

1.

THE MAIN WORK OF EXISTENTIALISM

SARTRE, J.-P.

L'être et le néant. Essai d'ontologie phénoménologique.

Paris, nrf, Librairie Gallimard, 1943. 8vo. Orig. printed wrappers, uncut. Traces of use. Spine darkened, and lacking small part of lower back. Wrappers a bit soiled. Minor tears to upper front hinge. Internally fine. Wrappers printed in red and blue. W. half-title. 722, (2) pp, 2ff. (one w. colophon).

EUR 3.400,00

The very rare first edition, first impression from "Bibliothèque des idées", printed on 25th of June 1943 ("Le vingt-cinq juin mil neuf cent quarante-trois" (colophon)). With the printed dedication "au CASTOR" (i.e. for Simone de Beauvoir").

This, the first edition of Sartre's first and main philosophical work, which is one of the absolutely most important philosophical works of the 20th century, passed virtually unnoticed, as it appeared in the summer of 1943, which is why it is now extremely scarce. It didn't reach recognition till 1945, thus very few copies of the first edition have been preserved. "Achévé au début de 1943, le livre parut en été et, étant donné les circonstances, passa à peu près inaperçu. Il fallut attendre 1945, année où la vogue soudaine de Sartre attira sur son oeuvre maîtresse une attention qu'aucun ouvrage philosophique n'avait connue précédemment, pour que les commentateurs s'en apercurent;" (Contat & Rybalka p. 86).

Even though the work was hardly noticed when it first appeared, a few scholars acknowledged it as a great work of seminal character, importance and novelty; in 1964 Michel Tourier writes: "Un jour de l'automne 1943, un livre tomba sur nos tables: "L'Être et le Néant". Il y eut eu moment de stupeur, puis une longue rumination. L'oeuvre était massive, hirsute, débordante, encyclopédique, superbement technique..." (Les Nouvelles littéraires, 29 octobre 1964).

Sartre is first and foremost known for his philosophical works, and as "L'être et le néant" ("Being and Nothingness") is generally accepted as his greatest and main work, this marks the beginning of 20th century existentialism, and furthermore "has also come to be regarded as a text-book of existentialism itself..." (Mary Warnock's Introduction to Hazel E. Barnes' translation). This, his seminal work of existentialism, marks one of the most influential philosophical movements of our age.

Contat & Rybalka, Les Écrits de Sartre, 1970.

DU MEME AUTEUR
sur Editions de la N. R. F.

LA NAISSANCE
LE MUR
L'IMAGINAIRE (Collection Bibliothèque des Idées)
LES MORTS (Drame en trois actes).

À paraître :

L'ÂGE DE RAISON (Roman).

BIBLIOTHÈQUE
des
IDÉES

L'être et le néant

Essai d'ontologie phénoménologique

par
J.-P. SARTRE

PARIS **NRF** 1943
5, rue Sébastien-Bottin
Librairie Gallimard

THE MAIN WORK OF EXISTENTIALISM - PRESENTATION-COPY

SARTRE, J.-P.

L'Être et le néant. Essai d'ontologie phénoménologique.

Paris, nrf, Librairie Gallimard, (1943). Lex8vo. Uncut and mostly unopened in the original printed wrappers. Only the slightest signs of wear. A magnificent, clean, fresh, and completely unrestored copy in completely original state. 722, (4, -Table + colophon).

EUR 13.500,00

Magnificent presentation-copy, for Jean Touzot, of the very rare first edition, first impression from "Bibliothèque des idées", printed on 25th of June 1943 ("Le vingt-cinq juin mil neuf cent quarante-trois" (colophon)), with the printed dedication "au CASTOR" (i.e. for Simone de Beauvoir").

The splendid original inscription on the half-title reads "A Jean Touzot, qui fit/ prendre ce livre pour un roman/ en remerciement cordial/ JP Sartre. " (Meaning "To Jean Touzot, who made people think this book is a novel in cordial gratitude JP Sartre").

This, the first edition of Sartre's first and main philosophical work, which is one of the absolutely most important philosophical works of the 20th century, passed virtually unnoticed as it appeared in the summer of 1943 and is now very scarce. It didn't reach recognition until 1945, thus very few copies of the first edition have been preserved. "Achévé au début de 1943, le livre parut en été et, étant donné les circonstances, passa à peu près inaperçu. Il fallut attendre 1945, année où la vogue soudaine de Sartre attira sur son oeuvre maîtresse une attention qu'aucun ouvrage philosophique n'avait connue précédemment, pour que les commentateurs s'en amparent;" (Contat & Rybalka p. 86).

Even though the work was hardly noticed when it first appeared, a few scholars acknowledged it as a great work of seminal character, importance and novelty; in 1964 Michel Tourier writes: "Un jour de l'automne 1943, un livre tomba sur nos tables: "L'Être et le Néant". Il y eut eu moment de stupeur, puis une longue rumination. L'oeuvre était massive, hirsute, débordante, encyclopédique, superbement technique..." (Les Nouvelles littéraires, 29 octobre 1964).

Another person, who apparently also recognized the work - though describing it as a novel ! - was Jean Touzot.

Jean Touzot is a French intellectual, who was acquainted with Sartre and early on had great admiration for his work. He was Professor of French literature at the Sorbonne and was specialized in Jean Cocteau and Francois Mauriac. He's published numerous books on French literature and is highly respected.

Sartre is first and foremost known for his philosophical works, and as "L'Être et le néant" ("Being and Nothingness") is generally accepted as his greatest and main work, this marks the beginning of 20th century existentialism, and furthermore "has also come to be regarded as a text-book of existentialism itself..." (Mary Warnock's Introduction to Hazel E. Barnes' translation). This, his seminal work of existentialism, marks one of the most influential philosophical movements of our age.

As explained above, the first edition of "L'Être et le néant" is rare in itself, but presentation-copies of it are of the utmost scarcity. We have only ever seen one other copy that was inscribed.

Contat & Rybalka, Les Écrits de Sartre, 1970.

A Jean Touret, qui m'a
prêté ce livre sur un bon
et merci beaucoup
H. G.

L'ÊTRE
ET LE NÉANT

Bibliothèque
des
IDÉES

BIBLIOTHÈQUE
des
IDÉES

L'être
et
le néant
par
JEAN-PAUL
SARTRE

L'être
et le néant

Essai d'ontologie phénoménologique

par
J.-P. SARTRE

nrf
Librairie
100 fr.
Gallimard

PARIS nrf 1943
5, rue Sébastien-Bottin
Librairie Gallimard

3.

SARTRE'S THIRD PUBLICATION

SARTRE, J.P. Die Staatstheorie im französischen (franzoesischen) Denken von Heute. [In: Revue Universitaire Internationale. Offiziells Organ der Vereinigung für studentische Völkerbundarbeit. Deutsche Ausgabe.].

Paris, January 1927. 8vo. Entire issue present, in the original printed wrappers, uncut. Wrappers a bit soiled, and first leaves of the entire issue with a few tears, far from affecting text, and a brown spot to first few leaves. Otherwise internally fine. Inner hinge weak. Pp. 26 - 39. [Entire volume: 70, (8), (1, -colophon) pp.].

