prior to the appearance of The Birth of Tragedy (January 1872) except for the last article, the second half of The Florentine Manuscript concerning Homer and Hesiod, dated August of 1872, which appeared in February of 1873. It was the last piece of traditional classical scholarship that Nietzsche published.

(Schaberg, The Nietzsche Canon, pp. 8-14)

A uniform set in half-leather with marbled boards. Rebacked with the original spines laid down. Spine with gilt lettering and decorations. Each volume numbered and dated. Each volume with a single, pale blue ink stamp at the bottom of each TP: “Jan Six Instituut”. Overall, a very pretty set of these early and important works by Nietzsche.
Nietzsche’s university attendance was interrupted by a year in the Prussian Artillery which began in October 1867. He was seriously injured while mounting a horse in May of the following year and, after a five-month convalescence, he was released from service on 15 October 1868 – his twenty-fourth birthday...

Nietzsche’s protracted recovery from his military injuries allowed him considerable time to study and to take on other scholarly duties, one of which was to write book reviews for a teacher, Friedrich Zarncke, who edited the *Literarisches Centralblatt*. Nietzsche was assigned the entire field of Greek philosophy – excepting only Aristotle – and this provided him with the opportunity for eight brief appearances in print between 1869 and 1870.

Zarncke’s *Literarisches Centralblatt* was published in Leipzig every Saturday. It consisted of twelve or sixteen quarto-sized pages which were tightly packed with book reviews and advertisements for scholarly works. Nietzsche’s first review appeared on 25 April 1868 and his last on 3 September 1870. All of the reviews were short – from 250 to 500 words – and Nietzsche was credited at the end of each with the initials “Fr. N.,” except the final one, which listed the author simply as “F.N.” (Schaberg, *The Nietzsche Canon*, pp. 9-10)

Perhaps most interesting here is Nietzsche’s seventh review – of his friend, Erwin Rohde’s doctoral dissertation which was published by Wilhelm Engelman of Leipzig. Engelman was the publisher that Nietzsche would initially offer his first book to, but Engelman rejected *The Birth of Tragedy* and Rohde would, of course, write the only academic defense of that book when it was finally published in 1872 by E. W. Fritzsch.

Contemporary boards with hand written spine labels, all somewhat faded and chipped but clearly distinguishable. The covers and edges are generally worn and the front cover of the 1870 volume has been damaged; it is cracked and creased in three places horizontally - the rough contours of which are followed by the several pages that follow. Otherwise, these copies are internally clean and tight with just occasional mild foxing. An unsophisticated but perfectly collectible set of these rare pieces by the young Friedrich Nietzsche.
This privately printed article had an estimated printing of 100 copies. It was issued with a loose half-page cancel that is found pasted at the bottom half of page 3 in some copies. The cancel, even rarer than this private printing, is not present in this copy.

The subject addressed here, the sources of Diogenes Laertius, was one that comprised almost two-thirds of Nietzsche's scholarly philological work. Diogenes Laertius, about whom little is known, was the author (or compiler) of *The Lives and Sayings of the Greek Philosophers*. Although much of his reporting has been deemed unreliable, he is among the very few sources of information that we have – even to this day – on the subject. Montaigne is quoted as having said, “Would that there had been a dozen Laertii.” The rationale for Nietzsche’s own interest in the subject is self-evident.

One of Nietzsche's colleagues, F. D. Gerlach, was scheduled to retire from the Paedagogium in Basel where he had taught Latin for fifty years. The Paedagogium was a public school that had originally been a part of the university and Nietzsche was required to teach there six hours a week.

Nietzsche prepared a special paper to be delivered in Gerlach's honor and dedicated it to the retiree. Arrangements were made to have copies of the lecture privately printed for distribution to guests at the celebration… Interestingly enough—and indicative of life in academia—Gerlach, the recipient of the dedication, was a bitter opponent of Ritschl, Nietzsche's mentor, and had opposed Nietzsche's appointment to Basel. (Schaberg, *The Nietzsche Canon*, pp. 16-18)

The original covers were obviously detached at some point, but are now firmly held in place with a Japanese paper restoration. Original sewing seem to have been preserved. A few minor pencil markings and light foxing to some pages. A beautiful copy of a rare piece housed in a half-leather and marbled boards custom clamshell box. A pretty copy of this Nietzsche rarity.
One of the Scarcest of All Nietzsche First Editions


$1,500

This is one of the rarest of Nietzsche items to come on the market. Whatever copies of this Index do survive, almost all reside on library shelves besides the collected copies of the Rheinisches Museum für Philologie, making it one of the hardest books to acquire for those seeking a ‘complete’ collection of Nietzsche’s works.

Despite a title page date of 1871, this Index was likely published in 1872 – as noted below:

Close behind the publication of The Birth of Tragedy came another Nietzsche "book." Five years earlier, Ritschl had asked Nietzsche to prepare an Index for the 'Rheinisches Museum'—a tedious and time consuming task. Nietzsche shifted much of the work to his sister Elisabeth, although she admits that her brother did make some contributions regarding the later volumes.

Elisabeth claims that the dedication to her in Homer as her brother's "helpmate in the stubble-field of philology" is a direct reference to this project. Elisabeth places most of the work in 1869 or 1870 but offers no information concerning the actual date of publication.

The title page of the book is dated 1871, but there is circumstantial evidence to suggest that it actually appeared in early 1872.

On 30 January 1872, Nietzsche wrote to Ritschl hoping to elicit an opinion regarding The Birth of Tragedy about which his old teacher had been uncharacteristically silent. In the same letter, Nietzsche mentioned the recently arrived copy of the Index and questioned whether a copy had also been sent to his sister. In fact, Elisabeth had just sent him a letter two days earlier which made no mention of the book, indicating that the publication of the Index was a recent event. This inference would place the publication date in January 1872—probably sometime past mid-month.

Nietzsche's name appears nowhere in the Index except in the text where it would normally occur referencing the contributions that he had made to the journal. Investigation has turned up no clue as to the length of the press run, but the number of copies printed must have been substantial since this was the basic reference for any collection of back issues of the Rheinisches Museum.

(Schaberg, The Nietzsche Canon, pp. 28-29)

Contemporary ¾ cloth binding with marbled boards and dark-rust cloth. A generally clean and tight copy with only the most minor of foxing to the early and late leaves. The TP with a single, light blue ink stamp at the bottom reading: “Jan Six Institut” An excellent copy of a book that is almost impossible to find in any condition.
Nietzsche’s First Book – in the RARE ORIGINAL CLOTH BINDING

Die Geburt der Tragödie. (The Birth of Tragedy). E. W. Fritzsch, Leipzig, 1872. TP + [III]-IV + [1]-143, Octavo. First Edition in the Rare Publisher’s Cloth Binding (Schaberg 20 – this binding unknown to the bibliographer at the time of publication).

One of just 800 copies printed in the even rarer publisher’s binding.

When I wrote The Nietzsche Canon: A Publication History and Bibliography (The University of Chicago Press, 1995), I had never even heard of these cloth copies of Nietzsche’s first book, put out by his publisher, Fritzsch. So, it was quite a shock when someone offered this copy to me. It turns out that Fritzsch’s contemporary advertisements for the book mention a cloth binding, so this is not just a figment of some bookseller’s imagination.

This, Nietzsche’s first book, is a compelling argument for the necessity for art in life. It is fueled by his enthusiasms for Greek tragedy, for the philosophy of Schopenhauer and for the music of Wagner, to whom this work was dedicated.

Nietzsche argues that the tragedy of Ancient Greece was the highest form of art due to its mixture of both Apollonian and Dionysian elements into one seamless whole, allowing the spectator to experience the full spectrum of the human condition. The Dionysian element was to be found in the music of the chorus, while the Apollonian element was found in the dialogue which gave a concrete symbolism that balanced the Dionysiac revelry. Basically, the Apollonian spirit was able to give form to the abstract Dionysian.

In contrast to the typical Enlightenment view of ancient Greek culture as noble, simple, elegant and grandiose, Nietzsche believed the Greeks were grappling with pessimism. The universe in which we live is the product of great interacting forces; but we neither observe nor know these as such. What we put together as our conceptions of the world, Nietzsche thought, never actually addresses the underlying realities. It is human destiny to be controlled by the darkest universal realities and, at the same time, to live life in a human-dreamt world of illusions.

The issue, then, or so Nietzsche thought, is how to experience and understand the Dionysian side of life without destroying the obvious values of the Apollonian side. It is not healthy for an individual, or for a whole society, to become entirely absorbed in the rule of one or the other. The soundest (healthiest) foothold is in both. Nietzsche's theory of Athenian tragic drama suggests exactly how, before Euripides and Socrates, the Dionysian and Apollonian elements of life were artistically woven together. The Greek spectator became healthy through direct experience of the Dionysian within the protective spirit-of-tragedy on the Apollonian stage.

The Birth of Tragedy was the best selling book that Nietzsche ever published; still, it did not sell quickly. The Wagners had feared that there might not be an audience for the work and their apprehensions proved to be well-founded. A prediction that Nietzsche had once made to Rohde proved true: "The philologists won't read it on account of the music, the musicians won't read it on account of the philology and the philosophers won't read it on account of the music and the philology." False hopes for brisk sales plagued the first half-year. In mid-April, Nietzsche was writing home that "a new edition of my book will be needed soon," but the necessity of printing a second edition did not materialize quickly. By 20 July, Fritzsch complained that there had been "no results" even though he had "sent out a fair number of copies."

(Schaberg, The Nietzsche Canon, p. 27)

Original publisher’s dark-rust binding with an ornate blind-stamped design on the front and rear covers and the spine lettered and filleted in gilt. There is some light browning to the edges of the page margins and light foxing throughout. An extremely well preserved copy of this unusual and all-but-unobtainable original publisher’s cloth binding.
The famous reply to Wilamowitz’ vicious attack on *The Birth of Tragedy* by Nietzsche’s friend Erwin Rohde. The publication of Nietzsche’s *The Birth of Tragedy*...

...created a furor. Wagnerians embraced it while philologists were appalled. Among Nietzsche’s academic colleagues, only Erwin Rohde was willing to praise the book in public, and the first review he submitted to the *Literarisches Centralblatt* was rejected by the editors. A re-written review was printed in the *Norddeutsche Allgemeine Zeitung* on 26 May. Four days later, the young Ulrich von Wilamowitz-Moellendorff - later to become the epitome of the classical philologist, even if in some ways its final incarnation - attacked the book savagely in a thirty-two page pamphlet entitled *Future-philology!* (*Zukunftspphilologie!*), which sold out quickly. Wagner replied on 23 June, defending Nietzsche in an open letter published in the *Norddeutsche Allgemeine Zeitung*. Unfortunately, Wagner's amateurish attempt at support did nothing more than confirm the worst fears of the scholarly forces lining up against Nietzsche. Rohde, who was totally committed to the defense of his friend - although possibly against his better judgment at this point - counterattacked Wilamowitz-Moellendorff in a forty-eight-page pamphlet, entitled *Pseudo-philology* (*Afterphilologie*), which was published on 15 October. The final entry in this exchange occurred on 21 February 1873, when Wilamowitz-Moellendorff published his *Future-philology! Part Two* (*Zukunftspphilologie! Zweites Stück*), a twenty-four-page rejoinder to both Rohde and Nietzsche.

(Schaberg, *The Nietzsche Canon*, pp. 26-27)

As the controversy continued, Nietzsche's academic reputation declined sharply, even though, in retrospect, it tolled the death of the accepted view of Greek culture.

Original printed salmon wraps, partially unopened. Near fine.
In early January of 1873, Nietzsche had the opportunity to repay Wagner for the courtesy of publicly defending him in *The Birth of Tragedy* controversy. The composer had been attacked by two professionals who claimed that Wagner was insane and cited his many symptoms of megalomania as proof. The previous autumn, Theodor Puschmann, a Munich physician and psychiatrist, had published a book, entitled *Richard Wagner, a Psychiatric Study* (*Richard Wagner, eine psychiatrische Studie*), in which he declared that Wagner was mad. More recently, Alfred Dove, a professor at Breslau, had published an article in the weekly journal, *In the New Reich* (*Im neuen Reich*), supporting that claim and expanding on it. The attacks incensed Nietzsche and on 3 January he defended Wagner in an open letter entitled "A New Year's Word for the Editor of the Weekly Paper "In the New Reich,"" which appeared in the *Musical Weekly* (*Musikalisches Wochenblatt*). The letter was short—less than five hundred words—covering only two-thirds of a page, and it was signed at the bottom "Prof. Dr. Friedrich Nietzsche."

The *Musical Weekly* was Fritzsch's newspaper, and it frequently carried articles by Wagner and his supporters. It was printed in standard quarto size and had a regular circulation of 1,850 copies.

If the letter had any effect at all, it only served to identify Nietzsche's name more closely with that of Wagner, which was not necessarily the most desirable consequence for his career or for the sale of his books; Wagner was a controversial figure, both politically and culturally. Any intimate association with him subjected Nietzsche to a more partisan response by the members of his own profession and by the book-buying public at large.

(Schaberg, *The Nietzsche Canon*, pp. 30-31)
A copy that Nietzsche had personally bound and then inscribed and sent to a woman he had met (and was deeply attracted to) in Bayreuth during the first Wagnerian Festival in July, 1876:

"Frau Louise Ott / mit den ergebensten / Grüssen des Verfassers."

(Frau Louise Ott / with the humble / Greetings of the Author.).
THE STORY BEHIND THE DEDICATION: AN IMPOSSIBLE LOVE

LOUISE OTT (1850-1918) who wrote eight letters to Nietzsche (and received seven back from him) between 1876 and 1882.

Nietzsche met and flirted with Louise Ott – whom he soon discovered was a married woman – at the opening of the Bayreuth Festival in July of 1876. She was travelling with her 3-year-old son Marcel and attended the Festival as a dedicated Wagnerian and an accomplished amateur singer. Nietzsche was clearly very taken with her, and the attraction appears to have been mutual. Scholars have speculated that if she were not already married that they might well have married, and Nietzsche’s most famous biographer, Curt Paul Janz, even suggests that she would likely have left her husband for Nietzsche – if only he had asked.

Louise Ott (née Louise Félicie Victoire Emma d’Einbrodt) was born in Moscow in 1850 and grew up in Strasbourg. In August of 1870, she married a banker, Alfred Ott (1845-1909). They moved to Paris following the defeat of France in the War of 1870 when the German Reich annexed Alsace and Lorraine in May of 1871.

Between August of 1876 and November of 1882, Nietzsche and Louise Ott exchanged fifteen letters that, even in those much more circumspect times, bear ample testimony to their mutual attraction. Nietzsche’s first letter to her (August 30, 1876) arrived in Paris a few weeks after they had parted in Bayreuth and speaks of how much he has missed her while also making a specific reference to this very copy of the Unzeitgemässe Betrachtungen:

My Dear Mrs. Ott!

When you left Bayreuth it was as though the light had gone with you. I had to find myself again in the dark, but I have done that now, so there is no reason why this letter should upset you.

Let us hold fast to the purity of spirit that brought us together. Let us be true to one another.

My affection for you is so much like a brother’s that I could love your husband just because he is your husband. Would you believe that I think of your little Marcel ten time a day?

Shall I send you my first three Unzeitgemässe Betrachtungen? You really ought to know what I believe in and live for.

