List 16

Twenty-One First Edition Works by Nietzsche

Twelve in original wrappers (one a presentation copy) & one bound book personally inscribed by Nietzsche

ATHENA RARE BOOKS

424 Riverside Drive, Fairfield, CT - (203) 254-2727 – bill@athenararebooks.com
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)
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 187 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


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.
1872  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).

$ 10,000

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.
1873/6  The Four *Untimely Meditations* Personally Bound for Nietzsche
and Boldly Inscribed by Him

*Signed Books by Nietzsche Are of the Greatest Rarity!*

*Unzeitgemässe Betrachtungen I-IV* (Untimely Meditations I-IV) E. W. Fritzsch at Leipzig & Ernst Schmeitzner at Chemnitz, 1873-1876. 1 blank leaf (with Nietzsche’s inscription) + TP [David Strauss] + [1]-101 + loosely inserted “Berichtungen” sheet + TP [Vom Nutzen und Nachtheil…]+ [III]-VI = Vorwort + [7]-111 + TP [Schopenhauer als Erzieher] + [3]-113 + TP [Richard Wagner in Bayreuth] + [3]-98 + 1 blank leaf with the embossed seal of the binder: “Joh. Wolfg. Sennst / Buchbinderei / Bayreuth” on the verso. Octavo. All four *First Edition, First Issues* (Schaberg 23a, 25a, 26 & 27).

$ 100,000

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.).
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, 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, although a charming Parisian woman tried to console me…” (Ecce homo, Human, All Too Human, #2). The “charming Parisian woman”, Louise Ott, had clearly earned herself a place in Nietzsche’s heart and at least a footnote’s worth of mention in this most brilliant and exasperating of books.

Nor did Louise ever forget him. Fifteen years after their last contact, when Nietzsche was being publicly attacked for his allegedly misogynistic attitudes, she allowed her cousin Henri Lichtenberger (the author most responsible for introducing Nietzsche to the French) to publish her correspondence from Nietzsche in an effort to combat these charges. (See "Quelque lettres inédites de Nietzsche." in Cosmopolis. No. 17. Mai 1897. Tome VI. Paris: Armand-Colin; 1897).

ON THE RARITY OF INSCRIBED BOOKS BY NIETZSCHE:

There is a small scattering of signed offprints of Nietzsche’s student publications that have appeared on the market (with long intervals in between). In 2006, Athena Rare Books offered one such copy inscribed “Henrico Romundtio / amico / F.N.” (To friend, Heinrich Romundt, F.N.) for $38,000. (Romundt was a student friend of Nietzsche’s.)

But signed books by Nietzsche are even rarer. Most “presentation copies” of his works are inscribed by someone in the publisher’s office rather than by the philosopher himself (Nietzsche would send his publisher a long list of such recipients prior to the publication of each of his works.) [See our presentation copy of Die fröhliche Wissenschaft (1882) offered in this List.]

Over the years, a very few collectors who specialize in Nietzsche’s books have all but cornered the market on these inscribed works. For more than 50 years, Albi Rosenthal bought up just about every inscribed copy that came on the market, and with his deep contacts within the rare book trade (he was a fifth-generation antiquarian book dealer on both sides of the family) he missed very few. (See Friedrich Nietzsche, Handschriften, [noted in detail above] for full-sized color reproductions of five such items that the Rosenthals donated to the Nietzsche-Haus museum.) More recently, the most aggressive collector of Nietzsche’s books (a gentleman in Hamburg, Germany) holds nine inscribed copies by Nietzsche and there is a small scattering of other known signed copies held by collectors in the USA, Germany and Switzerland.

The most frequently found signed works are copies of the three privately printed pieces that Nietzsche published over the years: Homer und das Klassische Philologie (Homer and Classical Philology) 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.)
Nietzsche also signed copies of his regularly published books, most frequently of his first book, The Birth of Tragedy – several of which were given to colleagues at the University of Basel. (See Friedrich Nietzsche, Handschriften... noted above, page 260, for one particularly lovely inscribed copy of this book.) But as time went on and most especially after he left the University in May of 1879, Nietzsche’s circle of friends narrowed dramatically and he had little cause or opportunity to sign copies of his new books. One notable exception was a copy of Unzeitgemässe Betrachtungen III inscribed to Helen Zimmer (who would become a friend and the first translator of his book, Beyond Good and Evil) that is currently owned by a San Diego collector. One more recent offer of a signed book by Nietzsche was a copy of Götzen-Dämmerung inscribed to his Basel colleague, the great Renaissance scholar, Jacob Burkhart, offered by Quaritch in 2006 at the New York Book for $65,000 (see Quaritch Human Science List, New York Book Fair, April 2006, item 77). To our knowledge, the most recent offer of an inscribed copy was Unzeitgemässe Betrachtungen II in the original wrappers that Nietzsche gave to William Vischer Bilfinger, the man responsible for hiring him for the University of Basel at the unheard of age of 24. This copy appeared in Lame Duck Books’ 2010 Catalog 87 (see item #159) where it was offered for $85,000.

