

"THE PLAGUE" - ONE OF 35 NUMBERED COPIES - IN A SPLENDID "RAT-BINDING"

CAMUS, ALBERT.

La Peste.

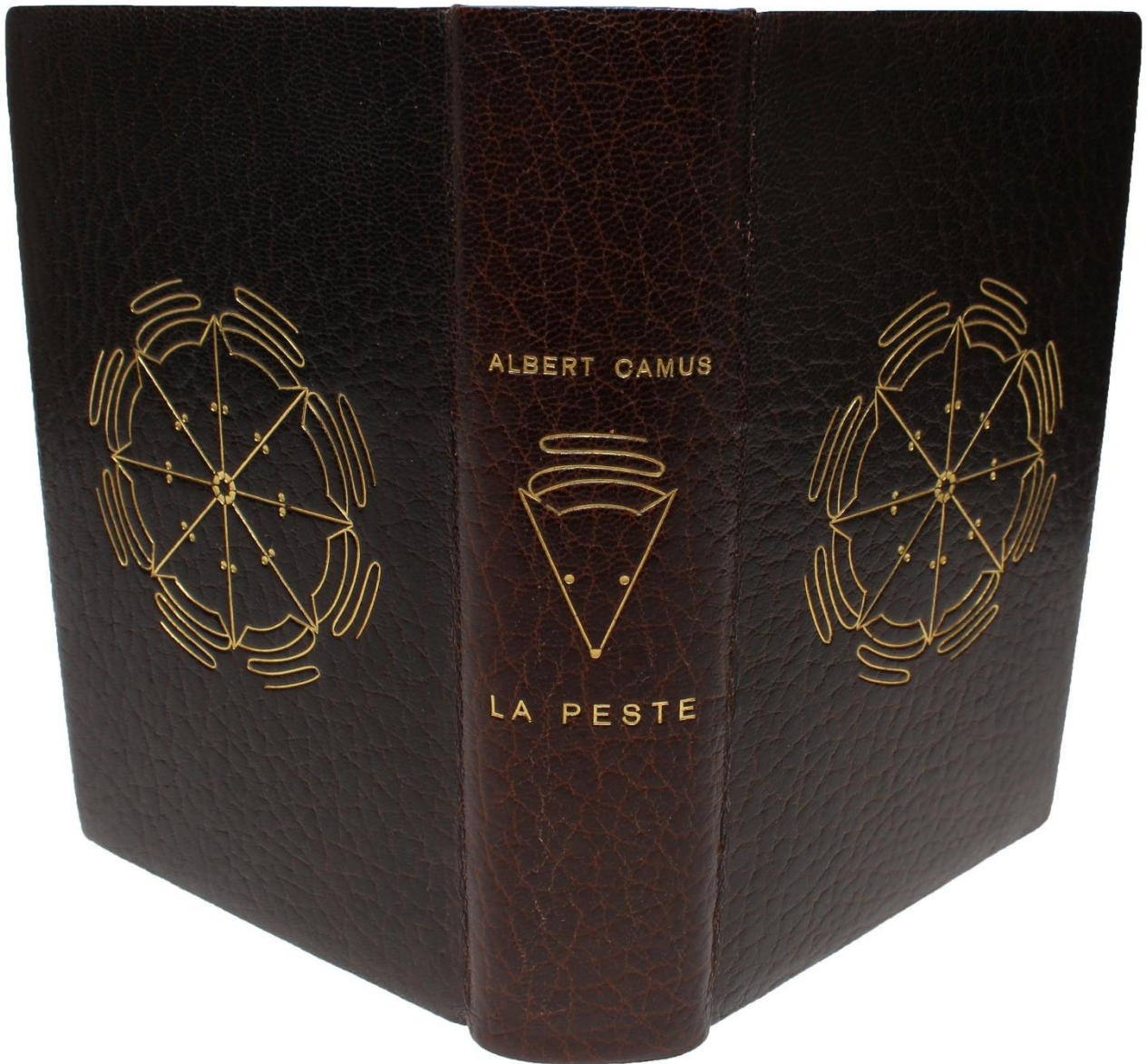
(Paris, Gallimard), 1947. Splendidly bound with the original wrappers, also the back-strip, and uncut with single-leaf gilding of all edges, in a wonderful brown full morocco binding with quirky gilding to spine and boards - spine with a stylized geometrical rat-face with a swiveled tail behind it, and boards with the same motif repeated eight times in a circle. Inside of boards with a brown suede onlay, inside brown and grey morocco borders, divided by a gilt line. The corresponding free end-papers covered with brown suede - verso with lovely marbled paper in gold, brown and grey nuances - the facing endpapers covered likewise. The free leaves at front and back have the slightest of discoloration along the outer margins. Otherwise internally completely clean, fresh, and crisp. The binding has light "fading" to the spine, causing it to be a nuance more reddish than the boards. Overall, the binding is in splendid condition. Housed in a slip-case with brown morocco edges. The slip-case has a bit of wear to extremities, especially top and bottom of the morocco-edges. Both binding and slip-case are signed "L. Lévêque" in gilt lettering. A hand-written note in light pencil to the blank front free end-paper indicates that the binding has been executed by Louise Lévêque around 1960 and that the gilding is by Jules Fache or Raymond Mondage.

EUR 22.000,00

A splendid copy of the first edition - nr. 23 of 35 numbered copies on Hollande (after merely 15 on Japon) - of this magnum opus of existentialism, Camus' groundbreaking novel "The Plague", in which an anonymous narrator portrays a plague-epidemic in the Algerian city of Oran in the 1940'ies. The initial panic is replaced by an indifference that symbolizes nazism, and the German invasion generally is symbolized by the invasion of hoards of rats in the city. But at the same time this masterpiece of existentialist literature portrays the foundational ethical and existential dilemmas of mankind, and Camus is omnipresent in this anonymously narrated masterpiece of fiction.

The first part opens with a description of thousands of rats, initially unnoticed by the population, beginning to die in the streets of the town of Oran. Hysteria soon begins to develop, causing the local newspapers to report the incident. Authorities responding to public pressure order the collection and cremation of the rats, unaware that the collection itself will be the catalyst for the spread of the plague. Thus, the rat initially plays the main character of the novel, making this unusual binding with the stylized gilt rat in focus, in an unending circle on the brown morocco, an unusual, sophisticated finesse of a binding.

"[...] everything Camus was experiencing that year seems to have found direct expression in that work (i.e. The Plague). The real-life Camus appears everywhere in "The Plague"... "The Plague is an allegorical novel. The plague is Nazism and evil; the brown rats are the brown-shirted nazis; the citizens of Oran caught in the quarantine are the French under German occupation; the townspeople who fight the epidemic, each in his own way, are "résistants"; their actions are forms of revolt. The book also presents a portrait of the author in transition... He has suffered from his illness and from separation. He has been changed and radicalized by exile and wartime, has moved beyond his earlier pacifism to engagement, moved from a mere recognition of the absurd to a demand for an active response..." (Elizabeth Hawes: Camus, A Romance, (2009), pp. 63-64).



2.

ONE OF CAMUS' EARLIEST LITERARY PRODUCTIONS

CAMUS, ALBERT.

Été à Alger. [In: Rivages. Revue de Culture Méditerranéenne paraissant six fois sur an. No. 2].