Don’t ever lose faith in me, and help me do what I must.

Yours in purity of spirit,
Friedrich Nietzsche
 Basel, 30 August 1876

NOTE 2: While Nietzsche mentions only three *Unzeitgemässe Betrachtungen* in this letter, it likely that Louise had already purchased his fourth essay, *Wagner in Bayreuth*, while visiting Bayreuth where it was prominently displayed for sale and she had admired it. This inscribed copy of the *Unzeitgemässe Betrachtungen*, however, includes all four essays. This, linked with the fact that the book was actually bound by a binder in Bayreuth (see the seal on the verso of the final leaf) rather than in Basel where Nietzsche was when he wrote this letter, strongly implies that this copy was one that Nietzsche had personally bound for himself while he was at the Festival and then subsequently sent to Louise Ott when she expressed an interest in receiving copies of all of his latest works.

Louise Ott responded to this letter on September 2nd noting:

> Let us have the best that we can give to one another; our hearts and minds! But your eyes I cannot forget: always rest your deep and loving gaze upon me, just like that time...
>
> Oh, yes! Send me your works – I have to get to know my dear friend closer!

Six days later she was writing to Nietzsche again thanking him for the inscribed copy of *Unzeitgemässe Betrachtungen* that had just arrived:

> How can I possibly find words to express the joy that I felt when your beautiful book arrived here? I will try to do my best, but you will perhaps just have to understand – without the words. My heart was warm, so warm that I had to cry out loud and just appreciate my good fortune! My friend - my friend! I want to read your own works to you and in all those places where they are not very clear to me, to stop and ask a question right then and there. Oh, I am just so ignorant and I am ashamed when I think of you who continues to be so good for me.

Louise cautioned him in both of these letters to be discreet when writing to her – which prompted him to sign his next letter to her “fraternally yours” although the rest of the letter (below) was hardly very fraternal.

After an unavoidable delay, the philosopher replied to both of these letters on September 22, 1876:

> Dear and good Friend,
>
> At first I could not write, for they were working on my eyes; and now I shall not be permitted to write, for a long time to come! – Still – I’ve read your two letters again and again, no doubt too often, but this friendship is like new wine: delightful but perhaps a little dangerous.
>
> For me in any case. –
>
> But also for you, when I think of what a free spirit you’ve run into! A man who desires nothing more than to shed daily some comforting belief, who seeks and finds his fortune in this gradual freeing of the spirit. Perhaps I want to be even more a free spirit than I can be.
>
> – What should we do now? A spiritual *Abduction from the Seraglio* without the Mozartian music?
>
> Are you acquainted with the biography of Frl. von Meysenbug, entitled *Memoirs of an Idealist*?
>
> How is poor little Marcel doing with his teeth? We all have to suffer before we can learn to bite properly – physically and morally. – To bite in order to nourish ourselves, of course, not for the sake of biting! –
>
> Is there no good photograph of a certain beautiful, blonde little lady?
>
> Sunday a week I shall sojourn to Italy and stay for a long while. You will hear from me once I get there. A letter addressed to me at Basel (Schutzengraben 45) will reach me in any case
>
> With all my heart,
>
> Fraternally yours,
>
> Dr. Friedr. Nietzsche

Their correspondence flagged a bit and then temporarily drew to a close after Nietzsche discovered that Louise was pregnant with her second child. While openly confessing how fond he was of his “dear, dear friend,” he also noted “how superfluous it is to say this, or to write it, isn’t it? But my affection for anyone sticks to them like a thorn and at times is as troublesome as a thorn; it is not so easy to get rid of… A day or two ago, quite suddenly, I saw your eyes in the dark. Why does no one ever look at me with such eyes?” (Basel, August 29, 1877).

Louise Ott was no less effusive about her feeling, replying almost immediately on September 1st and telling Nietzsche that while reading his letter “I relived everything and found myself so rich – so rich – because you had given me your heart.”

The following May, Nietzsche published *Menschliches, Allzumenschliches* signaling a radical departure in both his writing style and his philosophy. This aphoristic work was dedicated to Voltaire (a philosopher that Wagner loathed – it was nothing short of an open declaration of war between the two men). At the end of that month, Nietzsche told his friend, Peter Gast, he had received a
bust of Voltaire from a secret admirer in Paris along with a note saying: “The soul of Voltaire pays respect to Friedrich Nietzsche.” Given the fact that the package arrived from Paris, it is all but certain that this was a gift from Louise Ott. A few months later, Nietzsche sent her a copy of his new book with a five-line inscription (“Frau Louis Ott, with the most devoted and sincere wishes of her servant, Friedrich Nietzsche”) followed by a rather melancholic five lines in parenthesis (“Sick, silent, alone, but courageously carrying on, sometimes happy, almost always quiet – it’s all right! it’s all right! and yet, dear Destiny! a little more sunshine! Please! – please!). (See the full-color photo of this inscription on page 249 of *Friedrich Nietzsche, Handschriften…* noted above)

At this point, the correspondence ended and was not resumed until four years later when Nietzsche, hoping against hope that his aborted affair with Frau Lou Salome (this time he had fallen in love with an *unmarried* woman) would be resurrected when Salome and Paul Reé joined him in Paris. In that hope, he wrote to Louise again on November 7, 1882, asking if she could recommend suitable lodgings for him in Paris. She replied almost immediately saying how much she looked forward to seeing him again after six years and signed herself: “Looking back and looking forward, your friend, Louise Ott.”

But, just a few days later, and despite that fact that Ott had already located suitable accommodations for him, Nietzsche wrote asking her to call off any further investigations. He would not be coming to Paris, at least, not just yet. He had finally admitted to himself that the projected rendezvous and reconciliation with Lou Salome (and Reé) in a foreign city would never happen, and that all of his most cherished hopes for that most important love-relationship of his life were truly and finally crushed.

Nietzsche never forgot Louise Ott or his affection for her. Even as he descended into megalomania in 1888/9 while writing his autobiography, *Ecce homo*, he remembered her. Relating his extremely caustic story of the disgust he felt for Wagner and the entire proceedings at the inaugural Bayreuth Festival, he notes that “Enough; in the midst of it I left for a couple of weeks, very suddenly, Homer und das Klassische Philologie in 1869; *Sokrates und die griechische Tragoedie* (Socrates and Greek Tragedy) in 1871; and *Zarathustra IV* in 1885.

*Homer* was the printed and bound version of Nietzsche’s inaugural lecture at the University of Basel. It was a short work of just 24 pages and was printed in an edition of no more than 30 copies. These, Nietzsche proudly signed to friends, but not all of those 30 were ever signed (an unsigned copy was offered on ABE last year for $50,000) nor did he distribute all of them (the Anna Amalia Library in Weimar currently holds five unsigned remainders of this book.)

*Sokrates* was a 40-page excerpt from his as-yet-unpublished *Die Geburt der Tragödie* (The Birth of Tragedy) and, again, was printed in an edition of 30 copies—given to only the closest of friends. Once again, not all copies were presented or even signed. (Seven unsigned remainder copies of this book are currently held in the Anna Amalia Library in Weimar.)
**THE FOUR UNTIMELY MEDITATIONS:**

Following an initial flush of success with his first book, *Die Geburt der Tragödie* (The Birth of Tragedy) in 1872, Nietzsche began an ambitious project that he intended to run to thirteen separate publications; each of which would hold up a critical mirror to the many objectionable social, philosophical, religious and economic realities that he saw all around him. This project was abandoned after just four of these were published – all of which are present in this volume – as Nietzsche turned to the next phase of his writing and his philosophical growth with the publication of *Menschliches Allzumenschliches: Ein Buch für Freie Geister* (Human, All Too Human: A Book for Free Spirits), that was published in 1878. The first of these is offered here, and the other is yet another item in the magnificent collection of Albi and Maude Rosenthal that now resides in the museum at Nietzsche-Haus in Switzerland.

**Unzeitgemässe Betrachtungen I:** The first Untimely Meditation was David Strauss der Bekenner und der Schriftsteller (David Strauss the Confessor and the Writer) in which Nietzsche viciously attacked Strauss’ most recently published book, *Der alte und der neue Glaube* (The Old and the New Faith). Strauss had made a tremendous reputation for himself when he published his most famous book, the scandalous *Life of Jesus* in 1835. Here Nietzsche attacks his latest book which advocated the rejection of the Christian faith in favor of a Darwinian, materialistic and patriotic world-view. Nietzsche accuses Strauss of being a "Cultural Philistine" and denounces him as the exemplar par-excellence of pseudo-culture. Although erudite, the essay is extremely intemperate and filled with references to many of Nietzsche's scholarly contemporaries. The climax is a literary tour-de-force, in which Nietzsche cites a litany of malapropisms from Strauss, interspersing these with his own barbed comments. For Nietzsche, Strauss’s book was the incarnation of the *Zeitgeist* with its unproductive smugness, intellectual snobbery, superficial assimilation of great works of art and new scientific theories, myopic criticism and patronizing praise for even the greatest genius. But what enraged him most was Strauss’s comfortable and untroubled renunciation of Christianity, coupled with an easy conviction that Darwin was one of mankind’s greatest benefactors and that traditional values could – of course – be maintained. It was also in this work that Nietzsche first publicly addresses the problem of the derivation of moral values; an investigation and attack that would infuse so much of his most important work in the years to come.

**Unzeitgemässe Betrachtungen II:** The second book, *Vom Nutzen und Nachtheil, Der Historie für das Leben* (The Use and Disadvantage of History for Life), attacked the then current faith in historical research that was one of Nietzsche's major complaints with contemporary German culture and a topic to which he returned with some regularity in his later works. In contrast, Nietzsche argued that historical knowledge is valuable only when it has a positive effect on human beings’ sense of life, contending that history can play only three positive roles, which he termed the "monumental," the "antiquarian" and "critical," expounding on each.
in some detail, before going on to enumerate the dangers of the current scholarly fascination with "history for its own sake." Finally, Nietzsche suggests an antidote to the psychologically and ethically devastating effects of the conventional approaches to history, proposing an amalgam of what he terms the historical, the unhistorical and the suprahistorical attitudes, as the healthiest approach to the integration of a historical sense into the life of the individual – and of course, for Nietzsche, this always means the exceptional individual. As he remarks in the present essay, tellingly for the understanding of the Nietzschean philosophy as a whole, “The goal of humanity cannot lie in the end (Ende) but only in its highest specimens.” In the words of Walter Kaufmann, “Perhaps there is no more basic statement of Nietzsche’s philosophy in all of his writings than this sentence.”

**Unzeitgemässe Betrachtungen III**: The third Untimely Meditation was entitled *Schopenhauer als Erzieher* (Schopenhauer as Educator) and it took up the topic of self-perfection and set up the philosopher Schopenhauer – then one of Nietzsche’s philosophical heroes – as a paradigm of self-direction. “The man who would not belong in the mass needs only to cease being comfortable with himself. He should follow his conscience that shouts at him: “Be yourself! You are not really all you do, think, and desire now.” While Nietzsche would lionize Schopenhauer here, he spent much of the rest of his career attempting to overcome the pessimism that lies at the heart of Schopenhauer’s philosophy – rejecting Schopenhauer’s “eastern” denial of life and proclaiming that one must “Say ‘YES’ to Life!” In this, Nietzsche’s friend Franz Overbeck called him “a virtuoso of self-overcoming.” In these early meditations, Nietzsche is often at pains to free himself from preconceptions to which his own spirit had drawn him, establishing a model for the life of the “free-spirits” and the “dangerous thinkers” of whom Nietzsche saw himself the harbinger. The essay represents one of Nietzsche’s first serious engagements with the Darwinian philosophy, in the course of which Nietzsche elaborates a conception of nature and its alleged purposes that recalls the Greeks and their much more flexible conception of “phyisis” as opposed to the Victorian rigidity of Darwin’s followers.

**Unzeitgemässe Betrachtungen IV**: The last book in this series, Richard Wagner in Bayreuth, was released to coincide with very first performance at the Bayreuth Festival in July of 1876. This is the last of Nietzsche’s works that mentions Wagner favorably and even here the picture presented of Wagner shows some signs of the troubles to come. In Nietzsche’s view, the creation of Bayreuth was representative of The New Empire and had become one of the cultural centers. It symbolized for Nietzsche “the extirpation of the German spirit in favor of the German Reich.” Nietzsche actually agonized over releasing this book and significantly rewrote some sections to soften the expression of his misgivings about his erstwhile friend and idol, but he went ahead with the publication because he was tempted by the possibility that, at long last, he might have a best seller on his hands. Even while working on the present pro-Wagner essay, Nietzsche had already filled his notebooks with observations on the rift that now separated him spiritually from the composer. In completely breaking with Wagner a few years later, Nietzsche saw himself “rejecting a mass movement and a Weltanschauung [ideology] to which he could not subscribe.” Despite Nietzsche’s ambivalence, Wagner was sufficiently impressed with the book to send a copy to his mentor King Ludwig. Despite Nietzsche’s high hopes, this book, like all of his works, sold poorly nonetheless.

**NOTES ON THIS COPY:**

Lacking the advertisement leaf that usually concludes the first volume and without the leaf with printer’s information that typically appears at the end of the fourth volume.

Including the extremely rare, loosely inserted Berichtungen sheet that accompanies the first volume here. This fragile page is almost never seen. Of the nine copies cited in Nietzsche’s bibliography (*The Nietzsche Canon: A Publication History and Bibliography*, University of Chicago Press, 1995) only one copy contained this sheet and no other copies of the loose sheet have been known to the trade during the last 30 years.

Originally, Strauss, Vom Nutzen and Schopenhauer had press runs of 1,000 copies each, while there were only 700 first edition copies of Richard Wagner. However, because Nietzsche works sold so poorly and his publishers had a habit of going out of business, just 517 copies of Strauss, 222 copies of Vom Nutzen, and 650 copies of Schopenhauer were actually sold in this first edition state. The remaining copies were bought by other publishers and the title pages replaced as they were released with a different imprint.

**CONDITION:**

All four first edition copies bound in one luxurious contemporary binding that Nietzsche personally ordered from a Bayreuth bookbinder. This was likely his own copy before he sent it to Louise Ott. The text has marbled edges and there are beautifully colored marble endpapers. Three-quarter leather with brown and magenta marbled covers. The spine is an intricate design with the title and the author in gilt lettering on separate red fields. There is some wear to all the edges and to the corners. With an elegant silk bookmark attached. Light foxing to the TP of UB I (Strauss) and on the edges of the first book throughout. Even lighter foxing to the outside edges of the rest of the text. It should be noted that the paper of the fourth volume is (as usual) a bit darker than the other three.

A lovely and lovingly preserved copy of four first editions and one of the great books in “The Nietzsche Story.”
1876 The Fourth *Untimely Meditation* – in which Nietzsche Praises Richard Wagner (but only faintly!)… just as their friendship dies


$ 850

This, the last *Untimely Meditation* published, was released to coincide with very first performance at the Bayreuth Festival in July of 1876. This is the last of Nietzsche's works that mentions Wagner favorably and even here the picture presented shows some signs of the troubles to come.

In Nietzsche's view, the creation of Bayreuth represented the new empire of which it had become one of the cultural centers. It symbolized for Nietzsche "the extirpation of the German spirit in favor of the German Reich." Nietzsche actually agonized over releasing the book and significantly rewrote some sections to palliate the expression of his misgivings about his erstwhile friend and idol, but he was tempted by the possibility that at last he might have a best seller on his hands.