EUR 1.400,00

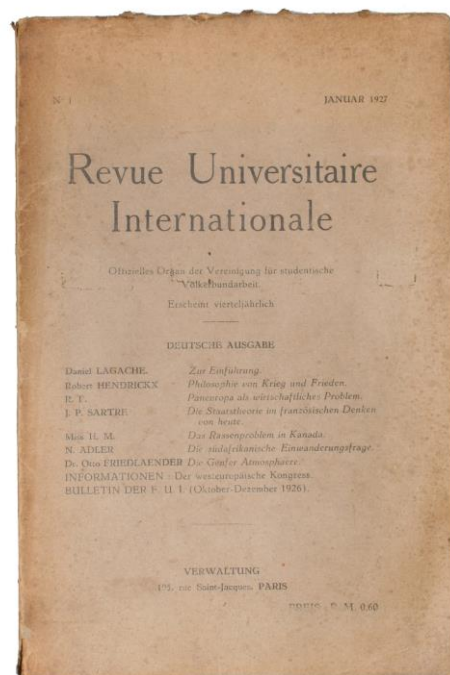
The extremely scarce first printing, in German, of Sartre's third publication, "The Theory of State in modern French Thought".

The work appeared simultaneously in German, French, and English, and all three publications are of the greatest scarcity. Contat and Rybalka were unable to find the French edition for the bibliography of Sartre's works and had to do with the English version. They state that the "Revue universitaire internationale" is not to be found anywhere, in no French libraries: "Il nous a été impossible de retrouver l'édition française de cette revue qui était publiée à Paris par la Fédération universitaire internationale simultanément en français, anglais et allemand. Le titre de l'édition française est: "Revue universitaire internationale". Elle ne figure au catalogue d'aucune bibliothèque de France." (Contat & Rybalka).

The present article is a brilliant and well founded essay of state theory by the 22 year old Sartre, published 16 years before his philosophical breakthrough, "L'Etre et le Néant" from 1943. Sartre was urged by his fellow opinionator Daniel Lagache to write the article. Lagache was the editor of the "Revue Universitaire Internationale", in which the article appeared.

"Il s'agit d'une étude brillante et solidement documentée où Sartre, déployant la virtuosité intellectuelle d'un normalien bien entraîné, examine le philosophie du droit de quelques théoriciens français du droit international, en particulier de Hauriou, de Davy et de Léon Duguit." (Contat & Rybalka).

Contat & Rybalka 27/3.



PRESENTATION-COPY

[SARTRE, J.P.]

Esquisse d'une Théorie des Émotions.

Hermann & Cie, 1939. Royal 8vo. Bound uncut with the original printed wrappers ("Actualités scientifiques et industrielles", no. 838. Essais philosophiques II, Publiés par Cavaillès), also the backstrip (mounted with a little loss). in an exquisite, beautiful black morocco binding with gilt horizontal and vertical lettering to spine. Beautiful silvered paper over boards. Housed in an exquisite silvered marbled paper slip-case with black morocco edges. Binding signed to bottom of inside of front board: "C. et J-P. Miguet". Near mint copy. 52 pp.

EUR 3.000,00

First printing, presentation-copy, of Sartre's highly important early philosophical work, which is recognized as the best introduction to his "L'Être et le Néant" (1943). The work was only printed as it is here, as no. 838 of Cavaillès's "Actualités scientifiques et industrielles", and only appeared in a new (not revised) edition in 1960.

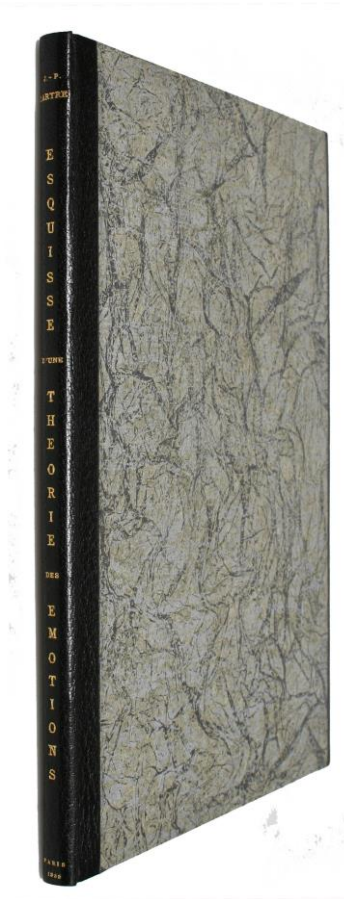
The large presentation-inscription reads as thus : " A Olivier Briot/ en la remerciant de " Les lignes " qui j'ai/ beaucoup aimé/ JP Sartre ".

"L'Esquisse d'une théorie des émotions " (" Sketch for a Theory of the Emotions"), although now considered one of Sartre's most important works, was originally written as the first part and introduction to a greater work on psychological phenomenology that was supposed to be entitled "La Psyché". The great psychological project was abandoned due to Sartre's eagerness to finish "Le Mur". "L'Esquisse" thus remains the only part of the work ever published, and perhaps exactly because of its introductory character, it has come to have the effect on modern philosophical thought that it has. Due to being at the same time accessible and rigorous, the work is considered the best introduction to Sartre's fundamental philosophical ideas, an almost indispensable presentation of and introduction to "L'Être et le Néant", which appeared four years later.

"L'Esquisse d'une théorie des émotions " is a phenomenological essay on emotion, in which Sartre attempts to present a phenomenological psychology, treating emotion as a " phenomenon " and placing it within the realm of signification. The primary presentation of his own phenomenological analysis is essential to all his later philosophy.

"Although written fairly early in his career, in 1939, Sketch for a Theory of the Emotions is considered to be one of Jean-Paul Sartre's most important pieces of writing. It not only anticipates but argues many of the ideas to be found in his famous Being and Nothingness. By subjecting the emotion theories of his day to critical analysis, Sartre opened up the world of psychology to new and creative ways of interpreting feelings. Emotions are intentional and strategic ways of coping with difficult situations. We choose to utilize them, we control them, and not the other way around, as has been posited elsewhere. Emotions are not fixed; they have no essence and indeed are subject to rapid fluctuations and about-turns. For its witty approach alone, Sartre's Sketch for a Theory of the Emotions can be enjoyed at length. It is a dazzling journey to one of the more intriguing theories of our time." (Sketch for a Theory of the Emotions, 2nd Edition, By Jean-Paul Sartre, Published October 12th 2001 by Routledge - 80 pages, Series: Routledge Classics)

A Olivier Bricq
en P. remuicant de "65 pages" qu'il
beaucoup aimé
J.P.



PRESENTATION COPY FOR THE LITERARY DIRECTOR OF FIGARO

SARTRE, JEAN PAUL.

Théâtre. Les Mouches - Huis-Clos - Mort sans Sépulture - La Putain Respectueuse.

(Paris), Gallimard, (1947). 8vo. Original printed wrappers. Uncut and unopened. Lower right corner of front wrapper bent and a few minor lacks of paper, otherwise fine. Internally fine and clean. 297, (7) pp. - the last 4 pp. being the "Table".

EUR 1.900,00

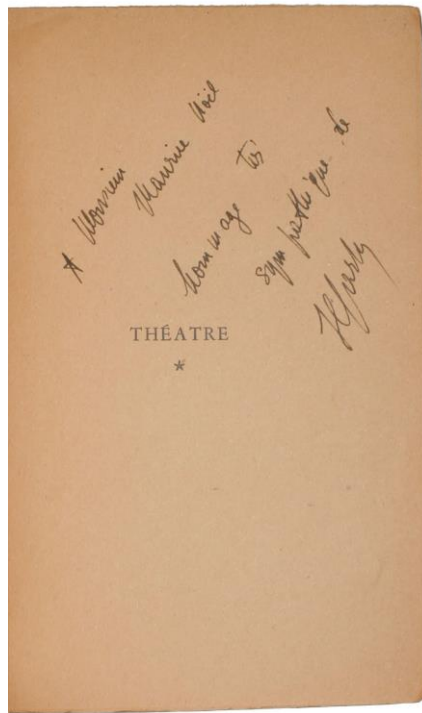
First edition of one of Sartre's most important literary productions, with a signed presentation-inscription "A Monsieur/ Maurice Noël/ homage toi/ sympathique de/ JPSartre"

Maurice Noël was an important person in literary circles at the time, and in fact the year 1947, when Sartre's "Theatre" was published, was of utmost importance to both Noël and French history of literature - it is the year that "Le Figaro Littéraire" is born, and Noël was its director.