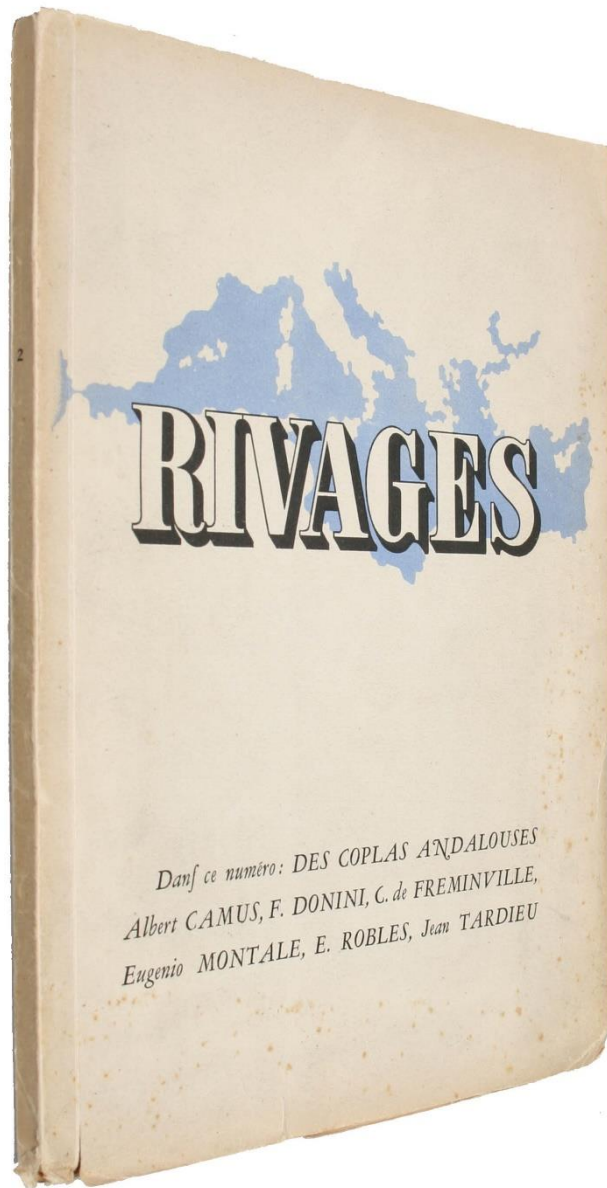
Alger [i.e. Algiers], (1939). 8vo. Entire 2nd issue of "Rivages" present. Uncut. Original printed wrappers, showing an outline map of the Mediterranean. A bit of brownspotting and a tiny tear to front wrapper. A bit of wear to lower capital, and minor wear to extremities. All in all a fine copy. [Été à Alger:] Pp. 87-91. (Entire issue: (16, -advertisements) pp., pp. (65)-128, (16, -advertisements) pp.

EUR 1.900,00

The very rare first printing of one of Camus' earliest literary productions, namely the first part of his famous "Été à Alger", which was printed later the same year in his second book "Noces" (for which there is an advertisement on the inside of the back wrapper), in the second part of the very rare Algerian review "Rivages".

In all only two numbers of "Rivages" appeared, as it was interrupted due to the censorship at the beginning of the war. It was edited by Camus together with Gabriel Audisio, René-Jean Clot, Jacques Heurgon, and Jean Hytier and was published by Edmond Charlot, in Algiers. The aim of the review was to provide to the rest of the world with an insight in to the rich cultural life of the Mediterranean.

When "Été à Alger" originally appeared in "Rivages", Camus had only published one book ("L'Énvers et l'Endroit", 1937). Later in 1939, his second book ("Noces"), which is announced in the present volume of "Rivages", appears.



1 OF 45 COPIES ON HOLLANDE

CAMUS, ALBERT.

L'Homme révolté.

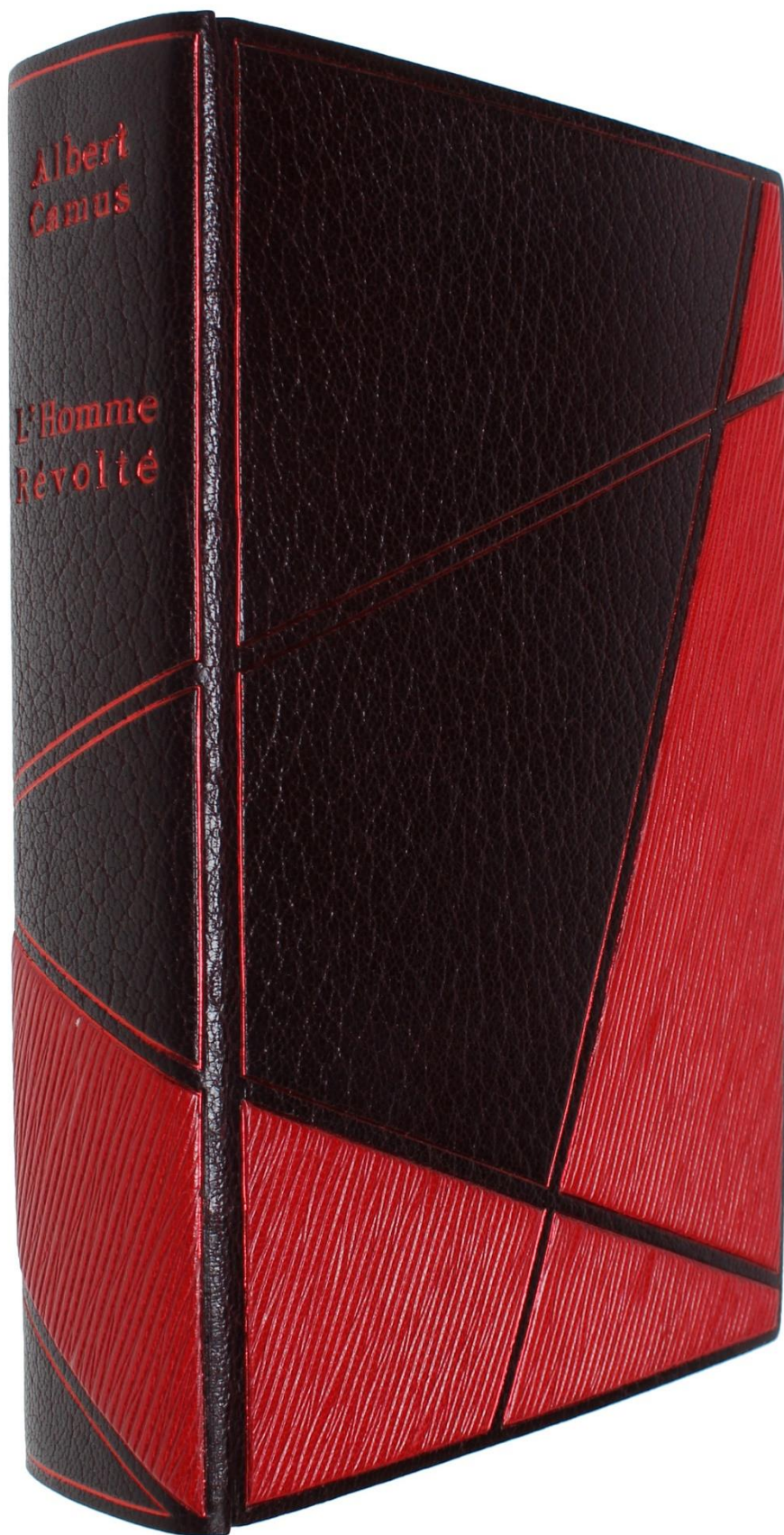
(Paris), Gallimard, (1951). 8vo. Bound uncut with the original printed wrappers in a splendid dark brown full morocco binding with large bright red onlays of structured, blindlined morocco. Shining red double diagonal lines to boards and spine and shining red lettering to spine. Bright red suede endpapers and gilt super ex-libris to inside of front board. Top edge gilt. A splendid, completely fresh and bright copy. Housed in a dark brown morocco chemise with gilt lettering to spine and and marbled paper slip-case with dark brown morocco edges. Binding signed "J.P. Miguet". 382, (2) pp.

EUR 10.000,00

Very rare first edition, one of 45 copies on Hollande van Gelder (premier papier - at least twice as thick as copies on other paper), one of the merely five copies hors commerce (outside of commerce), marked "H.C.", but not numbered (should otherwise be numbered A-E, but apparently not in this rare case) of "The Rebel", one of Camus' most significant works.

After the 45 copies on Hollande, 260 copies appeared on vélin pur fil, followed by 1550 copies on alfama.