Even while working on the present pro-Wagner essay, Nietzsche had already filled his notebooks with observations on the rift that now separated him spiritually from the composer. In finally breaking with Wagner a few years later, Nietzsche saw himself "rejecting a mass movement and a Weltanschauung to which he could not subscribe." Despite Nietzsche's ambivalence, Wagner was sufficiently impressed with the book to send a copy to his mentor King Ludwig.

Nonetheless, the book, like all of Nietzsche's works, sold poorly.

Contemporary drab boards with a hand written paper label on the spine. The spine edges are a bit rubbed. The title page has separated from binding at the gutter on the bottom four inches, but has since been professionally and artfully repaired. With the slightly yellowed pages that are typical with this edition Otherwise, a lovely copy.
1877 First Edition of Paul Deussen’s First Book

A Blend of Schopenhauer and Indian Philosophy


$250

Deussen was one of Nietzsche's boyhood friends and his colleague at University where they shared an enthusiasm for Schopenhauer. Deussen went on to become the first devotee of Schopenhauer to be appointed professor in Germany (in the same year that this book was published). He was an authority on Indian philosophy (strongly influenced by his reading of Schopenhauer) and the one of the founders of the Schopenhauer Society.

A college lecture fired Deussen’s interest in Sanskrit and Hinduism. His first publication in 1877 was Die Elemente der Metaphysik which was first translated into English in 1894. It was followed by the translations of The Sutra of the Vedanta in 1906; The Philosophy of the Upanishads also in 1906; and The System of the Vedanta in 1912. His visit to India in 1904 was published in English as My Indian Reminiscences in 1912.

This book is a survey of Schopenhauer's thought colored by his studies of Indian philosophy. By the time this book was published, Nietzsche had moved far away from Schopenhauer and he wrote to Deussen that "your book serves me in a strange way - as a felicitous compilation of everything that I no longer believe to be true"

Dark brown original boards with gilt lettering on the spine. There are few nicks to the outer edges of the boards – showing white rather than brown – and just a bit of wear to the top of the spine. The paper is not of the highest quality so there is some light foxing to the title page and a light uniform browning throughout. Given all of that, still a very good copy.

1909 A Later English Translation of Deussen’s First Book


$35

The English translation of the above book which also includes Deussen’s 1893 address “On the Philosophy of the Vedanta in its relations to Occidental Metaphysics”.

Original red binding with a lightly sunned spine. A good copy.
1877

First Edition of Paul Réé’s Book – A Significant Influence on Nietzsche


Nietzsche met Paul Réé in May of 1873. They traveled south together in October of 1877 en route to Sorrento, where they stayed for several months. Rohde and the Wagners – especially Cosima – blame Réé for the ‘corruption’ of Nietzsche during this Italian sabbatical.

At the time, Nietzsche not only wouldn’t have denied this, he reveled in it. His presentation copy of Human, All Too Human to Réé was inscribed: “To you it belongs – to others it will be given!” and in a contemporary letter he commented: “All of my friends are in agreement that my book was written by you or originated from your influence. And so I congratulate you on your new authorship!... Long Live Rééalism!”

In 1882, Réé would introduce Nietzsche to Lou Salomé and together they formed the “unholy trinity,” ultimately a source of considerable pain and anguish to the philosophy.

Later, the two men fell out as friends (mostly over Lou Salomé) leading Nietzsche to criticize this book specifically - and unfavorably - in his later writings (see sections 4 and 7 of the preface to The Genealogy of Morals and section 6, “Human, All Too Human” of Ecce homo.

Réé’s second book, The Origin of the Moral Sensations, was largely written in the autumn of 1877 in Sorrento, where Réé and Nietzsche both worked by invitation of Malwida von Meysenbug. In it, Réé sought to answer two questions. First, he attempted to explain the occurrence of altruistic feelings in human beings and second, he tried to explain the interpretive process which denoted altruistic feelings as moral. Reiterating the conclusions of his first book, Psychological Observations, Réé claimed altruism was an innate human drive that over the course of centuries has been strengthened by selection.

Published in 1877, The Origin of the Moral Sensations was never a great success. Its standpoint, as he announced in the foreword, was inductive. Réé first observed the empirical phenomena that he thought constituted man's moral nature and then looked into their origin. He proceeded from the premise that we feel some actions to be good and others evil. From the latter came the guilty conscience. Réé also followed many philosophers in rejecting free will. The error of free will, Réé claims, lies behind the development of the feeling of justice:

Réé rejected metaphysical explanations of good and evil; he thought that the best explanations were those offered by Darwin and Lamarck, who had traced moral phenomena back to their natural causes. He argued that our moral sentiments were the result of changes that had occurred over the course of many generations. Like Lamarck, Réé argued that acquired habits could be passed to later generations as innate characteristics. As an acquired habit, altruistic behavior eventually became an innate characteristic. Altruistic behavior was so beneficial, Réé claimed, that it came to be praised unconditionally, as something good in itself, apart from its outcomes.

Nietzsche criticized Réé’s The Origin of the Moral Sensations in the preface of On the Genealogy of Morals, writing that "Perhaps I have never read anything to which I would have said to myself No, proposition by proposition, conclusion by conclusion, to the extent that I did to this book; yet quite without ill-humor or impatience."

None the less, there are many elements here that contributed to Nietzsche's later thought and Réé clearly had a profound influence on Nietzsche during his ‘aphoristic period.’

Bound in contemporary brown and yellow marbled boards with a cloth spine of light tan. The original spine label is missing leaving a dark shadow in its place on the upper spine of the book. There is a former owner’s bookplate (Ing Otahradecny?) to the inside front cover and a few scattered pencil markings and marginalia in the book. Overall, a really lovely copy of this scarce book.
1877

First Edition of Heinrich von Stein’s Doctoral Dissertation


Heinrich von Stein first wrote to Nietzsche in 1882 and made a special trip to meet with him in Sils Maria in 1884. In all, they exchanged nine letters. Von Stein was a devoted Wagnerian and he served as tutor to Siegfried Wagner (then ten years old) for a year beginning in October of 1879.

It has been alleged (see Krummel, *Nietzsche und der Deutsche Geist*, p. 53) that Von Stein was one of the dozen or so recipients of the very rare fourth part of *Also sprach Zarathustra* [1885]. This was an allegation that I challenged in my own book, *The Nietzsche Canon*, based on von Stein’s close relationship with Wagner, but the fact that Nietzsche did send a copy of ZIV to Malwida von Meysenbug (recently appearing in a German auction) clearly trumps my arguments about who Nietzsche might have and might not have sent copies of that profoundly anti-Wagner work to as presentation copies. He may well have been among the hallowed few who received copies of this rarest of Nietzsche publications.

This doctoral dissertation is von Stein’s earliest work – he also published *Die Ideale des Materialismus* (The Ideals of Materialism, Köln: 1878), *Helden und Welt: Dramatische Bilder* (Dramatic Scenes: Heroes and the World, Chemnitz: 1883) and *Die Entstehung der neueren Ästhetik* (The Origin of the New Aesthetics, Stuttgart: 1886). The thesis, unlike these later writings, was written completely from the positivistic perspective of his teacher, Eugen Dühring. Later works took on a much more aesthetic perspective and sensibility.

Von Stein died of a heart attack in 1887 at the age of 30. He was one of the rare individuals (Lou Salomé being the other most prominent candidate) whom Nietzsche actually considered suitable as a candidate for discipleship. On his death, Nietzsche wrote to Gast that "he was one of the few men whose existence gave me joy" (June 27, 1887).

The original printing of von Stein's doctoral dissertation which has been bound in green linen covers with a handwritten spine label affixed. The title page is detached, lightly chipped and repaired with tape on the verso. Pages (most especially the title page) is browned and foxed and with a former owners stamp (Bibliothek / Dr. R. Gotze) just below the title on the title page. The text has occasional underlining and a final leaf that is significantly darkened and repaired with tape. An ill-used and inelegant copy of this rare piece of Nietzscheana.
The Rare 1878 SECOND Edition of Nietzsche’s *Birth of Tragedy*


Less than 175 original copies released in this state (see details below). NOTE: In 30 years, I have seen only one other copy of this 1878 issue and that was in the Weimar Archive.

The eight months from February to October of 1874 were a time of great turmoil. Fritzsch was approaching bankruptcy and Nietzsche had to deal not only with the projected third essay in his series, but also with the fate of the three books he had already published: Fritzsch owned all of the copies.

The problems began in earnest when Fritzsch printed the long-anticipated second edition of *The Birth of Tragedy*. The first edition had not been out a year before Fritzsch suggested that revisions should be started so that a new printing could begin in the first months of 1873. Nietzsche agreed. He edited and authorized the second edition during a visit to his publisher's office in Leipzig in late December of 1872. However, by March of 1873 there was still no second edition and Nietzsche wrote to Rohde that some problem with the printer was "not yet settled, therefore a long delay over the second edition." In fact, the printers were on strike and the delay became so protracted that it was decided to postpone the new edition until the second *Observation* had been printed and published.

Finally, in March of 1874, the printing of the second edition of *The Birth of Tragedy* was completed, incorporating Nietzsche's corrections. The modifications were primarily cosmetic—the most substantive change being that these minor modifications added one page to the length of the book which now numbered 144 rather than the 143 pages of the first edition. Once again, Fritzsch ordered an odd press run—receiving 750 copies of the book from the printer, C. G. Naumann.

It is unlikely that the books were bound at this time, but if they were, it is clear that no copies were actually sold. Fritzsch claimed that the volume would not be ready for release until the spring of 1875. Nietzsche, in an attempt to collect his honorarium, apparently accused his publisher of selling copies of the second edition. Fritzsch vehemently denied this and wrote back angrily challenging him to "question both the printer and the bookbinder to find out if I have already sold any copies of the second printing." The books remained in the warehouse for another four years before finally being offered to the public.

(Schaberg, *The Nietzsche Canon*, pp. 51-53)

As issued with Schmeitzner's label canceling out Fritzsch's imprint. In this particular copy Schmeitzner's cancel does not quite cover up Fritzsch's imprint: almost half of the letter "V" is still visible to the left of the label. Bound in contemporary half-leather with marbled boards and gilt lettering on the spine. Very slight wear to the edges and corners. All in all, a very good copy of a very rare book.

Only 489 copies of this first edition, first issue, as the remaining 511 of the original 1000 first edition copies were sold to E. W. Fritzsch in 1886 for use in a new edition with new title page and without the ads. Thus, this copy is extremely rare in any state.

This is the first book by Nietzsche where he is listed simply as Friedrich Nietzsche rather than as “prof.” In fact, Human, All Too Human constituted such a radical departure in style and content for Nietzsche that he first proposed to his publisher that it be released anonymously or with a pseudonym. Schmeitzner, however, would not allow it.

Reluctant to construct a philosophical “system,” and sensitive to the importance of style in philosophic writing, Nietzsche composed these works as a series of several hundred aphorisms, a departure from his style up to this point. Much of the work is devoted to what one might now call “psychoanalytical” insights into the nature of common human experience and the origins of our human valuations. At the time, serious inquiry into such things as the nature of dreams, the meaning of pity or the phenomenon of laughter had no place in the field of philosophy.

Human All Too Human also contains Nietzsche’s reflections upon cultural and psychological phenomena in reference to individuals’ organic and physiological constitutions. The idea of power sporadically appears as an explanatory principle, but Nietzsche tends at this time to invoke hedonistic considerations of pleasure and pain in his explanations of cultural and psychological phenomena. It is here, too, that Nietzsche’s famous epistemological “perspectivism” is first broached: the view that “truths” are nothing more than interpretations of reality, formed from different perspectives and more or less successful in their struggle against competing "truths."

Like the four books to follow, the present work is addressed to the “free spirits of Europe.” It was the present work that finally divided Nietzsche from his greatest friend, Richard Wagner, more and more in Nietzsche’s mind motivated by only the most simplistic greed for power, and betraying the promise of his art.

Publisher’s original front wrap with some wear and reinforced corners along with the partial remains of a bookseller’s ticket in the lower left hand corner. Beautifully matched and lettered recent spine with similar rear cover. There is a former owner’s modern bookplate on the inside front cover (author, Kristian Bäthe) and a handwritten ink inscription to the first half-title: “An Sascha / sein ??? / Joan / 26 März / 1881”. An original wrap copy that comes in a custom clamshell box housing a tight, clean and beautiful copy of this first installment of the Menschliches three-book series.
Peter Gast had left Switzerland for Venice in April of 1878 and Nietzsche felt the distance would prove too great an obstacle for effective collaboration, so he turned to Marie Baumgartner for assistance in the preparation of his next book…

By November 13th, he was able to report to Schmeitzner that he was making progress with his work…Nietzsche originally suggested that the book begin with a page numbered 379 and list the first aphorism as 639—making the continuity from the first book self-evident—but Schmeitzner rejected the idea. How could one market a book, he wondered, that began with page 379? And how would one get people to pay 14 marks for the two books when they were sold as one unit? Better to leave them apart and charge ten marks for one and four for the other…

On New Year's Eve, Nietzsche sent Schmeitzner a jumbled mass of papers, with the warning to his publisher that the manuscript had to be unpacked very carefully; Frau Baumgartner's style of organization was obviously far different from that of Peter Gast. Nietzsche asked for the same contract conditions that had applied to the last book and requested that it be ready for publication by the end of January. Schmeitzner readily agreed saying that the scraps of paper would be pasted up on larger sheets in the proper sequence and sent off to the printer immediately.

The next two months were consumed with the familiar prepublication conflicts between author and publisher as letters went back and forth between Basel and Chemnitz. Nietzsche complained about how slowly the proof sheets were being typeset—all the while making constant emendations and additions which disrupted the schedule…

By 14 March, Nietzsche received his copy and had taken the time to read it carefully. He was not happy. Schmeitzner received a scathing and angry letter complaining about two "incredible mistakes" in the printing that had been made "despite definite corrections." Nietzsche was even more upset that Schmeitzner had quoted—without permission—from one of his letters in a back-page advertisement for Paul Rée's book, The Origin of the Moral Sentiments. "I consider it the greatest violation that you have quoted from one of my letters. It has hurt me more than anything else—it is the greatest breach of faith." Four days later, Nietzsche was still angry. "You reprinted one of the ugliest sentences I ever wrote (I was very sick at the time that I wrote to you about Dr. Rée)." Schmeitzner apologized a few days later, saying: "Please forgive me for the whole situation. The worst that can happen is that I will have to remove the entire 'Conclusion.'"
The Third and Final Part of “Human, all too Human”


$ 7,000

Only 192 copies of this book were sold in this first edition, first issue state before the remainders were sold to E.W. Fritsch of Leipzig in 1886—and then reissued with a new title page.

Written as a second sequel to Human All Too Human, The Wanderer and his Shadow was published in the year following Nietzsche’s departure from academia. The title is perhaps autobiographical, reflecting Nietzsche and his shadow heading off into the wilderness of the unknown. This third of Nietzsche’s ‘aphoristic volumes,’ continues his appeal to the "free spirits" of Europe. The book is more conventionally aphoristic than the first volume of Human, All Too Human and largely consists of extremely terse, condensed formulations. Schopenhauer and Wagner receive more direct attacks than previously, and Nietzsche is more strident in his rejection of metaphysics on the grounds that it is not approached with sufficient attention to its value (or lack of value) for actual living.