The respected literary supplement to Figaro, "Le Figaro Littéraire", is the oldest literary supplement to the paper. In the beginning when Noël started it, it was an independent publication, but today it has been re-integrated into the Figaro, where it appears every Tuesday. From its beginning, "Le Figaro Littéraire" has been recognized as an important and respected publication, well known for its slandering of the purges and totalitarian Soviet regime.

At the time of Sartre, "Le Figaro Littéraire" was highly important politically, intellectually, and ideologically, and Sartre played a great role in the gathering intellectuals and writers to join and spread the political and literary message of "Le Figaro Littéraire", a main one being the literary freedom of authors suppressed by communist regimes. The journal did much to defend and help writers of socialist countries.

Contat&Rybalka: 47/116. "Les réimpressions ont 317 pp.". "Le texte de MORTS SANS SÉPULTURE présente d'importantes variantes par rapport à celui de l'édition Marguerat (cf. 46/89)."



ONE OF THREE COPIES OUT OF COMMERCE & FRAGMENT OF THE ORIGINAL MANUSCRIPT

SARTRE, JEAN-PAUL. La mort dans l'âme, roman. Les chemins de la liberté III. + manuscript-fragment for the novel.

(Paris), Gallimard, (1949).

Uncut and unopened in the orig. printed wrappers, excellent copy + original handwritten manuscript-leaf in ink, 2pp., 4to, for the pages 134-138 in the first edition, containing numerous corrections and emendations as well as a burnt hole from one of Sartre's cigarettes. The paper is watermarked "Herakles". Both items are placed in a very beautiful custom-made red full-morocco box, internally broadened to fit both items, w. single gilt line-borders to boards and back, beautifully gilt titles on back. The manuscript-fragment is placed in a red morocco-backed plastic-folder.

EUR 10.000,00

First edition of this splendid and important novel, without doubt the best of the novel-cycle, one of three copies out of commerce printed on "vergé antique blanc", numbered "C".

The manuscript-fragment greatly varies from the printed leaves, and is probably part of Sartre's very first notes to the manuscript, which were written several years before the publication of the work. The work was announced already in 1945 under the title "La Dernière Chance", and was supposed to appear in "Les Temps modernes" in November 1947, but because the work grew to great, Sartre let it become part three of the novel-cycle "Les chemins de la liberté", instead of setting free the characters in the already printed novels (I and II) and casting them as main characters in new independent novels. This work represents one of Sartre's best literary works, and in it he presents us with the existentialist moral sentiments that were philosophically outlined in his main philosophical work, L'être et le néant, but this time in literary form.

"Le volume - qui est sans doute le meilleur de la série - fut écrit en 1947-1948 en même temps, notons-le que l'ébauche de la morale de l'existentialisme promise à la fin de L'ÊTRE ET LE NÉANT. Le première partie couvre chronologiquement la période du 1 au 18 juin 1940 et se termine en laissant Mathieu dans une situation particulièrement désespérée; la deuxième partie décrit le début de captivité d'un groupe de soldats français qui comprend le militant communiste Brunet et un certain Schneider que l'on soupçonne d'être un indicateur." (Contat & Rybalka, p. 207).

The first edition of the work appeared in 2163 copies, out of which 8 were on "vergé antique blanc", numbered I-V and A-C (the last three being "hors commerce"), 105 were on "vélin pur fil Lafuma Navarre", numbered VI-CV and D-H (the last five being "hors commerce"), and 2.050 on "alfa Navarre", numbered 1-2050 (the last 50 being "hors commerce").

Contat & Rybalka 49/179.

- Le dans dans
 - Au dans, recouvrement
 - le temps à l'égard, lui ?
 - ou
 - C'est pas dimanche.

Ils hochent la tête sans rien dire. Ils gardent un air d'attente. Leurs regards sont perdus dans l'espace. Ils sont assis sur leurs bancs, sous l'arcade du passage. Ils regardent vers le haut, vers le ciel, vers la voûte du ciel. Ils sont assis sur leurs bancs, sous l'arcade du passage. Ils regardent vers le haut, vers le ciel, vers la voûte du ciel.

C'est un peu différent de ce que j'avais imaginé. C'est un peu différent de ce que j'avais imaginé. C'est un peu différent de ce que j'avais imaginé. C'est un peu différent de ce que j'avais imaginé. C'est un peu différent de ce que j'avais imaginé.

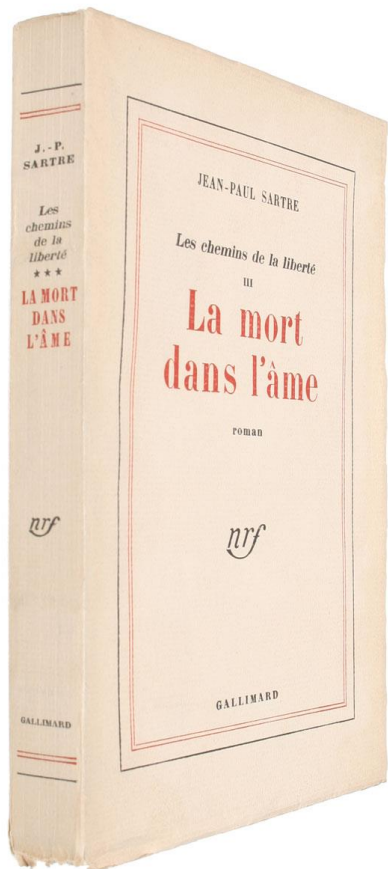
C'est un peu différent de ce que j'avais imaginé. C'est un peu différent de ce que j'avais imaginé. C'est un peu différent de ce que j'avais imaginé. C'est un peu différent de ce que j'avais imaginé. C'est un peu différent de ce que j'avais imaginé.

C'est un peu différent de ce que j'avais imaginé. C'est un peu différent de ce que j'avais imaginé. C'est un peu différent de ce que j'avais imaginé. C'est un peu différent de ce que j'avais imaginé. C'est un peu différent de ce que j'avais imaginé.

C'est un peu différent de ce que j'avais imaginé. C'est un peu différent de ce que j'avais imaginé. C'est un peu différent de ce que j'avais imaginé. C'est un peu différent de ce que j'avais imaginé. C'est un peu différent de ce que j'avais imaginé.

C'est un peu différent de ce que j'avais imaginé. C'est un peu différent de ce que j'avais imaginé. C'est un peu différent de ce que j'avais imaginé. C'est un peu différent de ce que j'avais imaginé. C'est un peu différent de ce que j'avais imaginé.

C'est un peu différent de ce que j'avais imaginé. C'est un peu différent de ce que j'avais imaginé. C'est un peu différent de ce que j'avais imaginé. C'est un peu différent de ce que j'avais imaginé. C'est un peu différent de ce que j'avais imaginé.



PRESENTATION-COPY**SARTRE, JEAN-PAUL.**

Existentialismen är en humanism.

Stockholm, Bonniers, (1946). All edges uncut in original printed wrappers w. some minor edge-wear. Internally nice and clean. 137 pp.

EUR 1.500,00

First Swedish edition, presentation-copy: "A Carl Ericsson/ avec toute ma sympathie/ JPauLS." Printed the same year as the first edition.

