

Further reading

- EMMRICH, ANGELIKA; FÖHL, THOMAS (et. al.):
Das Nietzsche-Archiv in Weimar. Munich, Vienna, 2000.
- BENDERS, RAYMOND J.; OETTERMANN, STEPHAN (eds.):
Friedrich Nietzsche: Chronik in Bildern und Texten. Munich, Vienna, 2000.
- FÖHL, THOMAS; WALTER, SABINE (eds.): *Leidenschaft, Funktion und Schönheit. Henry van de Velde und sein Beitrag zur europäischen Moderne. Weimar, 2013.*
- SEEMANN, HELLMUTH TH.; VALK, THORSTEN (eds.):
Prophet des Neuen Stils. Der Architekt und Designer Henry van de Velde. Göttingen, 2013.
- EMMRICH, ANGELIKA; FÖHL, THOMAS: *Nietzsche-Archiv.*
Publ. on behalf of the Klassik Stiftung Weimar, 2011.

Klassik Stiftung Weimar
Nietzsche Archive
Humboldtstraße 36
99423 Weimar

Visitor information

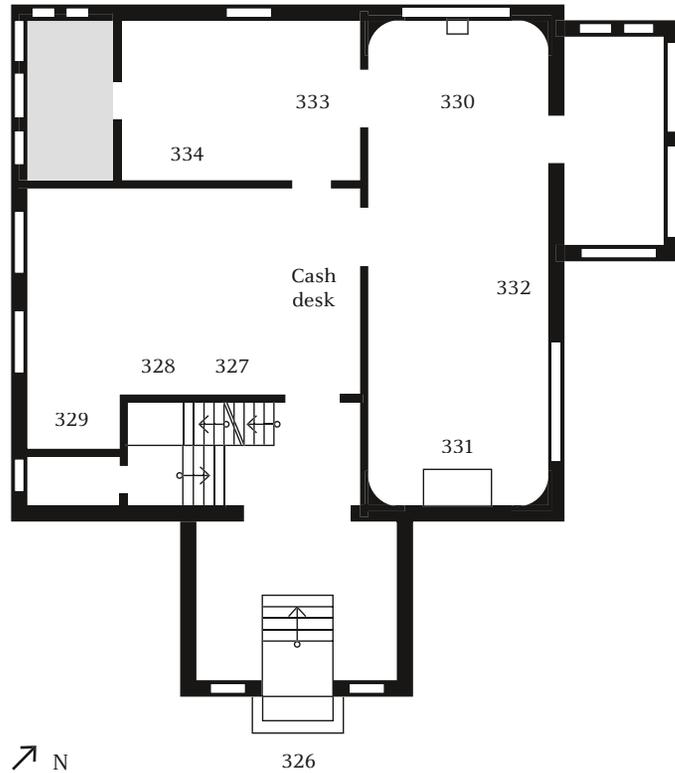
TEL +49 (0) 36 43 | 545-400
FAX +49 (0) 36 43 | 41 98 16
info@klassik-stiftung.de
www.klassik-stiftung.de

Nietzsche Archive

Audio Tour

KLASSIK
STIFTUNG
WEIMAR

GROUND FLOOR



325 – *Welcome*

Dear Guests, welcome to the Villa Silberblick! This is where the philosopher Friedrich Nietzsche spent the final years of his life. It was also the site of the Nietzsche Archive until the end of World War II.

326 – *Exterior design (portal)*

The building's exterior design dates back to 1902/03, at which time the portal was added with its distinctive script. The plans were drafted by the Belgian architect Henry van de Velde. Today, visitors can view the former rooms of the archive located on the ground floor. The "Kolleg Friedrich Nietzsche" set up operations on the first floor in 1999.

Former dining room

327 – *Elisabeth Förster-Nietzsche*

The first panel shows Elisabeth Förster-Nietzsche on the right facing the camera. The philosopher's sister founded the archive several years after Nietzsche suffered his mental breakdown. She primarily collected Nietzsche's manuscripts and correspondence. At the time, she was one of only a handful of women in influential positions in the German empire.

328 – *Cultural and political change*

The third info panel shows a photo of Förster-Nietzsche at the opening of the Rodin exhibition in Weimar in 1904. It was a time when the Nietzsche Archive itself became a centre of the European avant-garde. Thirty years later, opponents of artistic modernity gathered here. The display case at the opposite wall contains three photos of Hitler visiting the archive in 1934.

329 – *The work of the Archive*

In the niche to left of the windows, you can see a letter displayed on the wall, which Nietzsche addressed to a female friend in 1884. When his sister copied the letter, she replaced the addressee's name with her own. This is one of many examples of manipulation by Förster-Nietzsche, who attempted to establish herself as the legitimate custodian of her brother's literary estate.

Library and lecture room

330 – *Interior design*

Van de Velde created a harmonious design for this room. In addition to its fixtures and furniture, this *Gesamtkunstwerk* is comprised of upholstery, a stove and piano. The larger-than-life Nietzsche herm demonstrates how the philosopher was stylised as the prophet of a new age around 1900 – with the archive as a pilgrimage site for his followers.

331 – *Room use*

We discover the "heart" of the archive – the safe – elegantly integrated into the interior design of the room. All of Nietzsche's handwritten manuscripts were stored inside the fireproof and theft-proof safe; his personal reference library was displayed on the shelves on the wall. This room eventually became the centre of the "New Weimar" movement.

332 – *The philosopher Nietzsche*

In her desire to create a museum-like shrine for her brother, Förster-Nietzsche had Van de Velde integrate numerous display cases in his design concept for the Archive. In the small gallery above the sofa, the second photo on the right shows Nietzsche's former professor Friedrich Ritschl. To the left of the safe is Nietzsche's doctoral degree.

Study for archivists

333 – *Interior design*

Van de Velde completely redesigned this room – from the leather-upholstered doors to the built-in closets. Harry Graf Kessler had strongly urged Förster-Nietzsche to have Van de Velde redesign the villa.

334 – *The Nietzsche family*

The portraits next to the stove show Friedrich Nietzsche's parents. His relationship to his sister, however, had always been somewhat ambivalent. She assumed responsibility for his care in 1897 and worked to propagate a dignified image of Nietzsche in public. The famous etching by Hans Olde depicts Nietzsche one year before his death.

The three-digit room numbers in the floor plan correspond to the numbers in your audio guide.