On 21 June 1879, Nietzsche made his first visit to the Ober-Engadin where he stayed in St. Moritz. He rested there for three months, working on his next book, and before leaving, he shipped the manuscript to Peter Gast for copying. Back in Naumburg, upon receipt of the rewritten copy from Venice, he immediately wrote his publisher to inform him that the manuscript for "The Wanderer and His Shadow, The Second and Last Supplement to the Formerly Published 'Human, All Too Human'" was rapidly nearing completion and would be available "if you want it." Schmeitzner accepted and they made arrangements to deliver the manuscript to Leipzig on 18 October 1879...

On Friday, 12 December, Schmeitzner wrote that the printing was complete and that finishing should begin by the next Monday. Nietzsche received his copy of The Wanderer and His Shadow on 18 December 1879, which prompted him to write his publisher: The completed ‘Wanderer’ is so unbelievable to me—on June 21st I went to St. Moritz—and today—!

The entire ‘Human, All Too Human’ with the two supplements is the product of the time of my deepest and most continuous suffering—and it seems to me like a poem of complete good health. This is my Triumph…"

Although the book was considered a sequel to Human, All Too Human, it did not carry that book's title on the cover as the previous supplement had. The publication date was listed as "1880" in order to avoid becoming instantly outdated…

Some time after its release, this book—like the two volumes of Human, All Too Human—was banned in Russia and Schmeitzner tried to capitalize on this notoriety by issuing later copies with a banner approximately 2" x 6" pasted down on the front cover which read "IN RUSSLAND VERBOTEN!" However, Wanderer was no more successful in the marketplace than its two predecessors. In fact, it was the poorest selling book that Nietzsche produced up until the time he wrote the first book of Zarathustra. But poor book sales did not hinder Nietzsche's creativity nor, at the time, did it seem to daunt his publisher's commitment.

(Schaberg, The Nietzsche Canon, pp. 75-76)

Uncut copy in original wraps. The original spine has been professionally restored using the original surviving remnants (such as they are) – hence much of the lettering is missing. The covers lightly chipped and tattered with a small blue (1/2") oval stamp ("Baar") in lower right corner. Other than the incomplete spine, this is a fresh, bright, tight copy. Housed in a beautiful half-leather with marbled boards clamshell box.
First Edition Offprint of Eight Poems by Nietzsche

Idyllen aus Messina (The Idylls of Messina) on pages 269–275, Octavo. First Edition Offprint (Schaberg 34).

$950

[Nietzsche’s publisher] Schmeitzner decided to issue a monthly magazine featuring writers whose books he published. The first number came out in late January of 1882 and Nietzsche was favorably impressed with the results: "The first section of your magazine was very interesting to me, most especially the introduction which I found to be surprisingly in harmony with my own thoughts." Nietzsche was so inspired that he decided to make a contribution and the following submission was made in mid-May:

For even the most serious writings—every once in a while—something cheerful is needed. Here are eight songs for your magazine. My conditions are:

1) that all eight be published together
2) and that they be positioned at the beginning of the issue, hopefully the next number
3) that they be printed in delicate and elegant lettering, not with a prose setting.

Nietzsche had been writing poetry throughout the whole year, first in Genoa and then during the month of April in Messina on the island of Sicily. He had selected eight of these and entitled them Idylls of Messina. Schmeitzner gladly accepted and hurried to include them in the forthcoming May issue...

The poems were printed as requested. They were the lead article in the May issue—which actually was not released until the first week in June of 1882. The eight poems are Nietzsche's only independently published collection of verse and consisted of: "The Outlaw Prince" (Prinz Vogelfrei), "The Small Brig, called the 'Little Angel'" (Die kleine Brigg, genannt "das Engelchen"), "Song of the Goatherd" (Lied des Ziegenhirten), "The Little Witch" (Die kleine Hexe), "The Secret of the Night" (Das nächtliche Geheimniss), "Pious, Charitable, Most Loving" (Pia, caritatevole, amorosissima), "Bird Albatross" (Vogel Albatross) and "A Bird's Verdict" (Vogel-Urtheil)....

...Nietzsche requested four free copies of the issue on almost the same day that the publisher wrote to say he could only send six and that "I would be very happy if you didn't want any more free copies."

At the same time that these were being published, Nietzsche was working to finish the manuscript for his next book, The Gay Science. The Idylls of Messina poems did not appear in the first issue of that book, but when the expanded edition was reissued in 1887, it included six of the eight poems in revised form.

(Schaberg, The Nietzsche Canon, pp. 80-83)

Four badly frayed around the edges and foxed sewn offprint leaves (see photo) encased in a recently-made facsimile cover with a picture the original magazine’s cover. The pages are numbered [269]-275 (with the verso blank). Although there is no mention of specially printed offprints in the Nietzsche/Schmeitzner correspondence, some few of them were obviously made since the verso of page 275 should be numbered 276 and show the first page of A.Scholz’s article as called for in the Inhalt – rather than being blank.
A Presentation Copy in Original Wraps of One of His Most Influential Works


Inscribed on the cover in the hand of the publisher:
“Absender: Professor Nietzsche, Naumburg / Saale”
(Sender: Professor Nietzsche, Naumburg / Saale). NOTE: Naumburg / Saale was Nietzsche’s hometown.

Only 212 of these first edition, first issue copies were sold before the remainders were bought by E.W. Fritzsch of Leipzig in 1886.

The Gay Science is the final and culminating volume of Nietzsche’s aphoristic works; it is the most majestic and beautiful of his works to date, deeply entering the spirit of the “gaya sciencia” of the Provençal troubadours of the twelfth century, in fact Nietzsche inaugurates the work with a series of ludic poems in which he slyly introduces many of his themes.

The Gay Science still represents Nietzsche accumulating force for his great final assaults on the foundations of all value, but it is here that many of his own deepest conceptions are broached, for example, the death of God (sections 108 & 125). Perhaps the single most famous aphorism in this book is 125 which tells the story of the madman with a lantern seeking God in the marketplace. Also introduced here is the doctrine of the "Eternal Return of the Same" which plays such a prominent part in Zarathustra and in the other later writings. Finally, this book also marks the first appearance in print of Nietzsche’s famous conception of the Übermensch. It is the latter two of these concepts that will determine the essence of much of Nietzsche’s later writing.

Recent scholarship has begun to focus more and more on The Gay Science as one of the clearest and most profound expositions of Nietzsche's philosophy.

The top edge of the front wrap is missing (see photo) with numerous small tears and chips. The front cover is all but detached save for a small piece holding it to the spine near the bottom. The text block split at page 177. Housed in a full leather clamshell box. Overall, a rare and strikingly presentable copy of one on Nietzsche’s major works, inscribed for presentation by his publisher.
An Original Wraps Copy of Beyond Good and Evil

Considered by Many to be His MostImportant Work


One of 600 copies that Nietzsche had privately printed by a "vanity publisher".

Considered by many to be Nietzsche's most important – and accessible – philosophical work, Beyond Good and Evil was the first of Nietzsche's "self-published" books.

The work opens with a Preface that lays down the famous challenge: “Let us suppose that Truth is a woman – what then? Is there not ground for suspecting that all philosophers, in so far as they have been dogmatists, have failed to understand women—that the terrible seriousness and clumsy importunity with which they have usually paid their addresses to Truth, have been unskilled and unseemly methods for winning a woman?”

This brilliant Preface is then followed by nine interlocking chapters that delineate the profile and the task of the "free spirit" and the "philosopher of the future" and contains some of Nietzsche's most insightful and barbed attacks on previous philosophers, as well as many of his most powerfully and elegantly formulated analyses.

As perhaps nowhere else, the Nietzsche of Beyond Good and Evil fulfilled his own criterion of literary greatness: “To say in one sentence what others have required a book to say – and then to say what they did not say as well!” By any standard, Beyond Good and Evil is among the greatest books in Western Culture. It is difficult to imagine another in which one can find so much.

Here, for the first time, Nietzsche proposes a "natural history of morals" and proposes that the revaluation of former values is the central task to be accomplished by the philosopher of the future – this indeed would be the primary task of his own final works. He begins: “If a person should regard even the effects of hatred, envy, covetousness and the lust to rule as conditions of life, as factors which, fundamentally and essentially, must be present in the general economy of life (and must, therefore, be further enhanced if life is to be further enhanced) – he will suffer from such a view of things as from seasickness. And yet even this hypothesis is far from being the strangest and most painful in this immense and almost new domain of dangerous insights…”

Finally, Nietzsche’s concept of will to power plays a prominent and central role in the book, as does his famous analysis of master and slave morality, which is mentioned here for the first time.

In the rare original printed publisher’s wraps – the only such copy we have seen in the past thirty years outside of a library collection. The front cover has a professionally closed 4” semi-circular tear (see photo) and there are some other minor tears and chips, but overall the wraps on this copy are remarkably well preserved. With two small reddish stains to the front cover (see photo). With a duplicate of the first gathering bound in the rear (containing another title page, Preface and Inhalt). Housed in an elegant half-leather clamshell box with green marbled boards and the title in gilt lettering on a red field. This is a clean, tight and bright copy of this all important book by Nietzsche in its rare original wraps.
Richard Meyer’s Copy of Beyond Good and Evil
The ‘Anonymous’ Donor Who Made the Publication of Nietzsche’s Last Three Books Possible


$9,000

THE DONOR

Richard Meyer (1860-1914) was just 27-years-old when he first encountered Nietzsche’s works, most likely in this very book. At the time, Meyer was a Privatdocent (i.e. he was certified to teach privately) at the University of Berlin. Meyer came from a family of very successful Jewish bankers and was independently wealthy. He was most likely introduced to Nietzsche’s writings by Paul Deussen, one of Nietzsche’s closest friends from college, who was then professor of Sanskrit and Hindu texts at the University.

On July 18, 1888, just as Nietzsche was struggling to finance the final three works to be published in his lifetime (The Case of Wagner, Twilight of the Idols and Nietzsche contra Wagner), Deussen wrote to the still largely unrecognized philosopher:

Several friends of mine, whom you do not know and who would like to remain anonymous, want to give you a sign of their admiration. They have begged me to send you the sum of 2,000 Marks which is already on its way to your mother in Naumburg so that you may draw down upon it as you wish.

I hope that you will accept this with the friendly understanding that it is a gesture on the part of a few people who would like to make up for Mankind’s sins against you.

[KGB, III.6, 242]

Nietzsche was, by this time, genteelly poor, but still extremely proud, so Deussen’s fiction of this money coming from “several friends” rather than a single individual (let alone a Jewish banker’s son) was a necessary ploy to get Nietzsche to accept this generous offer. And he did so, using the money to fuel the fever of publishing that consumed the last four months of his sane life.

Meyer went on to become of a supporter of Nietzsche’s sister, Elisabeth, in her effort to collect, catalog and publish all of her brother’s works and even served on the Board of the Nietzsche Archiv from 1910 to 1913. He was forced to resign his position on the Board because he found he could no longer work with the increasingly demanding, irrational and impossible Elisabeth. (Nietzsche’s sister was willing to take Meyer’s money but it was not helpful that he had written a favorable review of Lou Salome’s 1894 book, Friedrich Nietzsche in seinen Werke. Elisabeth HATED Lou Salome and the review still rankled.) Meyer published his own tribute to Nietzsche and his thought in 1913 entitled Nietzsche: Sein Leben und seine Werke


THE BOOK

Nietzsche had 600 copies of this work privately printed by his "vanity publisher", Naumann.

Considered by most to be Nietzsche's most important philosophical work, Beyond Good and Evil was the first of Nietzsche's "self-published" books. The work consists of nine interlocking chapters that delineate the profile and the task of the "free spirit" and the "philosopher of the future" and contains some of Nietzsche's most insightful and barbed attacks on previous philosophers, as well
as many of his most powerfully and elegantly formulated analyses. As perhaps nowhere else, the Nietzsche of *Beyond Good and Evil* fulfilled his own criterion of literary greatness: “To say in one sentence what others have required a book to say – and then to say what they did not say as well!”

By any standard, *Beyond Good and Evil* is among the greatest books in the Western Canon and it is difficult to imagine another in which one can find so much. Here, for the first time, Nietzsche proposes a “natural history of morals” and proposes that the revaluation of former values is the central task to be accomplished by the philosopher of the future – this indeed would be the primary task of his own final works.

He begins: “If a person should regard even the effects of hatred, envy, covetousness and the lust to rule as conditions of life, as factors which, fundamentally and essentially, must be present in the general economy of life (and must, therefore, be further enhanced if life is to be further enhanced) – he will suffer from such a view of things as from seasickness. And yet even this hypothesis is far from being the strangest and most painful in this immense and almost new domain of dangerous insights…” In addition, Nietzsche’s concept of will to power plays a prominent and central role in the book, as does his famous analysis of master and slave morality, which is mentioned here for the first time.

Bound in contemporary dark red pebbled boards with the most minor of wear. The ½ leather spine has seven ribs and gilt titling on a red field. With the bookplate (Ex Libris Ricardi M. Meyer) to the inside front cover. A lovely, clean and remarkable association copy of this tremendously important work by Nietzsche.

1913 First Edition of Richard Meyer’s 1913 Book on Nietzsche


$250

First edition of Richard M. Meyers “Life & Work” of Nietzsche, presenting his own appreciation and chronology of Nietzsche. Published the year in which he resigned from the Board of Directors of the Nietzsche Archive because of his inability to deal any longer with Nietzsche’s sister, Elisabeth.

Original publisher’s dark cloth with gilt lettering on the front cover and the spine. The portrait of Nietzsche facing the title page is detached for the 4” but holding firmly. With an additional portrait of the infirmed and seated Nietzsche following page 176. Other than those faults noted, this is a remarkably well preserved and near fine copy of this interesting work by a man who contributed so much to Nietzsche and his work.
1886 The DEFINITIVE Edition (1st edition, 2nd Issue) of “Human, All Too Human I” with the Important New Preface that Nietzsche considered to be among "the best I have ever written"


NOTE: with the correcting “eere” pasted over a typo on page 290 – as demanded by Nietzsche when he discovered this mistake. (This addition is frequently missing; the aging glue no longer being strong enough to hold it in place.)

In 1886, Nietzsche’s second publisher, Schmeitzner, went bankrupt and he sold all the remaindered copies of Nietzsche’s works to the author’s first publisher, Fritzsch, who was now back in business (having just recovered from a similar fate that had occurred to him a few years earlier). These remainders even included copies of The Birth of Tragedy (751 copies) and the first Untimely Meditation (212 copies) that Fritzsch had originally published in the early 1870s and been forced to sell to Schmeitzner during his bankruptcy proceedings. Poor Nietzsche was not blessed with financially solvent publishers during his lifetime and the fact that there were 511 remainders of this first book of Human, All Too Human – which had been published in 1878 an edition of 1,000 copies – clearly indicated Nietzsche’s own contribution to these two firms failing.

This Definitive Edition is one of these remaindered copies to be issued with the new Preface in front and a new poem included at the end. While we know that there were 511 of these remainders available for re-publication, clearly not even all of these were rebound with these new elements. When Fritzsch went bankrupt for the second time, he sold off his remaining stock to Nietzsche’s third publisher, C. G. Naumann, and Naumann later issued first edition, first issue copies (without the new Preface) with a red cancel stamp on the title page attesting: "Verlag C. G. Naumann Leipzig" – meaning that at least some of the copies which Fritzsch sold to Naumann in 1892 still had their original title pages.