Famous for it's opening lines "What is a rebel? A man who says no: but whose refusal does not imply a renunciation. He is also a man who says yes as soon as he begins to think for himself. A slave who has taken orders all his life, suddenly decides that he cannot obey some new command. What does he mean by saying 'no'?", the novel addresses themes that have never lost their relevance, like terrorism, rebellion, art, etc., and counts as one of the great literary productions of the 20th century.



Albert
Camus

L'Homme
Révolté

PRESENTATION-COPY FOR BELAMICH

CAMUS, ALBERT.

L'Homme révolté.

(Paris), Gallimard, (1951). 8vo. Uncut in the original printed wrappers. Light wear to extremities and light brownspotting to spine. Paper browned. All in all a nice and clean copy. Housed in an elegant grey half morocco chemise with silver lettering to spine and a creme paper slip-case (signed Devauchelle). 382, (2) pp.

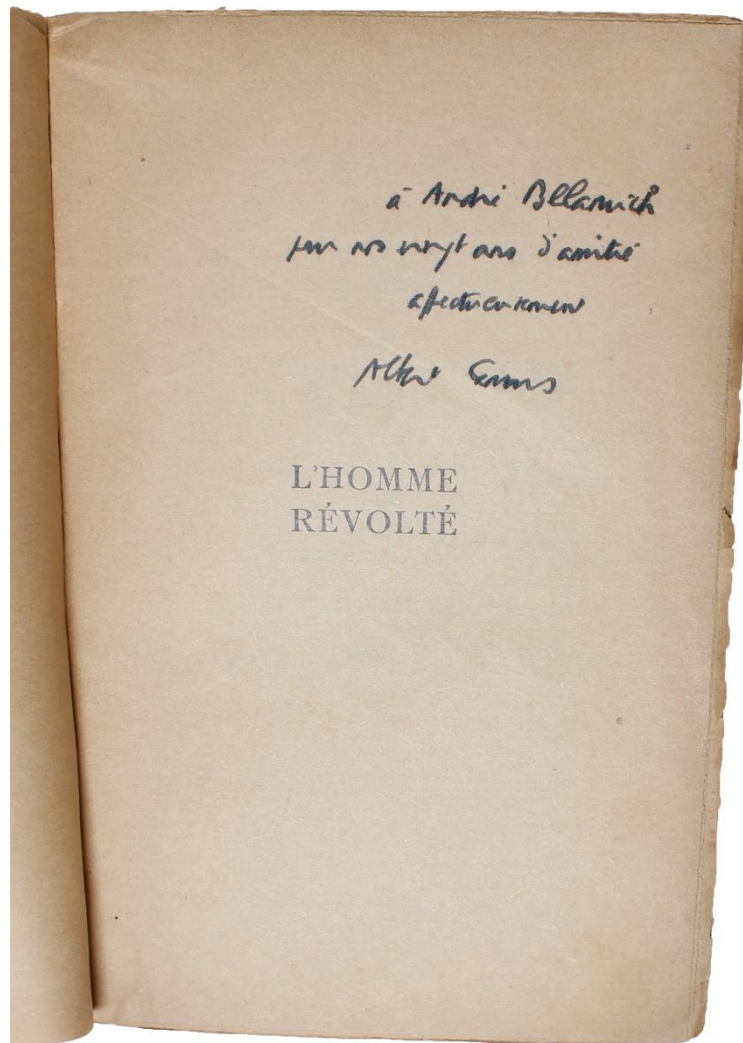
EUR 3.800,00

First edition, review-copy (Service de Presse-copy - "S. P." to bottom of title-page and on back cover) of "The Rebel", one of Camus' greatest works, with signed presentation-inscription to front free end-paper to one of his closest friends: "à André Belamich/ pour XXX(?) d'amitié/ affectueusement/ Albert Camus".

André Belamich was one of the people closest to Camus. They met in 1932, when Camus was merely 19 years old and they were both in high school. They joined the Algerian Communist Party together and both became forerunners of the famous Algerian School of progressive spirits.

Belamich also became a famous writer and has translated many important works into French, e.g. by Jane Austen, David Lawrence, and most notably Garcia Lorca, who he introduced to the French-speaking world. The two young Algerians authors enjoyed a close, life-long friendship that did not die with Camus' tragic death. Belamich was with Camus when he received the Nobel Prize and stood by him his entire life. He has contributed to several Camus-biographies, and Camus' last, unfinished novel also reflects their long-standing friendship.

Famous for it's opening lines "What is a rebel? A man who says no: but whose refusal does not imply a renunciation. He is also a man who says yes as soon as he begins to think for himself. A slave who has taken orders all his life, suddenly decides that he cannot obey some new command. What does he mean by saying 'no'?", the novel addresses themes that have never lost their relevance, like terrorism, rebellion, art, etc., and counts as one of the great literary productions of the 20th century



5.

NR. 35 OF 45 NUMBERED COPIES - IN A MAGNIFICENT BINDING

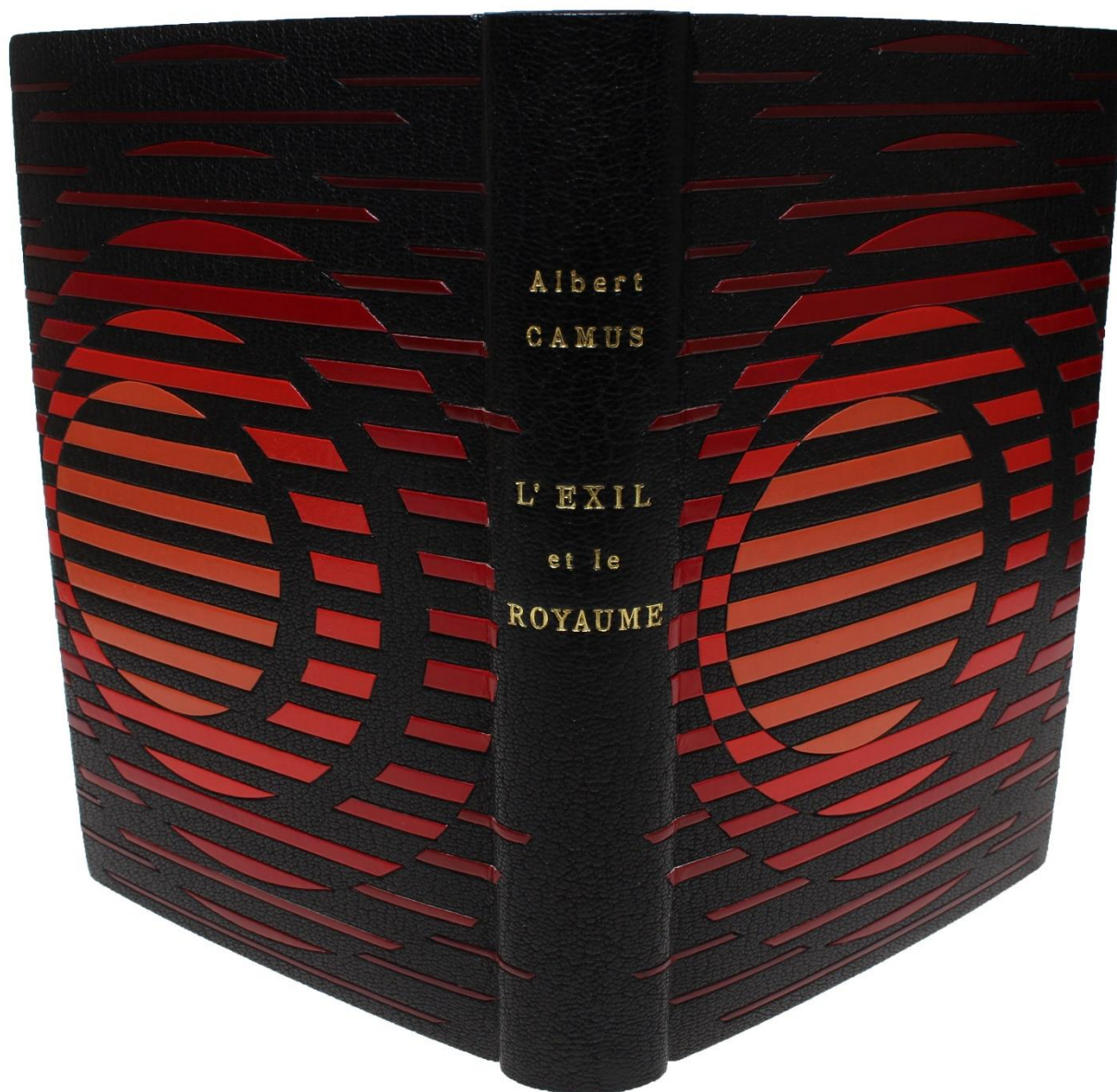
[57978] CAMUS, ALBERT.