To our knowledge, there are no other copies of the other works that Nietzsche inscribed to a young female friend (there were a very few over the years) let alone to any other woman that he felt so deeply about. The only known copies of this type are those that he Louise Ott, his married “friend” in Paris: first of all this copy of Unzeitgemässe Betrachtungen and then his next book, 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.

THE FOUR UNTIMELY MEDITATIONS:
Following an initial blush 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) in 1878.

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 *Unzeitgemässe Betrachtungen* 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 “physis” 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.”
The First French Edition of Nietzsche's First Book on Wagner


There is little documentation regarding the beginnings of the second French translation prepared by Marie Baumgartner. [The first of Schopenhauer als Erzieher was never published.] Certainly, both Nietzsche and Frau Baumgartner were confident that if they got Richard Wagner translated, Schmeitzner would be able to arrange publication.

Marie Baumgartner wrote to Nietzsche on 11 October 1876—only three months after the book's original appearance in German—to say that: "tomorrow the last pages of the translation will be in the mail and any day now the correction sheets should begin to arrive. Schmeitzner told me today that the book will consist of 12 press sheets and should be published by the end of the month." In the same letter, she noted that "you will be interested to know that Schmeitzner is in touch with book publishers in Paris, Rome and Moscow as well as London." The publisher was looking to broaden his network by using Richard Wagner in Bayreuth as the springboard for a trans-European business expansion.

For two months, nothing happened. Then on 18 December Nietzsche wrote to Schmeitzner to ask: "How is the French translation coming?" Schmeitzner's reply, a month later, announced that the translation was finally ready. "The first copy will go to Frau Baumgartner as soon as the copies from Berlin—where they are being printed—reach me, which should happen any day now." He also reported that the book would appear in Italian bookstores at the beginning of February and in German bookstores by mid-February. Frau Baumgartner wrote to Nietzsche two days later, having recently heard from Schmeitzner herself. She claimed the delay was neither her fault nor the publisher's but was because "the printer in Berlin did not think he had to keep his word."

Nietzsche received his copy of Richard Wagner à Bayreuth on 31 January 1877. The book had been printed with green card cover which had text identical to the title page except for the addition of an ornate border. The back cover listed advertisements for the four Unconventional Observations and for books by Overbeck, Widemann, and Fritze. The book's spine read: "Nietzsche: Richard Wagner à Bayreuth." and copies sold for 2.7 marks each. The title page included listings for bookseller/publishers who had become part of Schmeitzner's expanding European network from Paris, Turin, St. Petersburg, and London.

The exact number of copies printed is uncertain. When Schmeitzner finally sold his stock of Nietzsche's books in 1886, he listed 967 remainders of the French translation. It is unlikely—but not impossible—that only 33 copies would have been sold, especially considering that this number would necessarily include the distribution copies for the translator, the author, and reviewers. On the other hand, it is highly unlikely that the French version would have sold more than the 232 copies of the original German version which had been purchased by that time. In all likelihood, Schmeitzner printed either 1,000 or 1,100 copies of this edition.

The next day, Nietzsche wrote to Marie Baumgartner congratulating her on her skill as a translator and adding: "We all think that Schmeitzner was very clever. The steamship of the translation may well overtake the cumbersome freighter of the original." Next, he congratulated Schmeitzner, saying: "Let us hope that Europe will be kinder than Germany." Europe was not.

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

An uncut copies in original wrappers. Covers a bit frayed on the edges and on the spine as would be expected. The front cover has been marked with the raised seal (1 1/8" wide oval) of Schmeitzner's London affiliate, Wohlauer. A nice copy housed in a clamshell box done in half-leather with marbled boards.
1878

An Original Wrap Copy of Nietzsche’s First “Aphoristic” Work
His Introduction of “Perspectivism”


$ 8,500

INCLUDING all of the important issue points, one or more of which are usually lacking: the initial half title before the full title page, the advertisements at the end and the “eere” correction, cut and pasted by Schmeitzner over “menon” (a non-word) to create “meere” (sea) on p. 290 (aphorism 431).