"L'Existentialisme est un Humanisme" is the second of Sartre's two main philosophical works, which have both influenced 20th century philosophy greatly, and contributed immensely to the development of existentialism in general. "Existentialism is a Humanism" became one of Sartre's most widely read and most criticized works, and it caused great controversies and uproar at the time of its appearance; -as opposed to his "L'Être et le Néant", all of Sartre's critics actually read this work, and so did huge parts of the population, causing the book to appear in huge numbers after the publication of the first edition.

The work is the literary re-working of an exposition given by Sartre at a conference in October 1945, where he caused a scandalous discussion, which among other things led to the fact that all references to the existentialist T.E. Lawrence were omitted from the work when it appeared in print. "Cette conférence marqua une date dans l'histoire anecdotique de l'existentialisme..." (Contat & Rybalka p. 131).

"L'Existentialisme est un Humanisme" fut l'un des ouvrages les plus lus et les plus critiqués de Sartre et suscita de considérables malentendus. Comme l'a bien vu M.-A. Burnier dans "Les Existentialistes et la politique" (p. 31), "l'importance prise par ces pages semble due à la paresse d'un bon nombre de critiques qui hésitant à lire "L'Être et le Néant" et qui furent heureux de pouvoir attaquer Sartre sans grande fatigue et avec bonne conscience après avoir parcouru 141 pages." Il est bon de rappeler cependant que l'ouvrage constitue une assez mauvaise introduction à la philosophie de Sartre, surtout pour un public non averti..." (Contat & Rybalka p. 132). Sartre himself also disowned great parts of this work, which makes it all the more interesting, since it is the only one of his works of which he has done so.

The work was reprinted numerous times during the first years, and immediately translated into several languages. The first edition (on vellum-paper) is very difficult to come by.

First edition: Contat & Rybalka 46/88.

JEAN-PAUL SARTRE
EXISTENTIALISMEN
ÄR EN HUMANISM

A Carl Ericson
och bok och Skapelse
P. Sartre

8.

SARTRE'S FIRST PUBLICATION

SARTRE, JEAN-PAUL.

L'Ange du morbide (Conte). [In: La Revue sans titre. Organe de Défense des Jeunes. Deuxième édition].

(Paris, 1923). Lex 8vo. Entire issue present, with the original printed wrappers. Some tears to spine and a bit of wear to extremities. A fragile publication. Ff. (6-7). [Entire issue: 8 ff.).

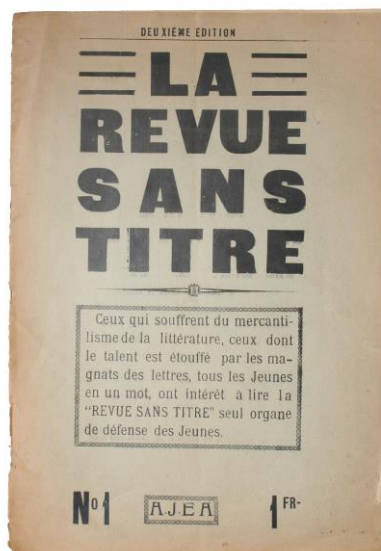
EUR 1.700,00

Sartre's extremely scarce first publication, in the also exceedingly scarce first number of the "La Revue sans titre", here in the second edition from the same year, which is of equal scarcity to the first.

When Contat and Rybalka were making the bibliography of the writings of Sartre, they had great difficulty in finding the interesting rebellion publication "La Revue sans titre", which was - and is - not present in any French library. In fact, they finally borrowed a run of the magazine from M. Jean Gaulmier, professor of literature in Strasbourg, who possessed the only collection of the periodical that they could track down. The "L'Ange du morbide" had been reproduced in 1947 by Marc Beigbeder in his "L'Homme Sartre", but not quite in its entirety, and Contat and Rybalka thus printed the text again, for the second time since 1923, at the back of their Sartre-bibliography (1970) as the first part of the second appendix, which has the half-title "Textes retrouvés" (rediscovered texts).

This interesting story which constitutes Sartre's first publication was published when he was merely 18 years old. In a strongly satirical tone Sartre tells the story of a mediocre professor's adventure with a young patient who has tuberculosis. The main character, the professor of a small provincial school, constitutes the pre-figuration of the highly unsympathetic character that occupies his following publications.

The "Revue sans titre", of which we here have number one in its entirety, is also in itself interesting. The director of the publication is Charle Fraval, and the editorial secretary is Roger Letac. The publication claims to be "in defense of the Young", and on the front wrapper it states "Those who suffer from the mercantilism of literature, those whose talent is suppressed by the literary magnates, in short all the Young, have reason to read "REVUE SANS TITRE", the only organ in defense of the Young" (own translation, original: "Ceux qui souffrent du mercantilisme de la littérature, ceux dont le talent est étouffé par les magnats des lettres, tous les jeunes en un mot, ont intérêt à lire la "Revue sans titre" seul organe de défense des Jeunes."



PRESENTATION-COPY FOR HIS LOVER

SARTRE, JEAN-PAUL. Galgenfrist. Frihedens Veje. [i.e. "Le Sursis" - in Danish].

København [Copenhagen], 1964. 8vo. Original printed yellow wrappers with green and black lettering. Minor soiling and minor creasing to wrappers. Internally near mint condition. Uncut and unopened. 371 pp.

EUR 1.200,00

Signed presentation-copy for Michelle Léglise (A Michell/ 11 Janvier 66/ Jean Pauls S") of the first edition of the first Danish translation of "Le Sursis".

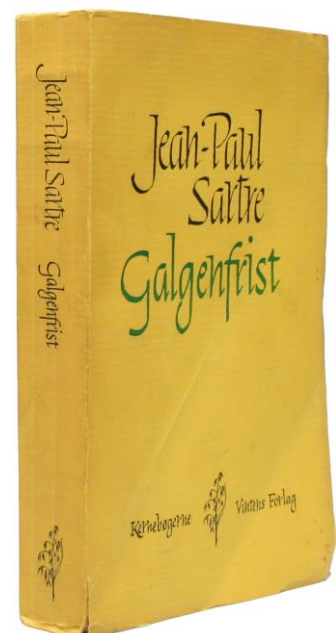
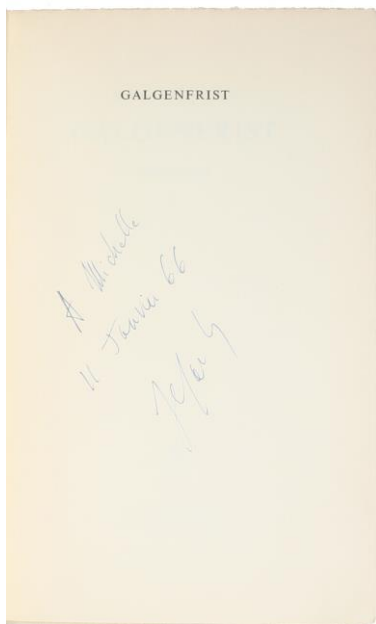
This is a highly interesting presentation-copy, since Michelle Léglise (or Michelle Vian as she was named at the time), was both the wife of a close friend of Sartre, herself a close friend, and eventually - around the time of this presentation - his lover.

In 1940 Michelle Léglise had met the French multi-artist and author Boris Vian, whom she married already in 1941. Boris Vian (1920-1959) is best known today for his novels (many of which were published under the pseudonym Vernon Sullivan). He was also of great importance to the French jazz-scene and served as liason for Duke Ellington and Miles Davis in Paris. He was also a popular musician in his own time. When he met Michelle, she taught him English and introduced him to American literature. They had a son together in 1942.