L'Exil et le Royaume. nouvelles.

(Paris), Gallimard, (1957). Bound uncut and with the original printed wrappers, also the backstrip, in a magnificent full black morocco binding with more than 100 calf onlays in seven different tones of red/orange, forming three hypnotizing circles on each board. Gilt title to spine, all edges gilt, and bright red suede end-papers within cream calf borders. Housed in a matching black morocco chemise with gilt title and red and grey paper covers, with suede on the inside, and a slipcase of the same paper and with black morocco edges. The binding is signed J.P. Miguet and dated 2003. One of the morocco onlays on the back board, towards the spine, has a tiny tear at the edge. Otherwise the binding is in splendid condition. Also internally, the copy is near mint. Apart from the backstrip, which has been mounted and slightly restored, it is completely clean, fresh, and crisp. Elegant, blindstamped super-exlibris to inside of front board.

EUR 9.200,00

Nr. 35 out of merely 45 numbered copies on Hollande van Gelder - first paper (premier papier), followed by another 1.145 numbered copies on other kinds of paper - of Camus' great collection of stories, which are considered among the best of his works. Together, these stoires cover the entire variety of existentialism - or absurdism. There is general consensus that the clearest manifestation of the ideals of Camus can be found in the present work.



ONE OF 25 COPIES ON PRÉMIER PAPIER

CAMUS, ALBERT. L'Été. Les essais LXVIII.

Paris, 1954. Bound uncut with the original printed wrappers, also the back-strip, and with the incredibly scarce original yellow banderole from the publisher with the printes "avis" on the back and "Amour/ de vivre/ nrf" on the front, in a magnificent full very dark green/black morocco with large geometric onlays of green and dark and light olive calf on top of each other. Bright green suede end-papers. Simple gilt title in bold lettering to spine. All edges gilt (single-leaf gilding). Elegant red super-exlibris stamped to inside of both boards (upside-down on the back board) and binding signed at the bottom, in gold lettering: C et J.P. Miguet. Housed in a dark green half morocco chemise with green patterned paper and a green patterned paper slip-case with green morocco-edges. Laid in at the front is the original advertisement-leaf from Gallimard. The banderole (which has a small restoration from the verso) has been bound after the front wrapper. Before binding, it has also been kept here and has caused a patch of discoloration to the blank front free fly-leaf. Apart from this one discoloration, the copy is in splendid, completely fresh condition.

EUR 11.500,00

First edition, nr. 6 of 25 copies on vélin de Hollande Van Gelder (premier papier) of Camus' magnificent and highly influential collection of essays entitled "Summer".

The essays in "L'été" are devoted to Algiers and represent a very personal side of Camus, who provides a marvelous poetic and humorous picture of the provincial simplicities of Oran and Algiers. For many Camus-devotees, "L'Été" constitutes one of the most beloved works, as it gives the feel of a certain intimacy with the author that few of his other works does. "In "Return to Tipasa", perhaps the most confessional essay in "Summer", which dates from a long trip to Algeria in December 1952, Camus issues his now famous testimony of survival - "In the depths of winter, I finally learned that within me lay an invincible summer" (Hawes: Camus, A Romance, 2009, pp. 181-82).

It is extraordinarily rare to find a copy with the original publisher's banderole - and also with the original advertisement leaf from Gallimard, on which the prices are also advertised - 3.000 fr. for one of the 20 copies for sale on Hollande (as here), 1.200 fr. for one of the 170 copies on pur fil, etc.



7.

MAGNIFICENT PRESENTATION-COPY - FOR PIERRE HERBART

CAMUS, ALBERT. Le Mythe de Sisyphe. Nouvelle édition augmentée d'une étude sur Franz Kafka. Les Essais XII.

(Paris), Gallimard, (1943). Bound uncut with the original printed wrappers, also the backstrip, in a lovely bright red half morocco with beautiful red patterned paper on boards, within a thin morocco border. Gilt lettering to spine, and signed in gold to inside of front board: C et J.P. Miguet. With stamped super ex-libris to inside of front board. Housed in a lovely red paper slip-case with bright red morocco edges. The original back-strip sunned. A fresh and completely clean copy.

EUR 4.700,00

First edition thus - being the first expanded edition with the essay on Kafka - 14. issue ("Quartorzième édition" printed to bottom of title-page and "14e édition" to back of back wrapper), dated "12 février 1943"

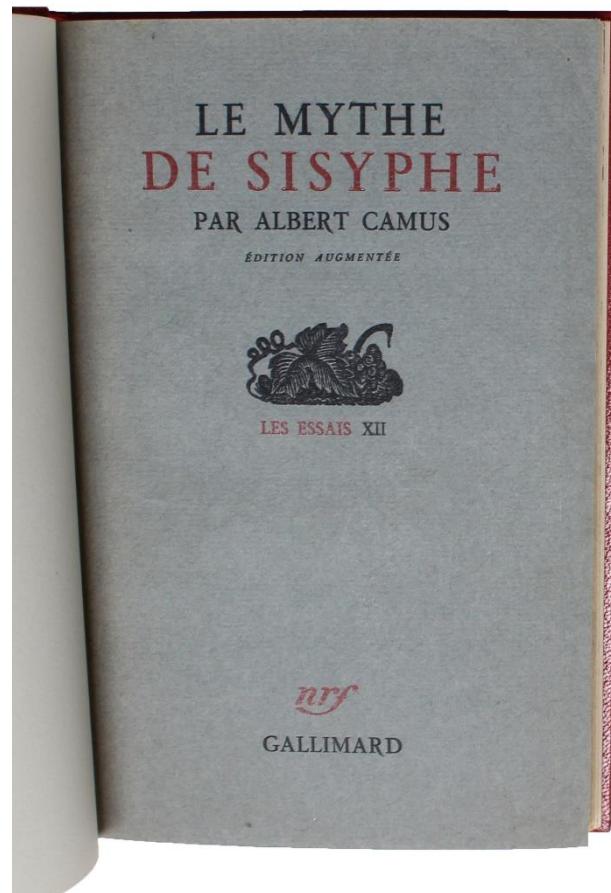
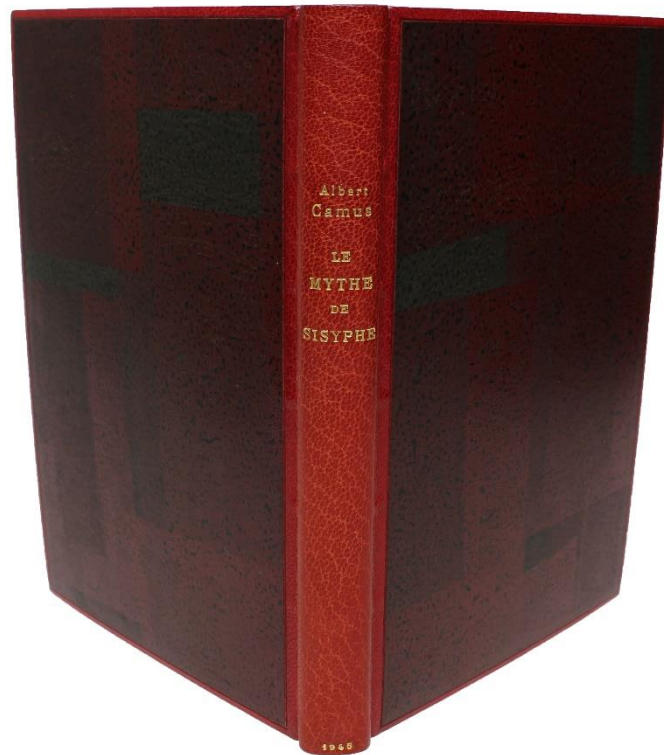
on colophon, of Camus' seminal main philosophical work, being his first philosophical essay, and the work in which he introduces his philosophy of the absurd. Together with Sartre's "Being and Nothingness", "The Myth of Sisyphus" constitutes one of the greatest existentialist works of the 20th century. Here in a splendid presentation-copy inscribed "Pour Pierre Herbart/ avec la fidèle amitié/ d'Alber Camus" and dated in Camus' hand "Juin 45" to half-title - i.e. shortly after the end of the German occupation of France.