Being able to republish this book and, most especially to have the chance to provide a completely new and updated Preface, was something that Nietzsche was particularly excited about, writing to Fritzsch on August 7th:

Enclosed is a manuscript piece (introduction and final poem) as my contribution to the rejuvenation of the 500 copies of Human, All Too Human. I would also like to say very emphatically that I am looking for no honorarium . . . I wrote this during the last month of my Winter stay in Nice with the exception of a few phrases from the Engadin [Sils Maria].

The original text block from the first printing was preserved intact (including the pasted down correction “eere” that is present and can be seen on page 290 here), but Fritzsch printed a new title page for the book. In addition, this second issue of MAI, contained a new thirteen-page “Preface”, and a poem entitled "Among Friends" (Unter Freunden) which covered the unnumbered pages that appeared at the back of the book. Nietzsche also removed the dedication to Voltaire which had originally appeared on the title page and deleted the quote from Descartes which had formerly served as a preface. Fritzsch, of course, also removed Schmeitzner’s advertisements which originally followed the text.

Contemporary black marbled boards with ¾ grey linen tips and spine which has gilt lettering. The TP and Preface are both a bit browned as usual (Fritzsch who published the second issue used cheap paper). The top, right corner of the TP has a very small chip missing and there are just a few pencil marginalia in the text. Overall a really lovely copy of this definitive edition of one of Nietzsche’s most interesting works.
1886

**The DEFINITIVE Edition (1st edition, 2nd Issue) of**

**“Human, All Too Human II” + “The Wanderer” with a New Preface that Nietzsche considered to be among "the best I have ever written"**


$850

**NOTE:** on page 35, someone at the publisher’s office has crossed out the last 5 letters of the word “Opfersins” (a typo) and written “theirs” in pencil in the margin. This was a done in response to an angry letter from Nietzsche complaining about the sloppy workmanship of Schmeitzner’s typesetters.

In 1886, Nietzsche’s second publisher, Schmeitzner, went bankrupt and he sold all the remaindered copies of Nietzsche’s works to the author’s first publisher, Fritzsch, who was now back in business (having just recovered from a similar fate that had occurred to him a few years earlier). These remainders even included copies of *The Birth of Tragedy* (751 copies) and the first *Untimely Meditation* (212 copies) that Fritzsch had originally published in the early 1870s and been forced to sell to Schmeitzner during his bankruptcy proceedings. Poor Nietzsche was not blessed with financially solvent publishers during his lifetime and the fact that there were 674 remainders of this second book of *Human, All Too Human* (the Anhang) and 808 left-over copies *The Wanderer* – both of which had been published in an edition of 1,000 copies (1879 & 1880 respectively) – clearly indicated Nietzsche’s own contribution to these two firms failing.

This **Definitive Edition** of *Human, All Too Human*, volume II, combined Nietzsche's next two works and included a new title page, the new eleven-page Preface, a new half-title for the "First Section: Mixed Maxims and Opinions" and a new half-title for the "Second Section: The Wanderer and His Shadow." Once again, the trailing advertisements were removed.

It is not certain how many copies of each of these works were actually collated and bound by Fritzsch. We know from Schmeitzner's inventory how many copies were available, but that does not necessarily mean that all of those were actually revised and rebound. In the case of *Human, All Too Human*, volume I—of which 511 copies were available—we know that all copies were not reissued with the new Preface and title page because first-edition copies exist which have a red cancel stamp on the title page attesting: "Verlag C. G. Naumann Leipzig" – meaning that at least some of the copies which Fritzsch sold to Naumann in 1892 still had their original title pages. It is presumed that this was also the case with MAII and Wanderer since there were even more of these copies remaindered than of MAI.

Recent half-calf binding with burgundy marbled boards and gilt labelling on the spine. Internally, clean and bright. A pretty copy of this definitive edition of one of Nietzsche’s most interesting works.
When Nietzsche’s first publisher, Fritzsch, bought back his remaindered stock from Schmeitzner in 1886, the inventory included 212, 351, 350 and 768 copies respectively of the original editions of the four Untimely Meditations. The first of these had originally been published by Fritzsch and remaindered to Schmeitzner when Fritzsch went bankrupt. These were reissued with new title pages and covers, but without the addition of new Prefaces that were written for several others of these 1886/1887 reissues.

This copy has the “Berichtigungen” (which was supplied as a loose sheet with the first edition) trimmed and pasted onto the verso of the title page. And, as usual, the Richard Wagner in Bayreuth is marked "Second Edition" on both the title page and the printed front cover. All four of the original printed front covers are bound in at the back of the book.

At the same time [as Also sprach Zarathustra was being reissued]—and with similar uncertainty regarding the specific release date—the four Unconventional Observations were reissued. Nietzsche claimed that he "wanted to leave them as they are" and Fritzsch agreed. They were published individually without changes or additions except for the new undated title pages. The fourth Observation—Richard Wagner in Bayreuth—was listed as a "Second Edition" on the cover and the title page (NOTE: 800 of the original 1,500 copies printed of this piece had been falsely marked “Second Edition”). The books were issued in pebbled gray card covers with all four front covers identical to the title pages except for the addition of an ornamental border. The back covers were left blank.

(Schaberg, The Nietzsche Canon, pp. 135-136)

Bound in an early 20th Century half-calf black leather binding with light green boards and gilt lettering on the spine. There is very minimal rubbing to the binding and the interior is clean, bright and tight. A lovely copy of this complete reissued collection – made up of first edition printings – of four of Nietzsche’s early works.
& 1889 [bound with] a First Edition of Klingbeil's Attack on Förster's Paraguay Colony


The title page inscription is in Förster's hand reading in German: "Herr G. Kölsch - Berlin with the friendliest greetings from" and then the ink line encircles Förster's name. Neither obscure the text.

The first book was written by Nietzsche's brother-in-law to popularize his racially-pure-German-colony scheme in Paraguay. Förster was unable to find a publisher (like Nietzsche at this time) and was forced to self-publish the work. Elisabeth handled the publishing with the usual problems. (See H. F. Peters, *Zarathustra's Sister* [1977, Crown, New York] pp. 89-90 for more details - such as the fact that Nietzsche objected to the portrait in the front of the book). The second book was an attack on Förster's colony as a financial fraud by a former colonist. The book led to Förster's ruin and eventual suicide (See Peters, *Zarathustra's Sister*, pp 108-11).

Note the duplication of the Vorrede and Inhalt in the beginning of Förster's book. The front fly leaf has writing in a contemporary hand and the original, bound-in front wrapper has writing in the middle and a small stamp with the owners name and address. The frontispiece has two triangular water stains on the left top and bottom. The top of the first "Vorrede" page has two lines of contemporary ink writing which has been partially trimmed by the binder. In remarkably well preserved contemporary leather and boards with gilt lettering on the spine. Lightly foxed. Overall, this is a lovely copy of a scarce book – even more so signed by the author.
There were originally 576 copies issued in this Second Edition, Second Issue state - the definitive edition containing all of Nietzsche's corrections and the famous and important new introduction, "An Attempt at Self-Criticism".

In this, his first book, Nietzsche theorized that Greek tragedy was built upon a wedding of two principles associated with the deities Apollo and Dionysus. The Apollonian principle is the principle of order, static beauty and clear boundaries. The Dionysian principle, in contrast, is the principle of frenzy, excess and the demolition of boundaries. It is in the subtle interaction of these disparate principles that the greatness of Greek tragedy resides, and by extension, in which the creative spirit still finds its proper soil. Despite Nietzsche's later near contempt for the book (most especially for its idolization of Wagner in the back half, it must still be considered as being among the greatest contributions to the understanding of Greek tragedy and, in fact, to the Greek way of life in general.

In the same letter [to his publisher], Nietzsche enclosed the manuscript for the "Attempt at Self-Criticism"—the new preface to The Birth of Tragedy—and promised to have the remaining three prefaces ready in December…

One week later, the proofs for the "Attempt at Self-Criticism" arrived and Nietzsche was furious over the layout used by the printer. He wrote Fritzsch: "I would rather pay for the printing in the format that I want than to be angry every time I open this book in the future." He suggested that Fritzsch send the preface to Naumann for printing where it could be charged to his account. One week later, Gast suspected that the new proofs had come from a different printer because of their changed appearance, but it is highly unlikely that Naumann had been used since his records show no charges for the printing of the "Attempt at Self-Criticism."

There had been considerable discussion about when to rerelease the books. Nietzsche had tried to prevent Fritzsch from publishing the three works with new prefaces until after the first of the year, but the publisher was insistent that they be sent out as soon as possible. On 31 October 1886, Nietzsche received copies of all three books: The Birth of Tragedy, Human, All Too Human, volume I, and Human, All Too Human, volume II.

The Birth of Tragedy added a new, undated title page, the sixteen-page Preface entitled "Attempt at Self-Criticism," and a half-title page. The original title of the book—The Birth of Tragedy out of the Spirit of Music—now appeared on the half-title page while the title page carried a new title—The Birth of Tragedy Or: Greekness and Pessimism. Curiously, the book came wrapped in reddish-brown card covers which had the old title listed on them… These changes and additions were made to both the remaining 143-page first-edition copies (175) and the 144-page second-edition copies (576).

(Schaberg, The Nietzsche Canon, pp. 131-132)
1888

Nietzsche Attacks Wagner – with a Vengeance!


Nietzsche had 1,000 copies of this work privately printed but 500 of them were falsely marked "Second Edition" so there were originally only 500 copies in this first edition, first issue state.

During February and March of 1888, Nietzsche and Gast exchanged a series of letters regarding Richard Wagner's music which once again roused Nietzsche's active interest in the composer. By late April, he reported that he was "hard at work from early morning until evening on a little pamphlet on music."

Elisabeth has introduced another of her little bits of disinformation by suggesting an alternative source of inspiration for the Wagner book. She claims that Hans von Bülow in a letter—to herself or to some other unidentified third party—had indirectly encouraged her brother to write about Wagner: "Friedrich Nietzsche really ought to write an explanation of his departure from Bayreuth. I am sure that we should learn a great deal from such an explanation. I myself intend to deal with a kindred theme." This is clearly contradicted by one of Nietzsche's letters to Naumann just one week before the publication of The Case of Wagner: it states that "I have just learned that Hans von Bülow has written a piece which covers this same topic."...

On 26 June, Nietzsche sent the manuscript to Naumann with several specific requests for the format of the printing—the most unusual of which was his suggestion that they use German block lettering for the printing, although this idea was quickly dropped. Two days later, several additions to the pamphlet were sent off, and three days later Nietzsche mailed yet more revisions. All of these required the publisher to insert numerous paragraphs and words into their proper place in the manuscript, and Naumann was so confused by this hodge-podge that he finally rejected the whole mess:

“When it comes to the many changes you want incorporated into the manuscript, it will be very difficult to identify the correct places for the inserts so I am taking the liberty of sending the entire manuscript back to you and asking you to organize the additions very carefully so it will not be necessary to make extra corrections later on.”

When Nietzsche saw the state of the manuscript he could only agree: "even I myself find it unreadable . . . As soon as my strength returns I will begin to rewrite the entire thing in a more legible form but I cannot give you any definite timetable."

Although Nietzsche implied that poor health might keep him from completing this task for some time, he had a new faircopy ready to ship in just four days. Elisabeth claims that "several alterations" were made during this transcription. Then, two weeks later on 2 August, Nietzsche—so recently chastised for creating confusion with his constant insertions—sent his publisher an addendum in the form of two "Postscripts" which he requested be put at the end of the book.

Naumann was sending proof sheets to both Nietzsche and Gast as usual and Nietzsche finished his corrections on the main part of the text by the 9th of August. He sent them off to Naumann saying that although they were marked "ready for printing" it might be best to forward them to Gast since "he reads my handwriting better than I do myself." No sooner had Nietzsche received the printers' proofs for the "Postscripts" than he sent Naumann an entirely new manuscript entitled "Epilogue," which he wanted to appear following the "Postscripts." Corrections of the "Epilogue" were completed by 24 August and Nietzsche requested that Gast make the final revision.

(Schaberg, The Nietzsche Canon, pp. 156-158)

Original publisher’s wraps. There is a crease to the lower right corner of the front cover and a rather inelegantly repaired ½" tear to page 7 (running horizontally from the middle of the right edge), housed in a half-leather clamshell box with marbled boards. Near fine.
Nietzsche had 1,000 copies of this work privately printed.

Nietzsche began to write Twilight of the Idols at the end of June of 1888 and was finished by early September—another lightning-quick production that he claimed to have been the "work of so few days that I am hesitant to mention exactly how many." His hesitancy becomes even more understandable when one remembers that part of July was devoted to the preparation of the final typescript of The Case of Wagner and that during August he produced two "Postscripts" and the "Epilogue" and then proofed the entire work. In the final analysis—when the book was finally completed—Nietzsche bragged to Gast that "I could hardly have used ten days more efficiently for it certainly took me no longer to write the book." Yet another ten-day wonder!

The new book was originally entitled A Psychologist at Leisure when Nietzsche mentioned it to Naumann on 7 September:

I am about to give you a nice surprise. You probably think we are finished with printing but even now the cleanest manuscript I have ever sent to you is on its way. Regarding layout and design, this new work should be a twin to The Case of Wagner. The title is A Psychologist at Leisure. It is imperative for me that we publish this now because by the end of next year we will have to begin the printing of my main work The Revaluation of All Values which will be a stern and serious book and I will not be able to publish anything cheerful and winsome right after it.

This book, though not very large, may cause a few ears to be opened so that the main work will not be greeted with silence like my Zarathustra.

The manuscript was mailed two days later and the single-page first draft for the Preface came three days after that. Nietzsche thought of this book—in conjunction with the Wagner book—as a light and brief respite before the publication of his masterwork: "In the final analysis, both of these works are only recuperations in the midst of an immensely difficult and decisive task which, when properly understood, will split humanity in two." Unfortunately, Nietzsche never recovered from these "recuperations" and The Revaluation of All Values was never completed…

Even as the book was being printed, Peter Gast pleaded with Nietzsche to change the title:

When I consider how other people will respond to this title, I think A Psychologist at Leisure is much too unassuming. You have dragged your artillery to the highest mountains, you have guns such as have never existed, and even if you shoot blindly you will inspire terror all around. The stride of a Giant which can make the mountains shake to their core is hardly leisure . . . and so I plead—if an incompetent may make such a request—let us have a more resplendent, a more radiant title!

Nietzsche immediately agreed and changed the title to Twilight of the Idols, and three days later, he penned the final version of the Preface, which was dated 30 September 1888.

(Schaberg, The Nietzsche Canon, pp. 166-167)
Nietzsche simply exploded in a frenzy of creativity during his last three months—to the point where he himself was uncertain as to exactly which book he was going to write or edit on any given day. In addition, work on this particular book is concentrated in the month of December 1888, so we have to contend with the added confusion caused by Nietzsche's rapid deterioration into madness as the month draws to a close.

The manuscript was produced very quickly because the work itself was short—only forty-two pages—and it consisted entirely of snippets of Nietzsche's previously published works, arranged here to prove that he and Wagner had always been opposed to one another. There were, however, small additions and changes made to the previously published texts which made the arguments much more pointed and personal… [so] here we have the opportunity to see another fascinating side of Nietzsche's writing and thought: Nietzsche as Editor.