In the middle of the 40'ies, Vian was struggling to have his novels acknowledged, but those that he published in 1945 were not very successful. He did, however, in 1946 have the luck of meeting, and later befriending Jean-Paul Sartre and Simone de Beauvoir, as well as Albert Camus, and he began publishing in "Les Temps Modernes".

Thus, also Michelle got acquainted with the most famous couple in France at the time - and very well acquainted with Sartre! In fact the two became lovers and began an affair that lasted throughout Sartre's life, in 1980. Michelle and Boris Vian thus divorced in 1951 under messy circumstances. Both Beauvoir and Sartre were very fond of Boris Vian and had promoted him often, but the messy divorce seems to have created spite between the different parties involved - Sartre sided with Michelle, and Simone de Beauvoir with Boris Vian.

"Le Sursis" originally appeared in 1945 as part II of "Chemins de la liberté". When the first Danish edition appeared in 1965, Sartre and Michelle were still lovers.



ONE OF FIVE COPIES H.C. ON PUR FIL

SARTRE, JEAN-PAUL.

L'Imaginaire. Psychologie - Phénoménologique de l'Imagination.

Paris, Gallimard, (1940). 8vo. Bound uncut with the original wrappers, also the backstrip, in a magnificent elegant and artistic brown morocco binding with exquisite decorated lacquered inlays to boards, consisting in four squares in brown, grey and black put together, filling out the front board, and the same combination mirrored on the back board. Author in gilt horizontal lettering and title in large gilt vertical lettering to spine. Top edge gilt. Gilt super-ex-libris to inside of front board. Housed in a brown paper slip-case with brown morocco edges. Binding signed to bottom of inside of front board: "C. et J-P. Miguet" and to bottom of inside of back board: "1992". A magnificent, mint copy. 246, (2) pp.

EUR 3.500,00

First edition, one of five copies out of commerce ("hors commerce") on pur fil. In all 25 copies of the limited first edition were printed. They were printed on pur fil and numbered 1-25, five of which were hors commerce (these numbered 21-25). This is number 23. "Il a été tiré de cette édition: vingt-cinq exemplaires sur vélin pur fil Lafuma Navarre, dont: vingt exemplaires numérotés de 1 à 20; cinq exemplaires hors commerce numérotés de 21 à 25." "EXEMPLAIRE H.C. No 23".

"L'Imaginaire" ("The Imaginary") constitutes a cornerstone of 20th century philosophy and is one of Sartre's main philosophical works, founding his phenomenology and laying the ground for the ideas presented in his "Being and Nothingness" (from 1943). He examines the structure of the image and applies it to the phenomenological method, referring notably to the Husserlian theory of the intentionality of consciousness, making this one of his most relevant and noteworthy theoretical works and a main work of modern philosophy.

"First published in 1940, Sartre's "The Imaginary" is a cornerstone of his philosophy. Sartre had become acquainted with the philosophy of Edmund Husserl in Berlin and was fascinated by his idea of the "intentionality of consciousness" as a key to the puzzle of existence.

Against this background, "The Imaginary" crystallized Sartre's worldview and artistic vision. Here he presented the first extended examination of the concepts of nothingness and freedom, both of which are derived from the ability of consciousness to imagine objects both as they are and as they are not. These ideas would drive Sartre's existentialism and his entire theory of human freedom, laying the foundation for his masterwork "Being and Nothingness" three years later." (Review of the newest English translation, Routledge, 2004).

Contat&Rybalka: 40/29 (pp. (77)-79).



ONE OF 15 COPIES - PRESENTATION-COPY

SARTRE, JEAN-PAUL.

Les Mouches. Drame en trois actes.

(Paris), Gallimard, (1943). Bound with the original printed wrappers, also the backstrip, in a contemporary (no later than 1955) beautiful, very elegant grey half morocco binding with five raised bands and gilt title to spine (Gemet&Plumbelle). A beautiful, near mint copy.

EUR 11.900,00

The seminal first edition, presentation-copy for Claude Gallimard, one of 15 large paper copies, of Sartre's groundbreaking play, "The Flies", which constitutes his very first play as well as the only one he himself characterized as a "drama".

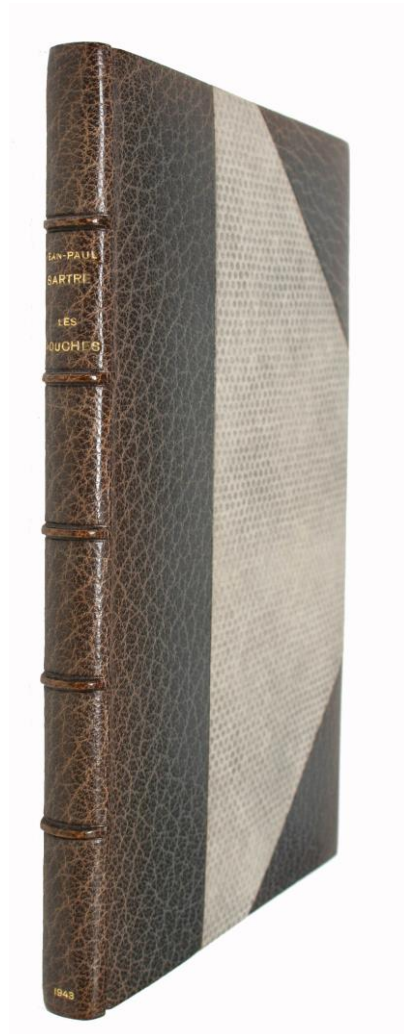
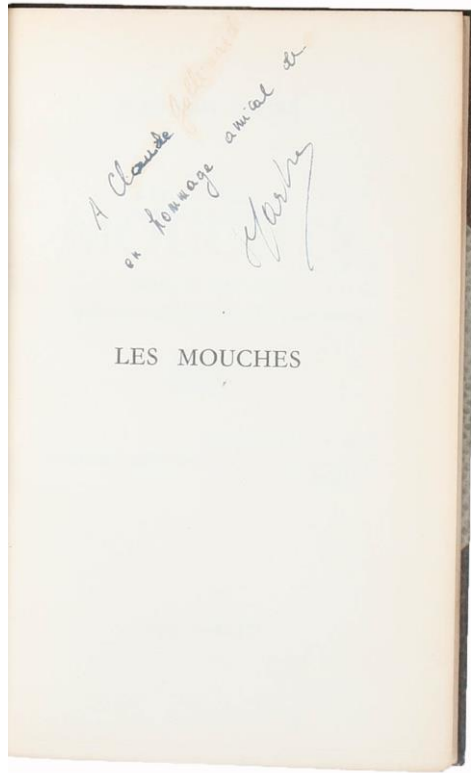
The first edition appeared in 15 copies on pur fil and 525 regular copies. The 15 copies on pur fil are not numbered (presumably because the issue was so small and there were no other copies on fine paper made), but the back wrapper states ("EXEMPLAIRE SUR PUR FIL/ 60 francs"). "Gallimard, [1943]. 145 pages. 15 exemplaires pur fil et 525 exemplaires reliés Hélicona dont l'achevé d'imprimer est de décembre 1942. Volume mis en vente en avril 1943." (Contat & Rybalka, p. 88).

The magnificent presentation-inscription which reads as thus: "A Claude Gallimard/ en hommage amical de/ JPSartre" ("Gallimard" is vague, as someone (presumably Gallimard himself, or his family, when selling the copy) has tried to erase it, as is often done with identifiable names when trying to hide the provenance, but it is still fully legible) is for Sartre's publisher, Claude Gallimard (1914-1991), the son of Gaston Gallimard. Claude Gallimard worked in the family publishing company since 1937.