Pierre Herbart was a famous contemporary of Camus, a fellow essayist, novel writer and member of the resistance. Herbart and Camus shared many opinions and joined forces in the fight against the Nazis. They were not only close collaborators, but also became close friends. They worked together on the resistance-periodical "Combat", and while Herbart was finishing his work "Alcyon", he helped Camus with the first scenario of his magnum opus "The Plague". This would have been around June 1945, when the presentation-inscription is dated. It was also in Herbart's house, "Les Audites" in the village of Cabris that Camus took refuge during several attacks of tuberculosis. It was during one of his stays here that he wrote the preface for "actuelles I" as well as numerous editorials of "Combat", of which he had been the co-founder during the Occupation.

The scarce first edition of this milestone of existentialist thought does not include the appendix "L'espoir et l'absurde dans l'oeuvre de Franz Kafka", although that had been the original intention- The publishers hadn't dared publish it, and it only appeared in the first complete edition of the work "Gallimard had published "The Myth of Sisyphus in October (edited to exclude the chapter on Kafka, who was a Jew, though Camus published it independently in the fall of 1943) and issued a second printing of 4,000 copies of "The Stranger" in November." (Hawes: Camus, A Romance, p. 63).

With the famous opening lines of his philosophical breakthrough "There is but one truly serious philosophical problem and that is suicide. Judging whether life is or is not worth living amounts to answering the fundamental question of philosophy", Camus introduces to modern existentialism a new approach to the foundational question of existence. His thoughts on life and the meaning of it came to dominate basically all of what we consider existentialist thought in the 20th century. These famous lines introduce a work that presents to modern thinkers the philosophy of the absurd, one of the foundational thoughts of 20th century existentialism, as well as Camus' seminal theories of suicide, a central part of his moral philosophy.

"Suicide was an important concern for the twentieth century existentialists, who saw the choice to take one's life as impressed upon us by our experience of the absurdity or meaninglessness of the world and of human endeavor. Albert Camus illustrated this absurdity in his philosophical essay *The Myth of Sisyphus*. For Camus, Sisyphus heroically does not try to escape his absurd task, but instead perseveres and in so doing resists the lure of suicide. Suicide, Camus contends, tempts us with the promise of an illusory freedom from the absurdity of our existence, but is in the end an abdication of our responsibility to confront or embrace that absurdity head on." (SEP).



PRESENTATION-COPY WITH A MOST SPLENDID PROVENANCE

CAMUS, ALBERT.

L'Été. Les essais LXVIII.

Paris, Gallimard, 1954. Uncut in the original printed wrappers. Excellent copy.

EUR 3.300,00

First edition, Service de presse-copy, i.e. review-copy ("S.P" to bottom of title-page and to verso of back wrapper), with an excellent presentation-inscription, of Camus' magnificent and highly influential collection of essays entitled "Summer".

The copy is inscribed to Camus' close friend and ally in numerous respects, Jean Paulhan: "a Jean Paulhan/ en affectueuse pensée/ Albert Camus" on half-title.

The famous French writer, literary critic and publisher Jean Paulhan (1884-1964) shared many things with Camus, with whom he grew very close. Not only did he participate actively in the publication of Camus' first books by Gallimard, was one of the first to see the true value of Camus' "The Stranger", he was also a confidante of Camus, who considered Paulhan one of the main reasons that he became a proper author.

In a letter to Paulhan dated September 17, 1952, at the moment of break with Sartre, Camus writes: "Ever since I (thanks to you) became what is called an author, I have not ceased to be astonished by my brethren. Sometimes, it is true, in the sense of admiration. Today it is in another sense." (Depuis que je suis devenu (en peu grâce à vous) ce qu'on appelle écrivain, je n'ai pas cessé d'être étonné par mes confrères. Parfois dans le sens de l'admiration, il est vrai. Aujourd'hui c'est dans un autre sens.)

Paulhan was an early and active member of the French Resistance, director of the literary magazine Nouvelle Revue Française (NRF) (from 1925 to 1940 and again from 1946 to 1968) and a great translator of Malagasy poetry, which attracted the interest of the likes of Guillaume Apollinaire and Paul Éluard. He also wrote numerous works of literary criticism, "The Flowers of Tarbes, or Terror in Literature" (1941) probably being the most famous, and he wrote several autobiographical short stories.

After the war, Paulhan he founded "Cahiers de la Pléiade", and in 1953 he re-launched NRF.

Interestingly, especially in connection with Camus' famous essays in "L'été", which are devoted entirely to his beloved Algiers, Paulhan was loudly against independence for Algeria. He caused great controversy by opposing independence and supporting the French military during the Algerian War. This not only caused public problems for him, it also cost him on the personal front, as for instance Maurice Blanchot denounced him.

The essays in "L'été" are devoted to Algiers and represent a very personal side of Camus, who provides a marvelous poetic and humorous picture of the provincial simplicities of Oran and Algiers. For many Camus-devotees, "L'Été" constitutes one of the most beloved works, as it gives the feel of a certain intimacy with the author that few of his other works does. "In "Return to Tipasa", perhaps the most confessional essay in "Summer", which dates from a long trip to Algeria in December 1952, Camus issues his now famous testimony of survival - "In the depths of winter, I finally learned that within me lay an invincible summer" (Hawes: Camus, A Romance, 2009, pp. 181-82).

a Jean Paulhan,
en affectueuse pensée
Albert Gournay

L'ÉTÉ

THE NOBEL SPEECH

CAMUS, ALBERT.

Discours de Suède.

Paris, Gallimard, 1958. 8vo. Bound (by J.P. Miguet) uncut with the original printed wrappers, also the backstrip, in a splendid red half morocco binding with gilt lettering to spine. Beautiful red and blue marbled paper over boards. Housed in a matching marbled paper slip-case with red morocco edges. Gilt super ex-libris to inside of front board. A completely clean and fresh copy. 69, (6) pp.