…Nietzsche originally requested that Naumann "take care of this small matter immediately," but two days later, on 17 December, he changed his mind and asked his publisher to devote all of his time to the printing of the first two press sheets of *Ecce homo* so that he could send them to his French and English translators: "when the two press sheets are finished, then we will go back to *Nietzsche contra Wagner.*"

At this point, his precipitous decline into madness increased dramatically and it is clearly reflected in his correspondence with Naumann—Nietzsche simply could not make up his mind about what he wanted to print and publish next… Naumann was being inundated with instructions from Nietzsche: on Thursday, 20 December alone, he received one telegram and two letters… By 2 January, he was almost completely over the edge as he wrote to Naumann: "Events have made the small writing *Nietzsche contra Wagner* completely obsolete. Please send me immediately the poems which constitute the final ending as well as the last poem I sent to you called "Fame and Eternity." Proceed with *Ecce.*"

When Overbeck arrived in Turin on 8 January 1889, he found the demented Nietzsche in his room correcting proofs for *Nietzsche contra Wagner*. During the following weeks, there was much confusion over what was to be done about the printing: Gast suggested several changes and urged publication while Overbeck was shocked by the book and felt that it would be a disservice to Nietzsche to publish it.

Eventually, Naumann printed only 100 copies of *Nietzsche contra Wagner*. The small pamphlet of forty-two pages came wrapped in off-white paper covers with text that was identical to the title page except for the addition of another decorative border. The back cover was blank. Copies were given to Nietzsche's friends for private distribution in mid-February of 1889: twenty copies were sent to Overbeck and the rest to Peter Gast. The first public edition of the book was not printed until the end of November of 1894 when it was included in the eighth volume of the collected works. Most of the copies of the book that went to Peter Gast eventually came to the Nietzsche Archive, and Elisabeth fell into the habit of giving away copies with a personal signed inscription on the front cover as a sign of her favor.

(Schaberg, *The Nietzsche Canon*, pp. 169-173)
The *Genealogy* has generated more scholarly comments in the past thirty years than any other book that Nietzsche wrote. The book contains three sustained and interlocking essays. The first addresses the origins of our conceptions of "good" and "bad," as against those of "good" and "evil" and contains Nietzsche's famous analysis of master morality and slave morality (a topic he had first introduced in *Beyond Good and Evil* the previous year). The second essay traces the origin of a "bad conscience" – the phenomenon of the soul taking sides against itself – while the third and final essays attacks the Christian advocacy of ascetic ideals, even while recognizing that “almost everything we call 'higher culture' rests on the spiritualization of, and giving depth to, cruelty (against oneself).” Throughout, Nietzsche employs his "genealogical" method, which has proven to be so influential in the 20th century.

With the publication of *On the Genealogy of Morals*, Nietzsche returned to the more familiar world of prose and completed the third phase of his writings, which had begun with the four poetic books of *Thus Spoke Zarathustra* and continued through the purely prose restatement of *Beyond Good and Evil*. To complete the cycle, Nietzsche offered an addendum to *Beyond Good and Evil*, conceived of as an illustration of how the principles of that book might actually be applied in specific cases. The verso of the original title page carried the explicit notice: "An addition to the last published *Beyond Good and Evil* which is meant as a supplement and a clarification”… The new book generally followed the format of the previous work, consisting of three essays, each of which was broken down into long, closely reasoned paragraph sections.

Nietzsche maintained that the writing of *Genealogy* was completed in twenty days—between 10 July and 30 July 1887—but the correspondence with his publisher shows this to be something of an exaggeration. Certainly, two-thirds of the book was in Naumann's hands by 30 July 1887, but the finished manuscript—which included the third essay—was not sent until almost a month later…

Nietzsche sent Naumann the manuscript for a "small polemic" on 17 July 1887, the text of which he claimed was "in direct connection with *Beyond* which we published last year." He requested that the same page layout, type, and paper be used "so that this treatise will appear to be a continuation of *Beyond* on the outside as well." This first manuscript contained only the essay which contrasted the ideas of "Good and Evil" ("Gut und Böse") with those of "Good and Bad" ("Gut und Schlecht"). However, three days later Nietzsche telegraphed his publisher: "Due to unforeseen circumstances, please return the manuscript." Nietzsche told Gast he had decided to do this "not because of any dissatisfaction on my part, but because in the meantime the work had begun to grow and now there seems to be no end in sight." On 29 July, Nietzsche sent Naumann a revised copy of the manuscript which he had expanded to contain a second essay entitled "'Guilt,' 'Bad Conscience,' and the Like" ("Schuld," "Schlechtes Gewissen" und Verwandtes). Once more he insisted that everything be kept the same—"the two books must look so much alike as to be actually confused with each other." …This third essay, entitled "What Is the Meaning of Ascetic Ideals?" (Was bedeuten asketische Ideale?), was not completed and mailed to the printer until 28 August 1887.

Contemporary half-linen binding with marbled boards and gold printing on the spine. Covers lightly rubbed and the spine just a bit darkened. With the large bookplate (approx. 4" x 5") of a former owner (Dr. Johannes Feig / Berlin) centered on the front fly leaf and with his name lightly stamped on the upper right corner of the title page. Internally clean, tight and bright. A very nice copy of one of Nietzsche’s most important works.
An important work for any understanding of the earliest reception of Nietzsche’s works in Germany.

The first published defense of Nietzsche’s philosophy appeared just three years after his collapse into insanity in Turin.

Here Dr. Max Zerbst replies to a recently published pamphlet by Dr. Herman Türck entitled, *Friedrich Nietzsche und seine philosophischen Irrwege* (Friedrich Nietzsche and his Wrongheaded Philosophy). Zerbst could be as intemperate as his hero Nietzsche had been during the final year of his lucidity stating enthusiastically that “there was a great longing in me for a new god… and I have found him in Friedrich Nietzsche!”

Not perhaps the best kind of defense – especially for some of Nietzsche’s later efforts – but Nietzsche’s publisher, C.C. Naumann was more than willing to publish this over-enthusiastic praise in the hopes of generating the kind of philosophical controversy that would drive people to buy copies of Nietzsche’s works – which he generously advertised on the rear wrap of this pamphlet.

An uncut copy with the original printed wraps preserved. The front wrap is badly torn along the right edge although none of the text is missing. The rear wrap is less damaged, but still chipped and torn in places. The entire pamphlet had been inelegantly rebound with two large staples. At best, a fair copy of this scarce earliest defense of Nietzsche.
1892  First Edition of Franz Overbeck’s Critique of Early Church History


$ 250

It was Overbeck who, alerted by Jacob Burckhardt, travelled to Turin to rescue Nietzsche and bring him back to Basel after his collapse into madness in early January 1889.

For most of the 20th century, Overbeck was mentioned, if at all, because of his connection with Nietzsche, with whom he had become friendly in 1870, the year he moved to the University of Basel (Nietzsche had been appointed Professor of Classical Philology at the same university the previous year). But Overbeck’s own skeptical critique of the Christian tradition and particularly of its theology has been attracting more attention in the late 20th century and, in recent decades, he has begun to emerge from the shadows of his association with Nietzsche and to be seen as an intellectual personality in his own right.

Rather like Nietzsche, he viewed the whole Christian venture or the history of the Christian Church, with its seeking of power and prestige in the ‘real’ world, as a protracted betrayal of Christian ideals. And he regarded Christian theology as hypocritical because Christianity, in his view, is a renunciation of the world, whereas theology is a search for intellectual recognition and worldly success and influence. But while “Overbeck’s friend Nietzsche used a hammer against theology; Overbeck himself used a scalpel. And Overbeck is finally the deeper challenge for theology itself.” [David Tracy quoted in the foreword to Martin Henry, Franz Overbeck: Theologian? Religion and History in the Thought of Franz Overbeck (Frankfurt am Main: Peter Lang, 1995), x.]

Original printed grey wraps. The thin and delicate spine is a bit frayed – most especially to the uppermost 1” and the bottom 2”. At one point, the entire critique was folded in half, producing a faint but unmistakable crease mark running down the middle. The lower right corner of the front cover has also been folded and creased. Still… a really lovely copy of one of Overbeck’s rarely seen papers on early Church history.
Nietzsche began to write *Twilight of the Idols* at the end of June of 1888 and was finished by early September—another lightning-quick production that he claimed to have been the "work of so few days that I am hesitant to mention exactly how many." His hesitancy becomes even more understandable when one remembers that part of July was devoted to the preparation of the final typescript of *The Case of Wagner* and that during August he produced two "Postscripts" and the "Epilogue" and then proofed the entire work. In the final analysis—when the book was finally completed—Nietzsche bragged to Gast that "I could hardly have used ten days more efficiently for it certainly took me no longer to write the book." Yet another ten-day wonder!

The new book was originally entitled *A Psychologist at Leisure* when Nietzsche mentioned it to Naumann on 7 September:

> I am about to give you a nice surprise. You probably think we are finished with printing but even now the cleanest manuscript I have ever sent to you is on its way. Regarding layout and design, this new work should be a twin to *The Case of Wagner*. The title is *A Psychologist at Leisure*. It is imperative for me that we publish this now because by the end of next year we will have to begin the printing of my main work *The Revaluation of All Values* which will be a stern and serious book and I will not be able to publish anything cheerful and winsome right after it.

> This book, though not very large, may cause a few ears to be opened so that the main work will not be greeted with silence like my *Zarathustra*.

The manuscript was mailed two days later and the single-page first draft for the Preface came three days after that. Nietzsche thought of this book—in conjunction with the Wagner book—as a light and brief respite before the publication of his masterwork: "In the final analysis, both of these works are only recuperations in the midst of an immensely difficult and decisive task which, when properly understood, will split humanity in two." Unfortunately, Nietzsche never recovered from these "recuperations" and *The Revaluation of All Values* was never completed…

Even as the book was being printed, Peter Gast pleaded with Nietzsche to change the title:

> When I consider how other people will respond to this title, I think *A Psychologist at Leisure* is much too unassuming. You have dragged your artillery to the highest mountains, you have guns such as have never existed, and even if you shoot blindly you will inspire terror all around. The stride of a Giant which can make the mountains shake to their core is hardly leisure . . . and so I plead—if an incompetent may make such a request—let us have a more resplendent, a more radiant title!

Nietzsche immediately agreed and changed the title to *Twilight of the Idols*,75 and three days later, he penned the final version of the Preface, which was dated 30 September 1888.

> (Schaberg, *The Nietzsche Canon*, pp. 166-167)
1893 The First Publication of All Four Parts of Zarathustra in One Book

Also sprach Zarathustra (Thus spake Zarathustra), C. G. Naumann, Leipzig, 1893. Leaf with the portrait on verso + half-title + [I]-XXXV = Preliminary Remarks of the Editor + 2 leaves [4 pp.] = handwritten facsimile + 1 leaf = Zur gefaellign Beachtung + TP + 2 leaves [3 pp.] = Inhalt + 2 half-titles + 5-472, Octavo. Second Edition. (Krummel, XI-XIIb/XIXa, p. 119.)

$2,500

The first combined edition – being preceded by three parts (published separately in 1883, 1883 & 1884 respectively and then combined in 1886), and the fourth part (published privately in a press run of 45 copies in 1885 and then in the first general publication as a separate part in 1891).

With a lengthy introduction by Nietzsche’s friend and the proof-reader of most of his later works, the composer Peter Gast – who was the editor of this earliest, aborted attempt to publish a set of ‘complete works’ by Nietzsche. Also including a frontispiece of Nietzsche along with a four-page facsimile of Nietzsche’s letter announcing this book.

NOTE that the order of the elements differ from that listed in Krummel (which has the "Preliminary Remarks" – very logically - following the TP). This is, however, the third copy of this book that we have handled and all of them have been arranged in the same way as this copy – rather than as described by Krummel.

Nietzsche considered his next work, Thus Spoke Zarathustra, as his masterwork and his highest single achievement. Although it appears today in one volume, it was written and released as four separate books between 1883 and 1885. Zarathustra is yet another radical departure in style and orientation that stands at the gateway of the third phase of Nietzsche's intellectual life. The books of Zarathustra are even more unlike the aphoristic volumes than they are from the five books that preceded them; Zarathustra is more poetry than prose, more vision than reasoned insight, more didactic exhortation than playful intellectual fencing, more prophesy than psychological observation. The four books are an elaborate riddle seamlessly blending elements of Nietzsche's philosophy, his psyche, and his personal life into a seductive invitation to dance—and the vast literature they have generated is ample testimony to the complexity and the depth of the work. Nietzsche himself claimed that Zarathustra was so different from Human, All Too Human that if he had published the book using a pseudonym then "the wisdom of two thousand years would not have been sufficient" for anyone to have guessed they had been written by the same person.

The first three volumes were written in a frenzy of creativity, each of which lasted only ten days, and Nietzsche's description of his inspiration for these books is among the most lyrical and moving of all of his writings. His intentions changed repeatedly: at one point, the first book was to be considered the completed work, while at other times, Nietzsche envisioned a total of six books, taking Zarathustra up to his death. By March of 1885 he had conclusively decided to end the series with the fourth book.

(Schaberg, The Nietzsche Canon, p. 87)

A lovely contemporary custom binding of half-leather with gold lettering and four raised bands on the spine. The interior with several vertical pencil marks beside the text. Otherwise, bright and tight. A really beautiful copy.
1893 The Second Edition of Nietzsche’s Four “Untimely Meditations”


$ 850

This is the second volume of the soon to be aborted "Collected Works" edited by Nietzsche's closest friend, Peter Gast (whose introduction appears here as a Foreword). The second attempt to put out a complete edition was more successful - mostly because it was driven to completion by Nietzsche's harridan sister, Elisabeth.

Two volumes bound with original front wraps and expertly matching (but recent) spines and rear covers. There are some scattered pencil underlinings and marginalia. Otherwise, this is a really well-preserved and excellent copy of all four of Nietzsche's "Unconventional Observations" (which are more usually, but a bit inaccurately, translated as the "Untimely Meditations").
1896  First Edition of the Rare and All-but-Unobtainable Henry & Co. Printing

_Thus Spake Zarathustra. A Book for All and None._ H. Henry and Co. Ltd, London, 1896. 1 blank leaf + half-title (The Works of Friedrich Nietzsche / VIII) with information on this being the sole authorized translation on the verso + TP + [v]-vii = Contents + half title + [xi]-xxiii = Introduction (by Alexander Tille) + 3 half-titles + [1]-488 + 1-[8] = Publisher’s ads. Octavo.  
First English Edition (The Rare London Issue by Henry and Co.) $7,000

This first English translation of _Zarathustra_ was done by Alexander Tille and published simultaneously by Henry and Co. in London and Macmillan in New York in 1896. It was to be the eighth book in a planned complete set of Nietzsche’s works in English. This project faltered from a perfect storm of failures in both the preparation of the translations and the publishing of those works. A complete edition of Nietzsche’s works in English was finally resurrected and completed in the early 20th century under the editorial guidance of Oscar Levy.

This Henry and Co. printing was not done in England, but rather produced in Germany by Nietzsche’s Leipzig publisher, C.G. Naumann, while Macmillan had the American imprint produced by the Norwood Press in Norwood, MA.