"The Flies" counts as Sartre's most important play as well as one of his most important works. It is a dramatical exposition of his central philosophical themes and a main exponent for his existentialism. As such it is also one of the most important plays of the 20th century. It is in 1943, with "The Flies" and with "l'Être et le Néant" (same year) that Sartre's ideas become fully developed, and of the two, "The Flies" had, by far, the greatest impact on contemporary thought, philosophy, and literature. The work thus constitutes one of the most important and influential works of the period.

Following its premiere (June 3rd 1943) in the "Théâtre de la Cité" in Paris, the play was censored by the German military administration. Almost immediately after the war, the play was performed again, in Germany as well as in France.

Contat & Rybalka: 43/35 (pp. 88-89).



THE WALL - NUMBERED COPY - MAGNIFICENTLY BOUND BY MIGUET**SARTRE, JEAN-PAUL.**

Le Mur.

Paris, Gallimard, (1939).

Bound uncut with the original printed wrappers, also the back-strip, in a magnificent, elegant, and highly artistic black full calf binding with onlays of blood-red lacquered calf in stripes of varying thickness to all of front and back board as well as to spine, elegantly representing a "wall". Gilt author and title to spine. Inside of boards and recto and verso respectively of free end-papers covered with exquisite red suede and with white calf edges. Hand-sewn capital-bands in red and black. All edges gilt (also the uncut ones). Blindstamped super-ex-libris to inside of front board. Housed in an exquisite chemise with elegant patterned paper in red and grey tones and with black calf spine (same gilding as to binding) and edge, chemise covered with exquisite red suede on the inside, and an elegant slip-case of the same patterned paper, with black morocco edges. Binding signed to bottom of inside of front board: "C. et J-P. Miguet" and to bottom of inside of back board: "2003". A mint copy.

EUR 5.100,00

First edition, one of in all 110 numbered copies, of Sartre's first collection of short stories, which are generally accepted as Sartre's greatest existentialist works of fiction and the book as such as his greatest book of fiction.

The present copy is one of 20 "outside of commerce" ("hors commerce") copies on alfa paper. In all 110 copies appeared, 40 of which are on on pur fil and 70 on alfa (50 of them numbered 31-80, and 20 hors commerce numbered 81-100). This is number 86.

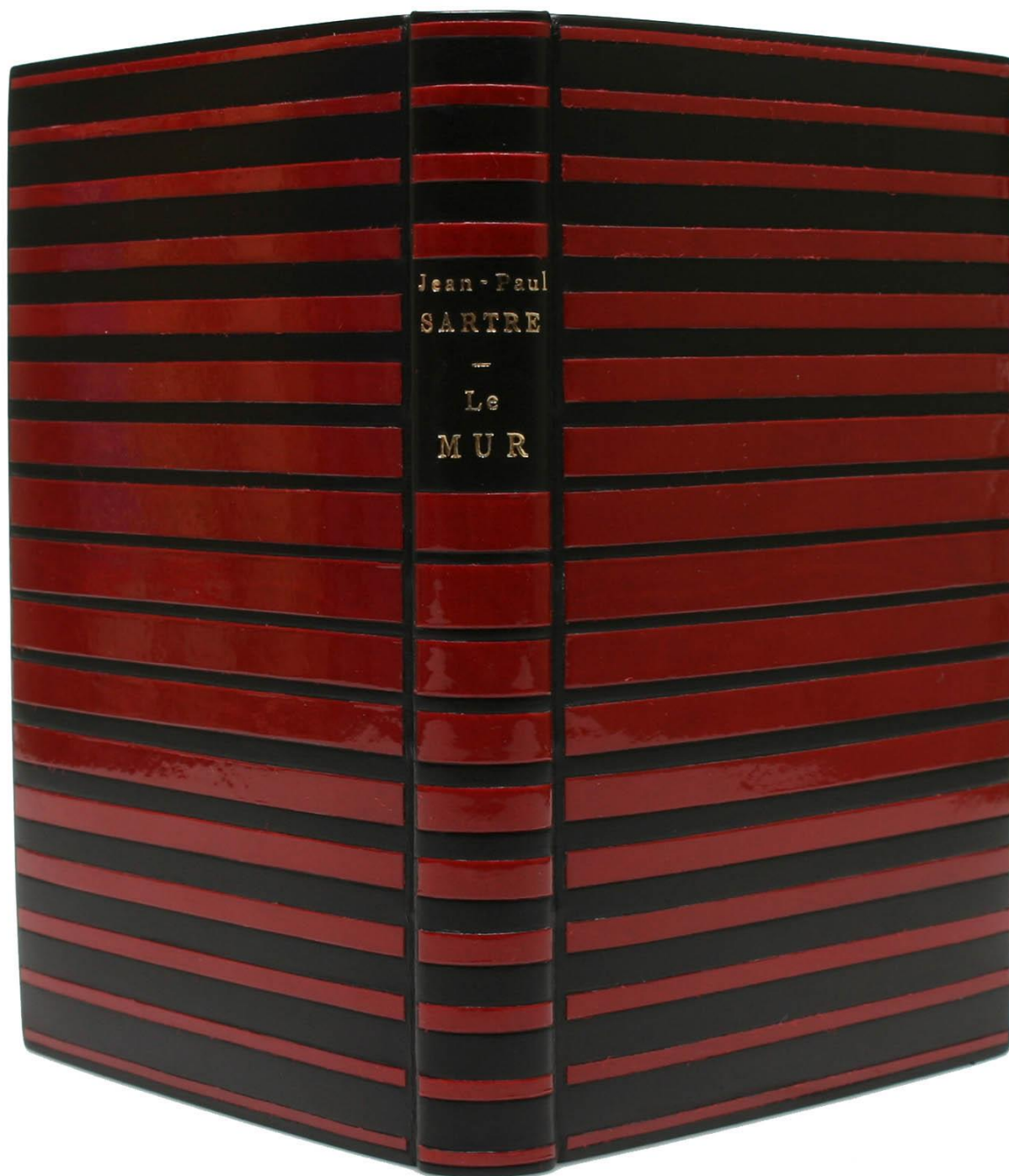
The collection "The Wall" contains the short story "The Wall", which is one of Sartre's most famous and most widely read stories. It coldly depicts a situation in which prisoners are condemned to death. The story takes place during the Spanish Civil War (July 1936 -April 1939). "The Wall" is probably the piece of fiction that best captures Sartre's central philosophical themes and is thus regarded as one of his most important works.

The title refers to the wall used by firing squads to execute prisoners, and the deep blood-red of the magnificent "wall"-binding by Miguet is thus particularly well chosen.

At the time of its appearance, "Le Mur" was well received, and because of it, Sartre won the price of the "Roman populiste" in April 1940. The work was fiercely attacked by Robert Brasillach in April 1939, but defended in "La Nouvelle Revue Francaise" in May 1939. Among the first reviews of it was Camus' in the "Alger républicain".

The publication of "Le Mur" contributed to giving Sartre a reputation of being obscene by those who did not admire his style and courageous writing. By those many of those who do admire him, this is considered some of the best that he ever wrote.

Contat & Rybalka: 39/21 (pp. (69)-71).



13.

DOUBLE-PRESENTATION-COPY

SARTRE, JEAN-PAUL.

La Nausée. Roman.

Paris, Gallimard, (1938). Bound uncut with the original printed wrappers, also the back-strip, in a very nice, elegant black half morocco binding with dark red marbled paper over boards. Housed in a dark red marbled paper slip-case with black morocco edges. Binding signed to bottom of inside of front board: "J-P Miguet". Backstrip mounted and

with a few repairs, far from affecting lettering, otherwise a very fine copy indeed. Gilt super ex libris to inside of front board.

EUR 6.800,00

A magnificent double-presentation-copy of the first edition (issue unknown) of Sartre's first novel, a canonical work of existentialism.