EUR 3.400,00

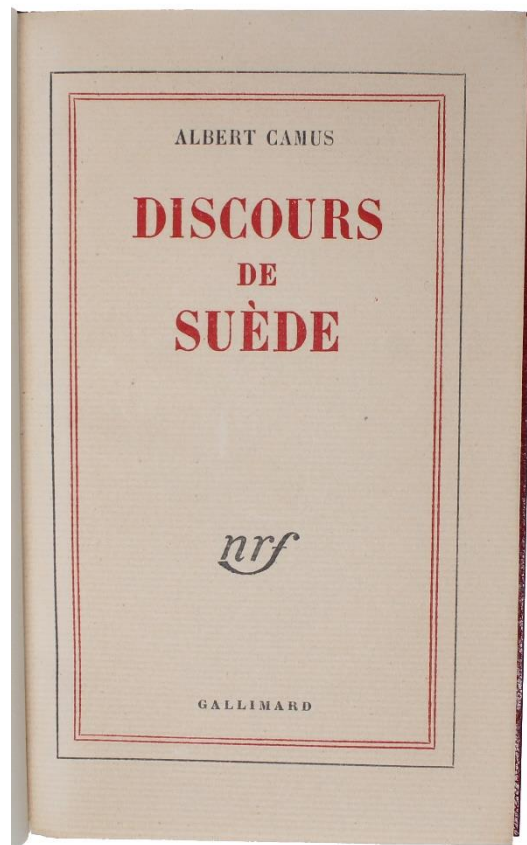
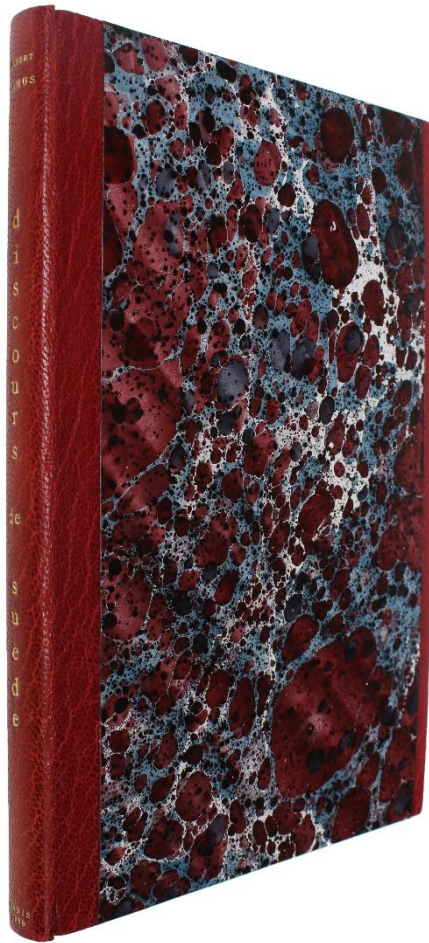
Scarce first edition, nr. 2 of 56 numbered copies (premier papier) on Hollande van Gelder, of Camus' highly important and profoundly personal Nobel speeches.

The first of the speeches was given at the Nobel Banquet at the City Hall in Stockholm, December 10, 1957, the second at the Nobel Banquet at the University of Uppsala, December 14, 1957.

The first speech presents Camus's ideas about art and the role that it plays for the writer. He addresses the relationship between literature and truth, examining how the writer must be a servant to truth and how an artist must be open to the world, partake in its joys and punishments, but is bound to isolate himself when creating. The speech is considered of great importance to the literature of artful creation and is highly praised by the likes of Solzhenitsyn.

Camus begins the speech with the famous paragraph: "In receiving the distinction with which your free Academy has so generously honoured me, my gratitude has been profound, particularly when I consider the extent to which this recompense has surpassed my personal merits. Every man, and for stronger reasons, every artist, wants to be recognized. So do I. But I have not been able to learn of your decision without comparing its repercussions to what I really am. A man almost young, rich only in his doubts and with his work still in progress, accustomed to living in the solitude of work or in the retreats of friendship: how would he not feel a kind of panic at hearing the decree that transports him all of a sudden, alone and reduced to himself, to the centre of a glaring light? And with what feelings could he accept this honour at a time when other writers in Europe, among them the very greatest, are condemned to silence, and even at a time when the country of his birth is going through unending misery?"

The second speech, which has also been highly praised, addresses the place of art in society and also centres around the artist's dilemma: to be at the same time part of the world and outside the world; it is here that Camus creates the famous phrase: "solitaire and solidaire".



CAMUS' FIRST BOOK - THE MOST EXCELLENT PRESENTATION-COPY

CAMUS, ALBERT.

L'envers et l'endroit.

Algiers, Charlot, (1937). Small 4to. Bound uncut with the original printed wrappers in a splendid red half morocco binding with grey wood veneer boards (J.-P. Miguet). Housed in a red slipcase with red morocco edge. Slight wear to extremities of slipcase, otherwise near mint condition.

EUR 47.000,00

Extremely rare first edition, a most magnificent presentation-copy: First inscribed by the publisher and Camus' dear friend, Charlot, for Simone (Hié), Camus' first wife ("pour Simone/avec mon amitié/Edmond Charlot"), and later inscribed by Camus for Maria (Casarès), his lover at the time and one of the two most important women in his life: "Pour vous, Maria/en attendant Palerme/ Albert Camus."

The present copy is the only inscribed copy of Camus' first book that we are aware of.

In many ways, "The Wrong Side and the Right Side" can be seen as the most important work that Camus ever wrote. Not only is it his first work, published in Algeria when he was merely 23 years old, it is also, arguably, his most fundamental work and one that he never let go of. It represents his first truths and the centre of his life.

Camus' mother plays the central part of his life and his work. Although he rarely mentions her directly, his oeuvre, from beginning to end - from "The Wrong Side and the Right Side" to "The First Man" - revolves around her. "Camus had spoken of making his mother the centerpiece of a novel on love as early as 1951, when he began to put down his thoughts for a preface to a new edition of "The Wrong Side and the Right Side", his first work, published in Algeria when he was not yet twenty-four. That book, too, was organized around the theme of his mother, which implicated the whole circle of his experience up till then - his family, his illness, his life in poverty and light. As he explained in his preface, after twenty years of work, his great ambition was effectively to write that book again. He wanted to tell the story of a man who came back to rediscover his first truths, to remember how his heart had first opened up." (Hawes, pp. 228-29).

The two presentation-inscriptions are absolutely magnificent, and with the present book, we are presented with one of the few existing copies of Camus' very first book in a copy that unites three of the most important influential women in Camus' life - his mother (who is indirectly the centre of the work), his first wife, whose sad fate affected Camus deeply, and his most important lover, confidante, companion and collaborator. Later, he would meet his second wife, who did not yet play a rôle in his life.

The first inscription is from Camus' first publisher, who had a tremendous effect on his life, Edmond Charlot, to Camus' first wife. When the book appeared, Camus had just ended the marriage, which is probably why her copy of this seminal book was not presented to her by Camus, but by Charlot instead.

"Edmond Charlot was the publisher and editor who discovered Albert Camus, Jules Roy and Emmanuel Roblès. He specialised in literary figures connected with North Africa, particularly the Maghreb of the colonial period under French rule.

... Edmond Charlot was born in 1915 and his early education was with the Jesuits, then at the Lycée Bugeaud in Algiers, where he came under the influence of Albert Camus, who, though two years older, became his close friend. They were both attracted by the teaching of a professor of philosophy, Jean Grenier, who was already a well-known writer. It was he who encouraged Charlot to found in Algiers at the age of

20 "Les Vrais Richesses". Primarily a bookshop, it was also a lending library for students who could not afford to buy books, a publishing house, an art gallery and a browser's salon. This small building in the rue Charras soon became the principal Algerian-French cultural centre.

... Camus, who in 1942 became internationally famous with his "L'Etranger" (translated into English as "The Outsider", 1946), became his literary adviser, and urged him to publish André Gide, Philippe Soupault and other names associated with Surrealism.

With the Nazi invasion of France, Charlot was imprisoned for a short while by the Vichy government as a "suspected Gaullist".

... In 1961, his bookshop was twice bombed, and after occupying cultural ambassadorial posts in Smyrna (1969-73) and Tangiers (1973-80) he retired to Pézenas in France with his companion Marie-Cécile Vene. There, with the help of André Maurois, they established their bookshop "Le Haut Quartier" and later the Bouquinerie Car Enfin, which became cultural centres for the region.

Edmond Charlot was a man whose life was devoted to international understanding between Arabs and Europeans; an impassioned bibliophile and literary enthusiast who started the careers of many famous authors. He also defended the idea of "Mediterranean civilisation" as a force for peace and artistic excellence in a world rent asunder by politics and war.

(James Kirkup, *The Independent*, 20. April 2004)

The second inscription in this copy of Camus' enduring masterpiece of a first book, however, is written by Camus himself. He must have gotten the copy from his first wife after they ended the marriage and has then presented the book to the woman who would arguably play the most dominant rôle in his life - the lover throughout most of his adult life and the person who arguably knew him the best, the famous Maria Casarès. "Palerme", which Camus mentions in the inscription, was his summer house at the time, and this wonderful inscription refers to a rendez-vous between the two lovers.