Henry and Co. was unfortunately a new and woefully underfinanced imprint that had been selected by C.G. Naumann and Nietzsche’s cousin, Dr. Richard Oehler, over the protests of the English translators. Almost predictably, after publishing two titles (This book and _The Case of Wagner_) in 1896, the firm went bankrupt leaving two unpublished works (_The Dawn of Day_ and _The Genealogy of Morals_) in the hands of the translators.

Because of this financial collapse and the resultant problems of distribution within the English market, the Henry and Co. issue is exceeding scarce in the trade, reflecting the very light reported sales of just 257 copies before June 30, 1897.

Nietzsche’s most radical and most famous book, _Zarathustra_ is the one he considered his masterwork and his highest single achievement. Like Zarathustra, Nietzsche the philosopher goes down among men again in this prophetic masterwork, exhorting them to recognize and attend to what is best in them. “I teach you the Overman” says Zarathustra in his first speech to the people, “Man is something that should be overcome. What have you done to overcome him?”

_Zarathustra_ is more poetry than prose, more vision than reasoned insight, more didactic exhortation than playful intellectual fencing, more prophecy than psychological observation. The four books are an elaborate riddle seamlessly blending elements of Nietzsche’s philosophy, his psyche, and his personal life into a seductive invitation to dance – and the vast literature they have generated is ample testimony to the complexity and the depth of the work.

(Schaberg, _The Nietzsche Canon_, p. 87).

It is, moreover, the critical or destructive aspect of his philosophy that has made a significant mark on the mind of sophisticated man. He emphasized the important part in all spheres of human thought and activity played by self-deception, illusion and prejudice, and it is his stark insistence on the necessity to recognize and ruthlessly to uproot these sinister and treasured falsities that has made him appear unsympathetic to some. In this main aspect of his outlook and in its reception, similarities with Freud are plainly observable. “Thus Spake Zarathustra” glorifies the Uebermensch (superman). It is a long philosophical prose poem and the most widely known of his works.

_(Printing and the Mind of Man 370)._

Original dark green-blue cloth with art nouveau floral decorations blind stamped on the front cover and spine. Just the most minor scuffs to the exterior. The first chapter, “Zarathustra’s Introductory Speech”, has pencil lines under several words with their French equivalent in pencil in the margin. Otherwise, this copy if bright, tight and clean, preserved in dark blue cloth clamshell box. A very pretty copy.
This first English translation of Zarathustra was done by Alexander Tille and published simultaneously by Henry and Co. in London and Macmillan in New York in 1896. Henry and Co. was unfortunately a new and woefully underfinanced imprint that had been selected by C.G. Naumann and Nietzsche’s cousin, Dr. Richard Oehler, over the protests of the English translators. Almost predictably, after publishing two titles (This book and The Case of Wagner) in 1896, the firm went bankrupt leaving two unpublished works (The Dawn of Day and The Genealogy of Morals) in the hands of the translators.

The remaindered Henry stock was bought (the company reported the sales of just 257 copies before June 30, 1897) by Fisher Unwin and rebound with their own title page and reissued in 1899. The text block here is identical to the Henry issue.

Nietzsche's most radical and most famous book, Zarathustra is the one he considered his masterwork and his highest single achievement. Like Zarathustra, Nietzsche the philosopher goes down among men again in this prophetic masterwork, exhorting them to recognize and attend to what is best in them. “I teach you the Overman” says Zarathustra in his first speech to the people, “Man is something that should be overcome. What have you done to overcome him?”

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(Printing and the Mind of Man 370).

Sensitively rebound in tan marbled boards with a red leather spine and gilt lettering on the black title field. With a former owner’s signature to the first blank. Otherwise a lovely copy of this second English issue of Nietzsche’s most well-known work.
The First American Edition of Four Late Works by Nietzsche

1901


The Thomas Common translation of these four works that was published as part of the aborted “Collected Works of Friedrich Nietzsche.” That partial series was based on the definitive collected works in German then being prepared by Fritz Koegel for the publisher, Naumann.

This is Volume XI of the English series edited by Alexander Tille (who wrote the Introduction here) and published by Macmillan in the US and Henry & Co. in England. After Henry & Co. went bankrupt, the English publication was taken up by Fisher Unwin, but the whole operation fell apart soon after that. The publication of the full collected works in English was finally begun again in 1907 under the editorship of Oscar Levy.

Original green publisher’s cloth with gilt lettering on the spine. A bit of wear on the edges and tips, but overall a well-preserved exterior. The text is clean, tight and bright and largely uncut for the final few gatherings. A very collectible copy.

With three folded facsimile letters inserted – following pages 10, 72 & 92.

The recollections of Nietzsche's boyhood friend, Paul Deussen, his classmate first at Schulpforta and then at the University of Bonn. But, unlike Nietzsche, Deussen did not follow Ritschl, their philology professor, to Leipzig but continued at Bonn and later Tübingen and Berlin, studying theology, philology, Sanskrit and philosophy, especially Schopenhauer. Deussen was a professor of philosophy in Kiel, and a renowned Indologist. His works include two landmark publications that are still standard references in Hindu studies today: *Das System des Vendanta* and *Die Sutras des Vendanta*.

The book contains a total of 26 letters of Nietzsche to Deussen, 24 of them in the first edition. These reminiscences provide a candid picture of Nietzsche both as a thinker and a life-long friend, but they are most famous for Deussens's recounting of the story about Nietzsche being mistakenly taken to a whorehouse by a cabdriver where he allayed his shock by sitting down and improvising on the piano before bolting back out the front door.

Bound in plain linen boards with the original front wrap pasted down on the front cover. With occasional marginal vertical marks to the text in pencil. A very good copy of a rare book.
1908

Nietzsche’s Self-Congratulatory Masterpiece: “Why I Am So Wise”

One of the Rare “Gold” Copies of “The Bank Director’s Edition of Ecce homo


Released in an edition of 1,250 copies: 150 on Japanese velin and 1,100 on parchment. This copy is one of the premium copies on Japanese velin with gold (rather than brown) ink throughout and with the deluxe binding. It is numbered "93". Copies were so expensive that it was dubbed the "bank director's edition" (Schaberg, The Nietzsche Canon, p. 185).

The last of Nietzsche's books to be printed was his autobiography, Ecce homo. He began writing the book on his forty-fourth birthday, 15 October 1888—a day he described in the dedication as "this perfect day, when everything is ripening"—and by 4 November, just three weeks later, it was finished. Two days after that, the print manuscript was mailed to Naumann with a letter explaining that "I was happily inspired these past few weeks by an unbelievable sense of well-being that has been unique in my life."

Like the book itself, Nietzsche's correspondence with his publisher during this time was more than a little overheated and his plans for the publication of Ecce homo changed constantly in the weeks immediately prior to his breakdown...

[After much confusing correspondence with his publisher], Nietzsche went insane, so it will never be possible to understand exactly what his final intentions were regarding the poems, although neither their presence nor their absence alters the substance of the text in any meaningful way...

The first person—other than Gast—to see the two proof sheets for Ecce homo was Franz Overbeck. He read the manuscript in early February of 1889 and was very upset by it. Overbeck felt that the book should most certainly be withheld from publication "however exceptionally valuable it will be later on." Naumann agreed and held the manuscript until February of 1892, when he surrendered it to Peter Gast. At the time, Gast was working on new editions of Nietzsche's works and he kept the print manuscript until Elisabeth demanded that he return all the materials in his possession to her. Gast did this on 23 October 1893, in Leipzig, but not before making a copy of Ecce homo for himself...

Over the years, Elisabeth did parsimoniously release bits and pieces of Ecce homo but only as it suited her purpose. Most notably, this occurred in her biography of Nietzsche and in two articles published in the late 1890s, both of which use liberal quotes from Ecce homo. Her privileged position as the only one with access to this valuable information was very strong and she consistently used that position to silence her critics.

(Schaberg, The Nietzsche Canon, pp. 180-184).

Original grey suede boards with embossed circular title on the front cover gilt and again in gilt on the spine. One of 150 copies printed on Japanese velin, this one being numbered 93. With a small stain mark to the bottom of the spine from a former owner's sticker and a small library stamp (University of Jena) to the verso of the TP. A letter of deaccession back to the original owner is enclosed. Otherwise a clean, tight and bright copy protected by a modern slip case.

NOTE: See also 1985 for the Facsimile of the Print Manuscript (Faksimileausgabe des Druckmansuskripts) of Ecce homo.
1908  H.L. Mencken’s First Book on Nietzsche
Nietzsche’s Greatest American Advocate

MENCKEN, H. L. *The Philosophy of Friedrich Nietzsche*. Luce and Company, Boston, 1908. 3 blank leaves + leaf with portrait and tissue guard on verso + TP + vii-xii = Introduction + xviii = Contents + 1 half title + 3-325 + 3 blank leaves, Octavo. *First Edition.*

$200

The binding in the first state with “The Philosophy of Nietzsche” lettered on the spine. This, his third book, contains Mencken’s earliest exposition of Nietzsche’s thought.

The book covers both the better and the lesser known areas of Nietzsche’s life and philosophy. It is notable both not only for its suggestion of Mencken’s still-developing literary talents at the age of 27, but also for its impressive detail as the first book on Nietzsche written by an American (just seven years after his death). Considering the lack of reliable interpretations of Nietzsche in the Western sphere of letters at the time; Mencken had to prepare for writing this book by reading all of Nietzsche’s published philosophy, including several works in the original German.

Bound in publisher’s original maroon boards with gilt lettering on the front cover and the spine. The spine tips are a bit worn both top and bottom. With two fading inked former owner’s names to the inside front cover (W. W. Leonard / Roland Parkcliff [?]). The portrait’s tissue guard is foxed. Otherwise, a clean, tight and bright copy of this early introduction (and defense) of Nietzsche’s philosophy to the American public.

1910  An Introduction to Nietzsche’s Writings
via Mencken’s Selected Quotes


$300

A small collection of Nietzsche’s writings selected by Mencken and prefaced by his short introduction.

Original publisher’s burgundy boards with front cover label and paper label on spine in black and red ink. Wrapped in the original clear glassine dust jacket with is a bit chipped at the top of the spine and on the top and bottom of the front cover. Other than these missing pieces to the glassine wrap, this is a pristine, bright, clean and tight copy. As issued and all but fine.
1912

**First English Edition of the First Book of Elisabeth Nietzsche’s Biography of Her Brother**


With eleven photo illustrations throughout.

The first English translation (by Anthony M. Ludovici) of the two-volume (but separately published) biography by Nietzsche’s sister, Elisabeth, recounting her version of the first half of his life – in four major sections – Childhood, Schooldays and Boyhood, Student Life and The University Professor – and covering the years 1844 to 1876.

Today, the book’s primary value is that it provides the source for several completely inaccurate stories about Nietzsche whom his sister – a pathological liar – inserted into the story of his life… some of which still persist to this day. Elisabeth’s elevated and heroic perspective on her brother and her complete lack of even the most rudimentary understanding of his philosophy drove the Nietzsche project right off the tracks from the very start. (Elisabeth – a rabid anti-Semite – had complete control of his writings from 1894 until her death in 1935.)

Original publisher’s blue boards with gilt lettering to the front cover and the spine. Wrapped in the original dust jacket which has a few worn and missing edges – all cleverly concealed by the almost perfectly color-matched backing paper. With a former owner’s book plate (Elizabeth Siskey) to the inside front cover. Other than some foxing to the front and rear endpapers, this is a clean, tight and bright copy of this interesting book.
Brandes was an influential Danish critic with tremendous cultural impact in the Scandinavian world from the 1870s into the 20th century. He was the first serious scholar outside of Germany to take favorable notice of Nietzsche’s work and he wrote to Nietzsche — leading to a lively correspondence between the two men during the final years of the philosopher’s lucidity.

Commenting on Brandes’ description of his philosophy, Nietzsche remarked: "The expression 'aristocratic radicalism', which you employ, is very good. It is, permit me to say, the cleverest thing that I have yet read about myself". It was also Brandes who advised Nietzsche to read the works of Søren Kierkegaard, with whom his thought had much in common. There is, however, no evidence that Nietzsche ever did read any Kierkegaard.

Since the late 1880s, Brandes had been focus on "great personalities" as the source of culture and it was then that he discovered Friedrich Nietzsche. His enthusiasm for the philosopher proved to be his introduction to Scandinavian intelligentsia and then, indirectly, to the whole world. Brandes’ lectures on Nietzsche were finally gathered and published in a book which was translated into English by A.G. Chater and published in 1914.

The book, presenting a sophisticated and very personal appraisal of Nietzsche, contains four separate essay. The first, “On Aristocratic Radicalism”, dates from 1889. Ten years later, Brandes did a reappraisal of Nietzsche and his thought which reprinted their extensive correspondence and was simply entitled “December 1899” (see p. 56 here). The third, “August 1900” (p. 101 here) was some laudatory comments following Nietzsche’s death. The final essay, “1909” (p. 109 here) contain Brandes' reflections on “Ecce homo”, Nietzsche’s recently published autobiography.

In publisher’s original brown cloth binding with gilt lettering to the front cover and the spine and publisher’s device embossed in the center of the rear cover. The exterior is light worn and rubbed in spots. A few pages are uncut. The book is otherwise tight, bright and clean. A nice copy of this important piece of Nietzscheana.
Edited by Nietzsche’s cousin, Richard Oehler and the renown scholar, Carl Albrecht Bernoulli, a friend of Overbeck, the book comes with an excellent Index allowing easy identification of references and texts.

As Nietzsche’s close colleague at the University of Basel and the man who personally brought the insane philosopher home from Turin, Overbeck’s presence looms large in Nietzsche’s day-to-day life. The two men were both critics of Christianity theology – Overbeck’s most critical book appearing simultaneous with Nietzsche’s first *Unzeitgemässe* attack on David Strauss – but Overbeck never received the attention of his philosophical friend until a recent revival in his criticisms in the last 20th century.

More important, Overbeck fell out with Nietzsche’s imperious sister, Elisabeth, when she began to create the cult of Nietzsche, characterizing him as the mythic and heroic embodiment of the Overman. When Elisabeth started collecting in all the copies of Nietzsche’s correspondence (her single great accomplishment as his caretaker and overseer of his published works), Overbeck refuse to turn over his copies. His reason was that he feared the negative comments made by Nietzsche about his sister would simple disappear into the Nietzsche Archiv and never again see the light of day or be willfully destroyed.

After his death the complete correspondence was finally published in the present work.

Original publisher’s printed wraps. The spine is a bit curved and lightly cracked from use. Other than the normal amount of wear to be expected in a 100-year-old original wraps book, this is a truly excellent uncut copy of this interesting
1934-1937  First Edition Wraps Copy of the Gersdorff Correspondence

[The Fourth Volume Containing Substantive Correspondence with Several Others]


$ 125

The first three volumes were edited and footnoted by the great early Nietzsche scholar, Karl Schlechta. The fourth volume – containing correspondence between Nietzsche and Erwin Rohde, Richard and Cosima Wagner, Peter Gast, Elisabeth Förster-Nietzsche and Carl Fuchs was edited by Theirbach Erhart. Schlechta’s insightful footnotes are particularly helpful as is the comprehensive Namenregister found in the final volume.

Nietzsche met Gersdorff at Schulpforta, leading to a lifelong friendship (broken only by a four year hiatus when they argued over Gersdorff’s engagement to the Florentine countess, Nerina Finocchietti). The letters here begin in 1864 – when Nietzsche was just 20 years old – and continue up until 1888.