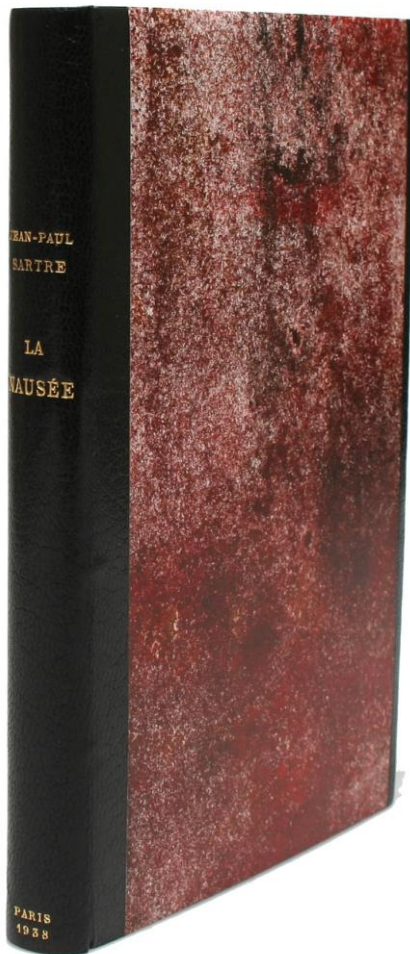
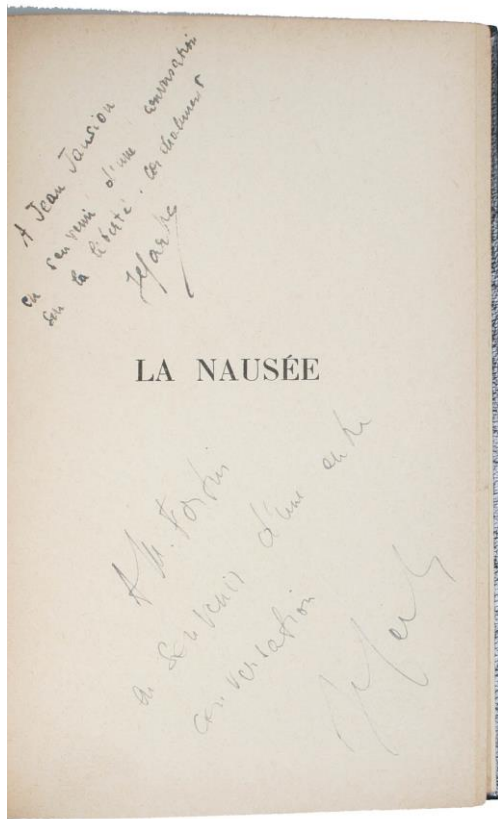
Of the first edition, 63 numbered copies appeared, and an unknown number of copies for regular sale. According to Contat & Rybalka, several reimpressions appeared, varying a bit in format and number of pages ("Nombreuses réimpressions, dont le format et le nombre de pages varient quelque peu."). The present copy has the 223 pp. (as the numbered copies), and the imprint "Paris, 5-4-1938" (the numbered copies were released for sale on March 23rd 1938).

The present copy is inscribed (and signed) twice by Sartre, both times on the half-title, first around the time of the appearance of the work, and then again decades later. The first inscription reads: "A Jean Jansion/ en souvenir d'une conversation/ sur la liberté. Cordialement/ JP Sartre", and the second reads: "A M. Fortin/ en souvenir d'une autre/ conversation/ JP Sartre". The first being in his early, somewhat neater handwriting, and the second in his later, larger and looser characteristic handwriting. The present copy was originally given by Sartre to Jean Jansion (who was killed by the Germans in 1944), apparently after a conversation on liberty, a theme important for both. Some time after the death of Jansion, Mr. Fortin has presumably bought the presentation-copy of Sartre's first novel, met and talked to Sartre and then had him inscribe it again, reflecting the inscription he originally wrote. The second inscription is presumably from the 70'ies.

The original association is highly interesting, as Sartre evidently knew the young writer Jansion and is one of the few to actually refer in writing to his only published work, "A Man Walks in the City", now primarily known through the film-adaptation of it. It seems that Jansion had potential to become a writer of renown, but he died at a very young age and never got to publish anything himself. His only work appeared posthumously, but it did attract some attention. Sartre, who seems to have enjoyed his conversation about liberty with the young author, writes the following about him, in connection with other great writers of the era: "The French novel which caused the greatest furor between 1939 and 1945, "The Stranger", by Albert Camus, a young writer who was then director of the clandestine newspaper, "Combat", deliberately borrowed the technique of "The Sun Also Rises". In "Un Homme Marche dans la Ville", the only and posthumous book of Jean Jansion, a very young man who was killed by the Germans in 1944, you might be reading Hemingway ... the same short, brutal sentences, the same lack of psychological analysis, the same heroes. "Les Mendicants", by Desforêts, and Gerbebaude, by Magnane, used the technique of Faulkner's "As I Lay Dying" without changing anything. They took from Faulkner the method of reflecting different aspects of the same event, through the monologues of different sensitivities." (Sartre, "American Novelists in French Eyes" in: Atlantic Monthly, Aug. 46, translated by Miss Evelyn de Solis).

"La Nausee" ("Nausea") is Sartre's first novel and one of his best-known. As Kierkegaard's "Either-Or", the work is also an epistolary novel, written in the form of journal entries. The work contains the earliest of the famous Sartre quotes, e.g. "Three o'clock is always too late or too early for anything you want to do", "I suppose it is out of laziness that the world is the same day after day. Today it seemed to want to change. And then anything, anything could happen", etc.

Contat & Rybalka 38/11 (pp. (60)-64).



SARTRE'S FIRST BOOK - EXQUISITELY BOUND BY MIGUET

SARTRE, JEAN-PAUL.

L'Imagination.

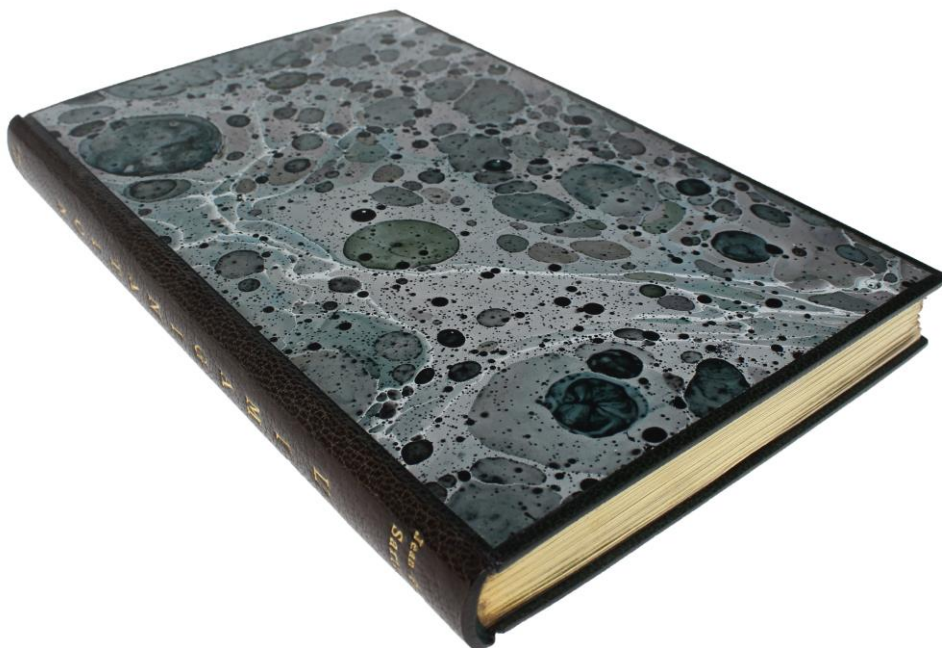
Paris, 1936. 8vo. Bound uncut with the original printed green and grey wrappers, also the backstrip, in an exquisite dark green morocco binding with gilt horizontal (author, place, year) and vertical (title, in large capitals) lettering to spine and beautiful lacquered marbled green and grey paper laid in on boards, covering all but a "frame" of ab. 3 mm. Top edge gilt. Gilt super-ex libris to inside of front board, the bottom of which is signed in gilt: "J-P Miguet". Housed in a green paper slip-case with green morocco edges. Near mint copy. (4), 162, (2, -Table) pp.