Camus' relationship with women is not only legendary, it is pivotal to the understanding of the man Camus. "It was widely known that there were many women in Camus' life. He had good looks, charm, and intelligence; he was serious, responsible, playful, and passionate; and like the legendary Spanish libertine Don Juan, whom he singled out for praise in the "The Myth of Sisyphus", he also loved to love. In addition to his two marriages and his long affair with Maria Casarès, he had significant shorter affairs with Patricia Blake, the actress Catherine Sellers, and the young art student named in the biographies only as Mi." (Hawes, p. 213).

"The subject of Camus' relationship to women is itself tantalizing, because of its intimate, slightly forbidden nature, because of his marriage and the circumstances of Francine's illness, and because Camus had so little to say in his work about women except for the misogynistic portrayals in the novels. With a man as famously conscientious as Camus was, it is almost impossible not to be interested in the "voyou" in him, the roguish, libertine side that Daniel (i.e. Jean Daniel, a friend of Camus) speaks of as the counterpoint to his puritanical nature. Being a tough guy modifies the saintliness that was his crown of thorns... He made it clear that he identified personally with Don Juan, although he also made it clear that he suffered considerably from guilt.

There is more to the subject of women than Camus' Don Juanism... Camus seemed to seek friendship as much as passion. More open and more forthcoming with women than with men, he made women his confidantes and confessors, and they, in return, offered the understanding and allegiance he seemed so urgently to need, what Maria Casarès called "une complicité chaude et Claire", which was heartfelt approval." (Hawes, p. 214).

Simone takes up a special part in Camus' life, as she was his first great love and his first wife - then comes Maria, to whom he gave the present copy (that once belonged to Simone). He would later meet Francine, who became his second wife and the mother of his children. "Francine and Maria were the "grands amours", coexisting as such for almost fifteen years... In her way, Francine acknowledged the importance of Maria, who led a quiet life offstage and was always discreet in her relationship with Camus. For the sake of peace,

Maria never again acted in one of his plays, and she published her autobiography after Francine's death, writing, then, she said, only as much about Camus as was necessary to make up for the painful years of keeping silent." " (Hawes, pp. 216-18).

"Jean Daniel also knew Maria Casarès, and when I asked him to describe her for me, he seemed amazed that I had to ask such a question. "What can I say?" he began with more than a hint of impatience. "Maria Casarès was a young Spaniard, who was the daughter of the Republican prime minister before the beginning of the Spanish civil war. She was burning with passion for her country, for music, and especially for theater. What she had with Camus was an immense and devouring passion. Nothing else mattered for the two of them" ... [s]he was to some minds the best dramatic actress in twentieth-century French theater. In late 1943, when "Children of Paradise" was being filmed, Casarès was already a theatrical star, having been cast by Marcel Herrand in Synge's "Deirdre of the Sorrows" at the Théâtre Mathurins even before she had finished studying at the conservatory or perfected her French." (Hawes, pp. 220-22).

Maria exited Spain in haste in 1936, and she was a young woman of 21, when her affair with Camus (then 30) began, only months after the filming of "Children of Paradise" had ended. Evidently, Camus called her "War and Peace" - because of the circumstances under which they were living and the sanctuary she provided him. They were lovers during wartime, giving their relationship added intensity, but when the liberation came, Francine, who had been trapped in Algiers, would finally rejoin her husband, and Camus had to break off the affair (the break would last four years) - "Night full of tears", Camus would write in his journal just before their separation.

"Camus and Casarès make a very good story, the celebrated exiles whose personal histories were directly influenced by history. In ways beyond their talent and their glamour, they complemented each other and also resembled each other - in their allegiance to Spain and Spanish blood, in their physical nature, in their passionate curiosity about people, and in their desperate appetite for life." (Hawes, p. 223).

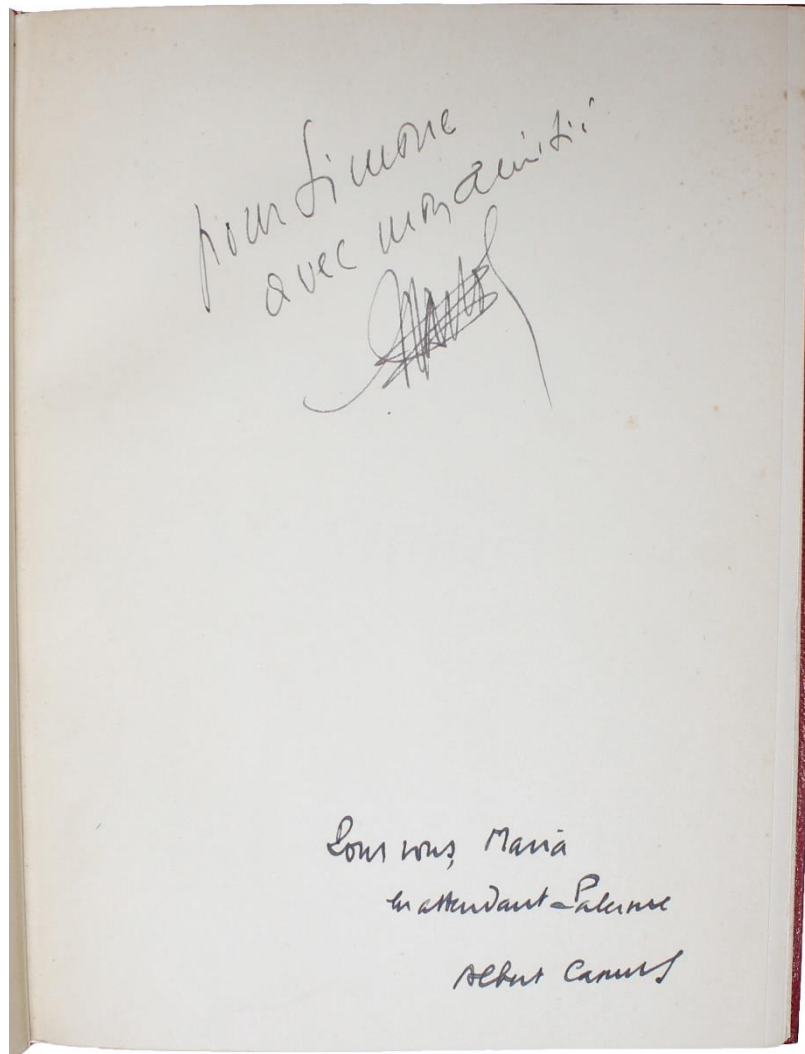
Maria and Camus were not only lovers, they were a romantic and a professional couple who fulfilled almost all roles in life for each other, and Maria would star in several of Camus' plays, before Francine's illness made that impossible. In fact, it was probably the resumption of the affair between Camus and Maria in 1948 that caused Francine's breakdown. Maria was, arguably, the one person to ever know Camus best, most intimately, and counts as one of the two most important people in his life.

As to Simone, the story is sad and something that Camus never completely recovered from. The failure of his first marriage affected him deeply - "Seventeen years ago, with an intuition that was ahead of my young years, I realized that there was no way out of this situation. That's why I ended it so abruptly, even though that cost me more than I have ever admitted to anyone", Camus writes in a letter to Simone's mother.