Original publisher’s tan wraps – printed front and back in black ink with only the most minor of dings and discolorations (almost all to Volume 4). Each volume is clean, tight and bright. A truly excellent set of this early publication of Nietzsche’s letters to friends.
1934-1939

A Complete First Edition Multigraph Set
of Jung’s Famous Zarathustra Seminars

JUNG, C. G. *Psychological Analysis of Nietzsche’s Zarathustra: Notes of the Seminar Given by Dr. C. G. Jung*:
[Privately Printed], Zurich, 1934-1939 + 1942. Part 1: TP + 1 leaf = “Edited by Mary Foote” + 1 leaf = Restrictions on Distribution Page + [1]-175; Part 2: TP + 1 leaf = “Edited by Mary Foote” + 1 leaf = Restrictions on Distribution Page + [1]-209; Part 3: TP + 1 leaf = “Edited by Mary Foote” + 1 leaf = Restrictions on Distribution Page + [1]-168; Part 4: TP + 1 leaf = “Edited by Mary Foote” + 1 leaf = Restrictions on Distribution Page + [1]-126; Part 5: TP + 1 leaf = “Edited by Mary Foote” + 1 leaf = Restrictions on Distribution Page + 1-151; Part 6: TP + 1 leaf = “Edited by Mary Foote” + 1 leaf = Restrictions on Distribution Page + [1]-112; Part 7: TP + 1 leaf = “Edited by Mary Foote” + 1 leaf = Restrictions on Distribution Page + 1-134; Part 8: TP + 1 leaf = “Edited by Mary Foote” + 1 leaf = Restrictions on Distribution Page + [1]-190; Index: TP + I-III = Table of the Chapters + 1-58; 8½” x 10¼,” *A Complete Set of First Edition Multigraph Copies.* $ 4,000

When these seminars were republished in 1988, the description of the contents noted that:

As a young man growing up near Basel, Jung was fascinated and disturbed by tales of Nietzsche’s brilliance, eccentricity, and eventual decline into permanent psychosis. These volumes, the transcript of a previously unpublished private seminar, reveal the fruits of his initial curiosity: Nietzsche’s works, which he read as a student at the University of Basel, had moved him profoundly and had a life-long influence on his thought. During the sessions the mature Jung spoke informally to members of his inner circle about a thinker whose works had not only overwhelmed him with the depth of their understanding of human nature but also provided the philosophical sources of many of his own psychological and metaphysical ideas. Above all, he demonstrated how the remarkable book *Thus Spake Zarathustra* illustrates both Nietzsche’s genius and his neurotic and prepsychotic tendencies.

Since there was at that time no thought of the seminar notes being published, Jung felt free to joke, to lash out at people and events that irritated and angered him, and to comment unreservedly on political, economic, and other public concerns of the time.
These seminars were delivered in the highly charged political atmosphere of the day – spanning the early years of Hitler’s rise to power in Germany right up until just months before the beginning of the Second World War in September of 1939. As noted by Steven E. Aschheim in his outstanding book, *The Nietzsche Legacy in Germany, 1890-1990* (University of California Press, 1994 – p. 258):

The same shaping context, the looming background of Nazism, helps to explain the marathon 1934-1939 Zurich seminar Jung held on *Zarathustra*. Jung’s remarkable and sustained reflective project – with its deliciously detailed analysis of the inner workings and psychological structure of the Zarathustrian symbolic world – laid bare *Zarathustra* as illustrations and affirmations of his own psychological system and sought to uncover some the deeper, hidden connections between Nietzsche and national socialism. After initial hesitations, he told his students:

I myself agreed to risk the analysis of *Zarathustra*, chiefly because it is a very modern piece of work which has much to do with what is happening in our time; I thought it might be of great interest to look into the actual workings of the unconscious mind, which has anticipated all the great political and historical events of our time.

Towards the end of the seminar Jung formulated its rationale in even blunter terms:

Modern people follow *Zarathustra*. But he did not see that he was really anticipating the whole future development, that there would be a time when what he says here would come true. It is as if the whole world had heard of Nietzsche or read his books, and had consciously brought it about. Of course, they had not. He simply listened in to that underground process of the collective unconscious and he was able to realize it – he talked of it, but nobody else noticed it. Nevertheless, they all developed in that direction, and they would have developed in that direction even if there had been no Nietzsche. For they never understood it. Perhaps I am the only one who takes the trouble to go so much into the detail of *Zarathustra* – far too much, some people might think. So nobody actually realizes to what extent he was connected with the unconscious and therefore with the fate of Europe in general, for it is the same trouble all over the world.

**EDITION:**

The first three volumes offered here are clearly first editions – which come with different pagination than the second multilith printing. The first three volumes of the second edition printing were considerably shorter than this original edition – reducing their 175, 209 & 168 pages to 128, 153 & 120 pages respectively. This shortening was done by retyping the text in a single-spaced rather than a double-spaced format.

In volumes 7 & 9 someone has written in pencil above the date on the title pages: “1st Edition.”

**PROVENANCE:**

Six of these eleven volumes (1, 2, 3, 5, 8 & 10) have the signature of “Elizabeth G. Whitney” and her San Francisco address written on the front fly leaf in black ink. Volume 7 has the bookplate of Alice Eckstein affixed to the inside of the front cover. Volume 11 has the address label for Elisabeth de Neufville Lehmann to the center of the front fly leaf.

**PRINT RUNS:**

The Beinecke Library holds original invoices for the printing of most of these volumes – along with other document which mention the length of the print run. From these documents, the following can be reconstructed regarding quantities and dates:

- **Part 1:** 100 copies printed
- **Part 2:** 100 copies printed [March 26, 1935]
- **Part 3:** 100 copies printed [July 1, 1935]
- **Part 4:** 105 copies printed [November 12, 1935]
- **Part 5:** 105 copies printed [February 29, 1936]
- **Part 6:** 120 copies printed [May, 1936]
- **Part 7:** 120 copies printed [August 18, 1936]
- **Part 8:** 150 copies printed [November 1937]
- **Part 9:** 150 copies printed [October 13, 1938]
- **Part 10:** 150 copies printed [May 11, 1939]
- **Index:** 110 copies printed [1942]

Each multigraphed volume has single-sided pages and is bound with three large staples. The boards are dark grey/green and the spines are covered with black canvas tape with gilt lettering (except for Volume 1 which has recently renewed and unlettered black canvas tape and Volume 2 which has been retaped with the original spine laid down). Otherwise, all eleven of these volumes are in remarkable shape considering their age and use. A very pretty set of this rare printing of one of Jung’s most important seminars.
1950  First Edition of the Book that Rehabilitated Nietzsche’s Reputation Following the Nazification of His Thought During the Second World War


The most important book published on Nietzsche in the post-WW II era – correcting the distortions (and lies) told about his thought by the Nazis and thereby relaunching his reputation as a reputable and important philosopher of the Western tradition.

Kaufmann counters the distorted understanding of Nietzsche as a psychologically flawed, totalitarian, irrationalist, and anti-Semitic thinker who deserves to be either ignored or denounced. He places the responsibility for the creation of this Nietzsche "legend" partly on Stefan George and his followers, but mainly on Nietzsche’s sister, Elisabeth Förster-Nietzsche, who controlled the publication of his works and sometimes even changed his language.

While Kaufmann admits that Nietzsche sometimes invites misunderstanding, he insists that overcoming, the chief attribute of the overman, involves the sublimation of people’s baser impulses, the cruder forms of the will to power, an effort guided by the will to power itself in the form of rationality. The overman is thereby able to face the eternal recurrence, which Kaufmann understands to mean that the universe repeats itself in exactly the same way endlessly and without purpose.

Original publisher’s grey pebbled cloth with gilt titling on a burgundy field. The lower front corner is a bit dented. In the original un-price-clipped dust jacket which is worn at the edges, creased in places and ever so light chipped. The interior is clean, tight and bright. Other than the less than fine dust jacket, this is an exemplary copy of this important book for any understanding of the modern reception of Nietzsche in the English-speaking world.

1954  First Edition of Walter Kaufmann’s First Translations of Nietzsche


Other than the translations that appeared fourteen years earlier to support his arguments in *Nietzsche: Philosopher, Psychologist, Antichrist*, this was Walter Kaufmann’s first venture into translating Nietzsche’s own words – a task that consumed much of his life from this point forward. Included here are a wonderful sampling of letters by Nietzsche and excerpts from several of his books along with complete translations of *Thus spake Zarathustra, Twilight of the Idols, The Antichrist* and *Nietzsche contra Wagner*.

This was the book that first made Nietzsche’s own words available to English speaking world in the first modern translations since the Oscar Levy editions of the early 1900s.

Original publisher’s embossed green cloth with a yellow spine area with gilt lettering on a green field. As clean, tight and bright a copy as one might ever hope to find.
1961  Heidegger’s Summation of a Lifetime Contemplating Nietzsche


First edition of Heidegger's reading of Nietzsche, in which he perversely insists, though not without interesting results, on treating only Nietzsche's unpublished writings as the repository of his true thought. Heidegger viewed the posthumously published notes and fragments of Nietzsche’s Will to Power as representative of the culmination (and conclusion) of Western Metaphysics. According to Heidegger, Nietzsche’s Ubermensch embodied the end product of Protagoras’ “Man is the measure of all things”—a humanity that bends the environment and the world around him to his own ends. This Heideggerian critique of Nietzsche (and what many would identify as a misreading of Nietzsche) seems ironic given Heidegger’s own political affiliation with the Third Reich—a political entity that also identified with this same misreading of Nietzsche, yet one Heidegger himself embraced. Regardless of one’s view of penetrating and influential interpretations of Nietzsche’s thought in the 20th century.

A truly gorgeous set in original publisher's cloth and dust-jackets. Near fine.

1980  A 20th Century Feminist Engages in Dialogue with the 19th Century Misogynist


First edition of a work by Irigaray in which she personifies water and pursues a dialogue with the 19th century philosopher, Friedrich Nietzsche. Jacques Derrida is also strategically engaged on the elision of femininity. This is the first book in Irigaray’s still incomplete tetralogy.

Luce Irigaray is one of the 20th/21st centuries' leading thinkers in feminism and philosophy. According to Irigaray herself, her work can be divided into three phases. The first phase represents a critique of Western male subjectivity. The second phase explores the possibilities for establishing a female subjectivity. The third phase represents her turn to politics and social justice where she situates the two subjectivities within a philosophical and ethical relationship of one subject to another.

Much of her writing is a critique of the history of philosophy and its traditional exclusion of women and the feminine. Irigaray alleges that women have been traditionally objectified as passive matter/nature. She challenges women and men to create a ‘sexed’ culture open to an active female subjectivity. As it stands, according to Irigaray, Western culture lacks true sexual difference. In response to this diagnosis, Irigaray offers her own prescription: Mimesis, strategic essentialism, utopian ideals, and employing novel language. For Irigaray, the question of the masculine/feminine is more than (other than?) metaphysical and quantitative. It is epistemological and qualitative. Woman is not (meta-) physically the quantitative absence of what is present in man. Rather, woman is epistemologically a qualitatively different perceptual landscape.

Some mild edge-wear to wrappers and some light sun darkening to the ‘spotty’ spine. Internally tight, clean and bright. Overall, a very good copy in publisher's printed wraps.
Nietzsche began writing the book on his forty-fourth birthday, 15 October 1888—a day he described in the dedication as "this perfect day, when everything is ripening"—and by 4 November, just three weeks later, it was finished. Two days after that, the print manuscript was mailed to Naumann with a letter explaining that "I was happily inspired these past few weeks by an unbelievable sense of well-being that has been unique in my life."

Like the book itself, Nietzsche's correspondence with his publisher during this time was more than a little overheated and his plans for the publication of Ecce homo changed constantly in the weeks immediately prior to his breakdown. After much confusing correspondence with his publisher, Nietzsche went insane, so it will never be possible to understand exactly what his final intentions were regarding the publication of this book.

Over the years, Elisabeth parsimoniously released bits and pieces of Ecce homo but only as it suited her purpose. Most notably, this occurred in her biography of Nietzsche and in two articles published in the late 1890s, both of which used liberal quotes from Ecce homo. Her privileged position as the only one with access to this valuable information was very strong and she consistently used that position to silence her critics. Most especially, Elisabeth—true to form—withheld and modified several sections in the original, hence this facsimile edition to provide both scholars and lovers of Nietzsche writings with the original manuscript as it was before Elisabeth modified it for publication.

Publisher's original linen case with folio-sized facsimile reproductions of the text as Nietzsche wrote it housed in a titled folder. This is followed by another titled folder with similarly sized sheets containing the page-by-page transcription of the handwriting. Finally, housed in a cut out space below these two folders is an 90-page octavo booklet with Commentary. With some mild wear to the linen case but otherwise fine as issued. [NOTE: given the size and weight of this item, shipping will be extra – but at cost.]

Over the course of several decades, the famous antiquarian bookseller Albi Rosenthal and his wife, Maud Rosenthal-Levy (who was the daughter of the renown early Nietzsche scholar, Oscar Levy) gathered together one of the world’s largest and most important collections of autographs (letters, post office and visiting cards), first editions and dedication copies by the philosopher Friedrich Nietzsche.

In 1994, they bequeathed this collection in its entirety to the Nietzsche-Haus Foundation in Sils Maria, Switzerland – where Nietzsche had summered, studied and written during the important years of his career between 1881 and 1888.

In memory of the foresight and generosity of Albi and Maud Rosenthal, the publishers have endeavored to further preserve this singular and extremely valuable collection and make it available to the public. Here, in an artful arrangement consisting of high-quality, full-sized facsimiles, is the entire collection, presented in pictures and text, arranged and documented both historically and biographically – with the Preface, Reader’s Guide and “Reflections on our Nietzsche Collection” printed in both German and English.

Some of the autographs shown were completely unknown before this. Here you can discover – in his own handwriting – many interesting and important facts about the philosopher, from an early letter written by Nietzsche, the high school student, in 1858, up to the all-but-indecipherable scribbling that he made while in the Jena lunatic asylum where he was confined after his collapse in 1889. Also included are original musical manuscripts by Nietzsche, who was a composer as well as a philosopher.

Among the most impressive illustrations in the printed works section is the front cover of Franz Overbeck’s inscribed copy of the secret fourth part of “Also sprach Zarathustra” – showing Nietzsche’s dedication to his friend “with the request for secrecy about this ineditum”.

This impressive gift of the Rosenthal-Levy Collection can now be savored, appreciated and enjoyed by anyone who shares a deep and abiding interest in this most fascinating and important philosophers of the late 19th century.
"The owl of Athena flies only at dusk"
Georg W. F. Hegel: Preface, Philosophy of Right

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All items are guaranteed as described, but are offered subject to prior sale. We are willing to hold items for seven days. Items for any reason unsatisfactory may be returned within ten days of receipt, with prior notice. Any returns must be well packaged and sent in a traceable manner. Additional insurance is not required for return shipment. We accept checks (in U.S. currency) and wire transfers. Connecticut residents please add 6% sales tax. Payment in advance is required for first time clients. We can offer deferred billing to institutions. Shipping is not included in the book price. Minimum domestic ground shipping is $5, with larger orders at cost. International air and surface shipments at cost. Title to all material remains with Athena Rare Books until receipt of payment in full.