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 philosphic 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.
1879  Nietzsche’s Second “Aphoristic” Work – Vermischte Meinungen und Sprüche

The “Anhang” to Human, all too Human in Original Wraps


Only 325 copies of this book were sold in this first edition, first issue state before the remainders were sold to E.W. Fritsch of Leipzig and the reissued with a new title page. With the publisher’s penciled hand correction to page 35 – correcting “Opfersinns” to “Opfe rthier’s” – as requested by Nietzsche in his March 5, 1879 letter to Schmeitzner.

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.’"

(Schaberg, The Nietzsche Canon, pp. 69-71)

Original printed wrappers professionally restored with a new and properly lettered spine. Rear wrap torn horizontally in the center (3”) also professionally restored. With a five-line pencil quote (in German) and author’s signature to the top of the title page. Occasional pencil underlining in just a few spots. A beautifully and lovingly restored copy of this second installment of Human all too Human.
1880

The Third and Final Part of “Human, all too Human”


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.
[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 Geheimnis), "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.


1882 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 Provencal 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 of Nietzsche’s major works, inscribed for presentation by his publisher.

$ 22,500
1886

An Original Wraps Copy of Beyond Good and Evil

Considered by Many to be His Most Important 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.
1886  The Definitive Edition of The Birth of Tragedy in Original Wraps


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)

In the rare original wraps with several small chips to the front and 1"x 4" triangle missing on the top outside corner of the rear wrap. The original spine is about 70% missing and several of the signatures are loose. Untrimmed. Comes protected in a half-leather and marbled paper clamshell box. An unsophisticated, but authentic copy of one of Nietzsche’s most famous works – in its definitive edition form with the changes made that Nietzsche made to the second edition along with the newly added and famous preface.
1887

NIETZSCHE THE COMPOSER!
The Only Piece of His Music to be Published during His Lifetime


Every other copy of this work we have ever seen or heard of is printed on green stock. This is the only copy known to us with yellow wraps. It is unlikely, but interesting to speculate, that perhaps Nietzsche had this copy specially printed on yellow for presentation to Cosima Wagner. Yellow was her favorite color and he had tried to persuade his publisher to produce a special copy of his first book, *The Birth of Tragedy*, on yellow paper for presentation to her (see Schaberg, *The Nietzsche Canon*, p. 24). Nietzsche’s publisher, E.W. Fritzsch, demurred on that occasion, but perhaps he agreed to print this single yellow covered copy for Cosima of this musical work. [Unfortunately there is absolutely no contemporary documentation to support this lovely speculation.]

Nietzsche was an accomplished pianist who was famous in local German and Swiss drawing rooms for his fine playing and, most especially, his exuberant improvisations. He was also close friend of Richard Wagner and, for many years, he made repeated attempts to impress Wagner and his wife, Cosima, with his musical compositions. Neither ever thought of Nietzsche as anything more than a rank amateur – but given the talent within that household, this should come as no surprise.

Here is a rare copy of the *Hymn to Life* – a musical work for chorus and orchestra that was published by Nietzsche in October of 1887 and the only piece of his music published during his lifetime. The words were by Lou Salome, the tune by Nietzsche and the orchestration by Nietzsche’s friend, the composer, Peter Gast.

In 1882, Lou Salomé presented Nietzsche with a poem entitled "Prayer to Life" (*Gebet an das Leben*) and in August he set the poem to music: "In Naumburg, the Daimon of Music came over me once again and I composed a setting for your 'Prayer to Life'" he wrote to her.
The text of the poem read:

Surely—thus a friend loves a friend
As I love you, inscrutable Life!
Whether I have rejoiced in you, or cried,
Whether you gave me pain or pleasure,
I love you with your happiness and grief,
And if you must destroy me, I will wrench myself
Painfully from your arms, as a friend
Tears himself from a friend's breast.

With all my strength, I embrace you.
Let your flame ignite my soul,
And in the heat of battle let me find
The answer to the riddle of your Being!
Grant me millennia to think and to live,
Let all experience be mine,—
Have you no happiness left for me?
Well then—give me your pain...

What Nietzsche failed to tell Lou—and Peter Gast to whom he sent the piece a few days later—was that melodically this was nothing more than a careful reworking of the chorale refrain from the Hymn to Friendship that he had written almost a decade earlier. The music was now set for solo vocal with piano accompaniment, which Nietzsche hoped would be used "to seduce the public to my philosophy," and he asked Gast if he could "possibly remove the layman's touch" from the composition. Surprisingly, Gast found the music too "Christian" and he told Nietzsche that if "you had given me the music without the words, I would have mistaken it for a Crusader's March." Nietzsche was so delighted with this reply that he forwarded the letter on to Lou a few days later for her amusement.