"Camus' first wife, S., is not mentioned anywhere in his work, except for an allusion in "A Happy Death", which, in light of these expressed intentions, may reflect the love he felt for her and the hurt she inflicted. Beyond the fact that she was beautiful and unconventional, a seductive mix of flower and vamp, and was addicted to heroin as the result of an early dose of morphine for menstrual cramps, she is as elusive to biographers as she may have been for Camus. What is known is that they married when she was nineteen and he twenty, and that she was the daughter of a prominent physician. (Camus needed his mother's permission to marry; at his request her wedding present was white socks.) His uncle and most of his friends quietly disapproved of or did not understand the union. He felt tenderness and protectiveness toward S. that can be read in the fairy tales he wrote for her and in his attempts to rescue her from heroin. (In his stories, Camus names his fairy simply "Elle" and describes her as "a child": "She doesn't think of the future or of meals. She lives in her moment and laughs with her flowers.") S. floated (or slept) through her days; met few of Camus' friends, for she was "a creature of the night"; and underwent numerous cures in clinics. Camus separated from her after their second trip abroad - a tour of Eastern Europe with a friend in the summer of 1936 - after learning that she had sold her body to a doctor for drugs - and recorded the anguish

and hollowness of his subsequent days alone in Prague in a story called "La Mort dans l'Âme" ("Death in the Soul"). Although it contains no reference to a woman or an event, this story, which was included in "The Wrong Side and the Right Side" the following spring, has the ring of inexorable truth, so clear are the details of disaffection and the sense of entrapment and isolation that Camus describes in the first person as he wanders, an "être hagarde et lâche" 8 "a weary and cowardly creature"), "unable to stomach my own company any longer," through the streets of an alien city. When he returns to Algeria through tropical Italy, his sorrow eases, and he regains equilibrium." (Hawes, p. 29).

See: Elizabeth Hawes: Camus, A Romance. 2009.



“ MÉDITERRANÉENNES ”

ALBERT CAMUS

L'ENVERS

ET

L'ENDROIT

ALGER
1937



EXTREMELY SCARCE PRESENTATION-COPY OF CAMUS' FIRST NOVEL

CAMUS, ALBERT.

L'Étranger. Roman. Cinquième édition (fictive).

Paris, Gallimard, 1942. Uncut in the original printed wrappers. A very neat, barely noticeable restoration to upper part of spine, ont front wrapper with a very neatly closed tear, not loss whatsoever. A excellent copy.

EUR 32.500,00

A truly magnificent presentation-copy for René Leynaud - one of merely two or three known contemporary presentation-copies - of the first edition of Camus' first published novel, his seminal masterpiece "The Stranger". The work was printed on April 21st 1942 in an edition of 4.400 copies, which was (as was fairly customary to increase interest) divided into eight fictive "editions" of 550 copies each. These are all of the true first printing and all printed on April 21st 1942.

Translated four times into English, and also into numerous other languages, the novel has long been considered a classic of 20th-century literature.

In the words of Sartre, "L'Etranger is a classic work, a work of order, written about the absurd and against the absurd." (Lottman, p. 253), and as Henry Hell put it, "With L'Etranger Camus ranks as the apex of the contemporary novel, in that path which from Malraux, passing by Céline, ends with Jean-Paul Sartre, and which has endowed the French novel with a new content and style." (Lottman, p. 254).

But the road to this masterpiece of modern literature was not without obstacles. "Masterpieces are made, not born, and The Stranger's path from manuscript to classic was an unusually rocky one. The political disasters of a country cut in two by an enemy occupation, a publishing world straining to find paper and appease the enemy, Camus's own personal dramas - illness, a disparaging mentor, geographic isolation - all threatened the publication of the novel. A small change here or there, a different set of decisions . . . how close we came to living in a world where Meursault never even existed!" (Alice Kaplan).

And as to the first printing of the book, paper shortage during the 40'ies caused books to be printed in smaller numbers that would otherwise have been usual, which explains both the scarcity of the first printing and the fact that it was divided into the eight fictive editions.

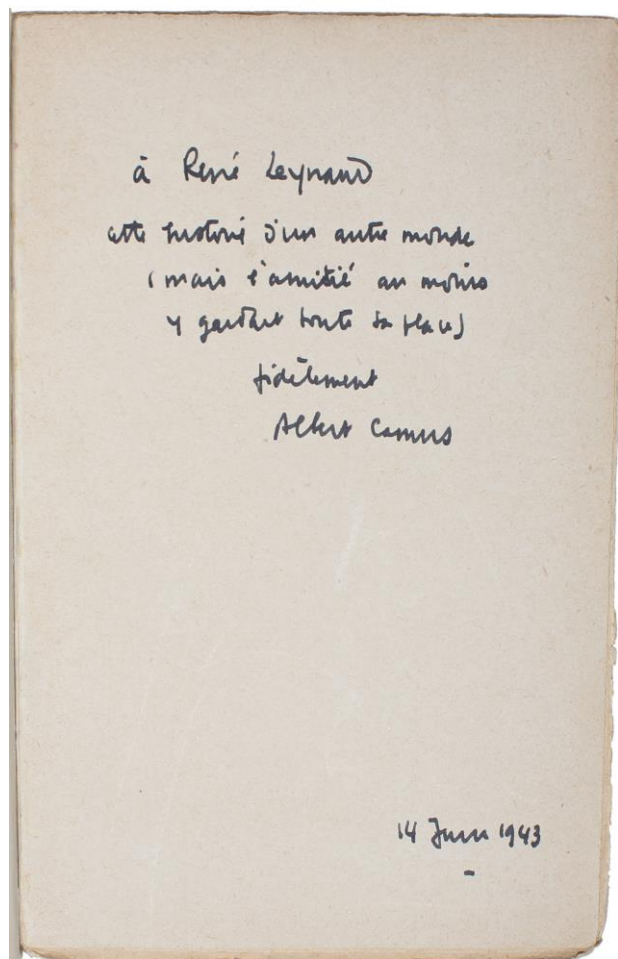
Apart from that, we have the story of Sartre's own copies of the first edition and copies that he would be able to give away and dedicate. These were extremely limited due to another event of fate - the author's copies that he would otherwise have received, never arrived, and he had to make do with one single copy that he got from Gallimard - "Camus received a copy of his book from Gallimard - only one, for his author's complimentary copies didn't get through". (Lottman p. (255)). This is an extremely unusualsituation, and it was not before late August 1942, when Camus arrived in Paris, that he actually had the opportunity of dedicating a few scarce copies of the first edition of his work. The present presentation-copy for his very close friend Laynaud is dated June 1943 and is one of only a few known copies with a contemporary presentation-inscription.

But this is not just any presentation-copy. Camus has inscribed it for one of his very closest friends at the time René Laynaud, who was tragically killed by the Nazis in 1944. This event, Leynaud's death by the

hand of the Nazis, constitutes a defining moment in Camus' life and one of the most tragic losses that he suffered. It made him change his views on the collaborators and the death sentence that would face them. From being a passionate opponent of revolutionary violence and capital punishment, he came to believe in "the black chores of justice". "Two days later, after learning that the Nazis had executed the journalist and "résistant" René Leynaud, who had become a close friend in Le Chambon, he wrote lyrically of the "dreadful irreparable sorrow" and said that such losses should not go unheeded. In January, addressing Mauriac, he invoked his friend again, saying that he would pardon collaborationists only when Leynaud's wife permitted him to. Most of the left felt as Camus did about the purges, and Camus himself was painfully aware of the awful contradictions of his position - "Is this hard, impossible, and inhumane? We know well that it is. But things are as they are, which is why we are right to take them lightly." (Hawes, p. 77).

Camus met Leynaud during the war, and the two grew extremely close. It is therefore no wonder that one of the very few copies of the first edition of his seminal "The Stranger" would carry a presentation-inscription to Leynaud, given at the first opportunity he had to present him with the work. We know that in the beginning of August 1943, Camus visited Gaston Gallimard in Paris (François Ponge mentions this meeting in a letter dated July 8), and with all certainty, he received the present copy of the first edition of his "The Stranger" from him then. From June 13, Camus is together with René Leynaud in Lyon, together with Francis Ponge and Michel Pontromelli (Camus giving a lecture on his play "The Misunderstanding"). There can be no doubt that it is here that Camus gives to Leynaud, his dear friend, the present dedicated copy of his "The Stranger".

The presentation-inscription is dated "14 juin 1943" and reads "à René Leynaud/ cette histoire d'un autre monde/ (mais l'amitié au moins/ y garde toute sa place) fidèlement/ Albert Camus" (i.e. "for René Leynaud/ this story from another world/ (but the friendship at least/ keeps it place there)/ faithfully/ Albert Camus").



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