EUR 1.450,00

First edition of Sartre's first book, of which no numbered or large paper copies were printed, and which only appeared thus. Published when Sartre was 30 years old, "L'Imagination" constitutes his first full philosophical work and the first presentation of his basic arguments concerning phenomenology, consciousness and intentionality, which he later developed in full, and which came to have a profound influence on 20th century philosophy.

Sartre, who on the title-page is described as "professeur au lycée du Havre", was requested to write the present work by Professor H. Delacroix, who was the supervisor on his dissertation. Before establishing his central arguments about "Imagination", Sartre famously criticizes earlier theories of imagination, in particular those of Descartes, Leibnitz, and Hume. He goes on to discussing psychological theories of imagination, including Bergson - the critique of whom offended for instance Meeau-Ponty, who otherwise praised Sartre's book. Finally, Sartre provides a highly important interpretation of Husserl's theory of imagination, which foreshadows the phenomenological way of understanding imagination that was to dominate the decades to come. As thus, the work constitutes an important work in the history of phenomenology. and of 20th century philosophy.

Contat & Rybalka: 36/8



THE HUGELY CONTROVERSIAL PLAY ON COMMUNISM

SARTRE, JEAN-PAUL.

Les Mains Sales. Piece en sept tableaux.

(Paris), Gallimard, (1948). Bound uncut with the original printed wrappers in an exquisite dark green half morocco binding with gilt title to spine. Dark green marbled paper over boards. Top-edge gilt. Gilt super-ex-libris to inside of front board, the bottom of which is signed in gilt: "J.P. Miguet". Top-edge gilt. Housed in a green paper slip-case with green morocco edges.

EUR 1.100,00

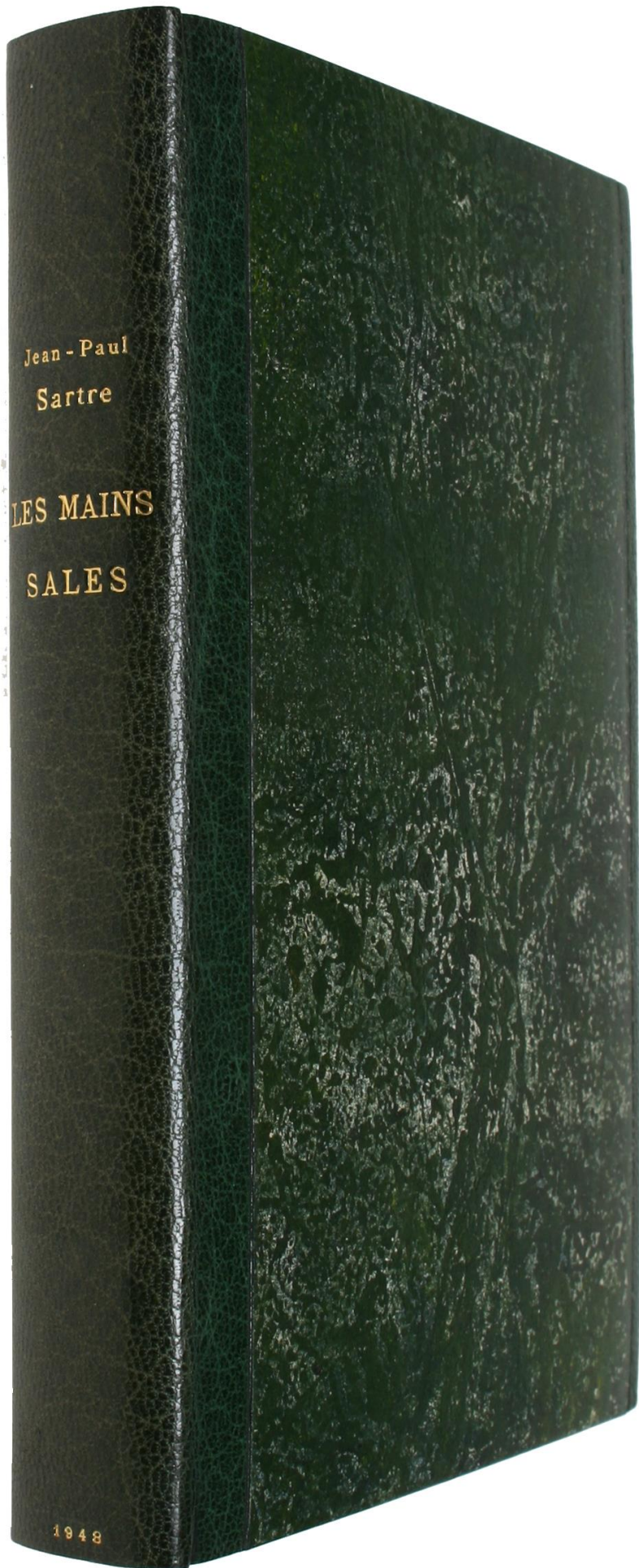
First edition in book form of Sartre's hugely controversial and extremely popular political drama, that of his plays to enjoy the greatest public success. Number LXXXIV out of 210 numbered copies on alfa mousse Navarre (15 copies were printed on vélin de Hollande and numbered I-X + A-E (H.C.), 60 on vélin pur fil Lafuma Navarre, numbered XI-LX + F-O (H.C.), 210 on alfa mousse Navarre, numbered LXI-CCLX + a-j - apart from that, 1040 copies appeared on regular vélin supérieur, numbered 1-1040).

The work, "Dirty Hands", was originally published in two parts of the periodical "Les Temps Modernes", in March and April of 1948. Later the same year, in the Spring-Summer of 1948, as few extracts of it appeared in "Yale French Studies", and in June 1948, the work appeared for the first time in book form (as it is here). The work was hugely popular and appeared again numerous times after the first book edition: in 1953, 1954, 1961, 1962, and in English in 1963, and Italian in 1964. It was performed at the Antoine Theatre as early as 1948, and remained on tour for years, until in 1951 it was made into a film (by Fernand Rivers).

The political drama, which takes place during the last two years of World War II, in Illyria, a fictional East European country, an ally of Nazi Germany, which is on the verge of being annexed to the Eastern Bloc, tells the story of the assassination of a leading politician, carried out by the young communist, the 21-year-old bourgeois intellectual Hugo Barine. The main question of the work is whether the killer's motivations are political or personal, and not who did or did not commit the murder.

The play was not only hugely popular, it also caused great controversy and great opposition. Sartre was interviewed numerous times because of it, and a huge number of articles and critiques of it were published. Right-wingers welcomed it as anti-communist, and left-wingers attacked it for the same reason. When the film came out in 1951, Communists threatened the cinemas showing it, and after that, the play itself was not re-staged in France until 1976. In fact, it was staged in no socialist state until November 1968, when it was shown in Prague after the invasion of Czechoslovakia by fellow Warsaw Pact forces.

Contat & Rybalka: 48/145



Jean - Paul
Sartre

LES MAINS

SALES

1948