At this time, there was some faint promise of a performance but all of this came to naught and we hear nothing more about the music until almost four years later when, in June of 1886, Gast arrived in Leipzig to visit Nietzsche. In his briefcase he had brought with him the Prayer to Life—now rechristened Hymn to Life—which had been arranged for chorus and military band (all wind instruments) at Nietzsche's request.

Several months later, Peter Gast decided—without consulting Nietzsche—to begin a complete rearrangement of the music, this time using chorus and a traditional orchestra. He worked on the composition for five months and, in mid-June 1887, surprised his friend with it. Nietzsche was so delighted that he immediately wrote to his publisher—who had finished the printing and reissue of The Gay Science just a few days earlier:

We haven't yet finished with printing, my dear Fritzsch, but this time we are talking about the printing of music. The enclosed Hymn to Life (for Chorus and Orchestra) has been prepared for publication and I would like to have it brought out by your publishing house. I am sure we can reach an agreement regarding production costs. I am looking for an elegant and worthy format—the Hymn is meant to "remain after me" and later on to be sung "in my memory." If all of this is acceptable to you, please take some very quick steps to begin printing the Hymn:

By late October of 1887, Nietzsche was able to mail copies of the full score to conductors and music directors of his acquaintance in Munich, Karlsruhe, Leipzig, and Basel. Two days later, he bravely sent Hans von Bülow—who had once been brutally critical at some future time. Ideally then, one would think that the Hymn to Life would have been played at Nietzsche's funeral, but this was not the case. The conductor Hermann Levi had planned to conduct the work at Nietzsche's funeral, but his own death three months before Nietzsche's prevented this. In the end, the only music performed during the Nietzsche's memorial service in Weimar in August 1900 was a short piece by Brahms which began and ended the service and another by Palestrina played in the middle. The actual funeral service in Röcken the next day had a men's chorus singing music appropriate to the traditional Lutheran service with which Nietzsche was buried!

In remarkably well-preserved original publisher’s wraps, the only copy we have ever seen on yellow stock. The cover is very lightly worn with just a few small closed tears and nicks to the edges. The front cover is separated from the spine about 7⅛" up from the bottom. The back cover has a ½ " x 2½" triangular ink stain in the lower right corner and a 1" closed tear in the upper left corner. Preserved in a beautiful clamshell box with grey marbled boards and tan leather spine. An absolutely gorgeous copy of this very rare musical piece.
Nietzsche's second privately-printed work of which 600 copies were produced.

The Genealogy has generated more scholarly comments in the past thirty years than any other book that Nietzsche wrote. The book’s structure is that of 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. In general, this was a period of great creativity and activity: Genealogy was written, proofed, and released simultaneous with the printing and publication of the Hymn to Life...

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," "Schlechtestes 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."

The proofing process followed the standard procedure with Gast and Nietzsche both receiving copies of the correction sheets. On 14 August, Nietzsche reported to Naumann that he was happy with the speed of the printing and that the "rest of the manuscript, the third essay" would be arriving in three or four days. This third essay, entitled "What Is the Meaning of Ascetic Ideals?" (Was bedeutet asketische Ideale?), was not completed and mailed to the printer until 28 August 1887.

(Schaberg, The Nietzsche Canon, pp. 149-151)

Recent period-style ½ leather with green marbled boards. The spine has gilt lettering on a red field for the title and five gilded raised bands with gilt decorations in between. A tight, bright, clean and beautiful copy of this tremendously important work by Nietzsche.
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.

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 Nietzsche 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)*

Original printed green-grey wraps with red & black printing to the front and black printing only to rear wrap. The spine has been professionally and sympathetically restored. Light chipping to the edges of wrapper. A very pretty copy of this important book in the rare original wraps that comes safely encased in a half-leather clamshell box with marbled papers.
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)
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 exceedingly 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 masterpiece and his highest single achievement. Like Zarathustra, Nietzsche the philosopher goes down among men again in this prophetic masterpiece, 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 Uebermensc (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 is bright, tight and clean, preserved in dark blue cloth clamshell box. A very pretty copy.
1908 Nietzsche’s Self-Congratulatory Masterpiece Explaining: “Why I Am So Wise”
One of the Rare “Gold” Copies of “The Bank Director’s Edition of Ecce Homo


$3,500

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…

he 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.