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BARBIER

# SHAPERO RARE BOOKS

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Title page imagee - *Personnages de Comédie*

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ONE OF THE MOST BEAUTIFUL ART DECO FASHION PERIODICALS

**BARBIER, GEORGE.** *Journal des Dames et des Modes.* Paris, Aux Bureaux du Journal des Dames, 1912-1914.

£8,000 [ref: 102358]

A COMPLETE SET. The journal, which borrowed both the title and format of *La Mésangère's* periodical of a hundred years before, was founded by Tom Antonginigi, the secretary, friend and biographer of the poet and collector Gabriele D'Annunzio (1863-1938), whom Antonginigi followed to Paris from Italy in 1910. The exquisite colour pochoirs by Barbier, Bakst, Brunelleschi, Dammy and Martin were intended to act as a record of contemporary Parisian culture and fashion. Perhaps less deliberately, it also documents the transition from the end of the *Belle Époque* to a radically different period in world history. The journal ceased publication in August 1914 due to the outbreak of the First World War.

First edition, limited edition, one of 1250 on papier de hollande, 5 vols, a complete set; 8vo (22 x 14.5 cm); 184 numbered colour pochoir plates with two supplementary un-numbered plates, text in French, advertisements; original blue printed wrappers laid over later boards, an excellent set. Colas 1567.





*Robe de drap blanc bordé d'un ourlet couleur de rose.  
Ceinture de roses au crochet*

## THE GREATEST AND THE RAREST OF ALL THE ART DECO FASHION PERIODICALS

**BARBIER, GEORGE; LUCIEN VOGEL, (EDITOR).** *Gazette du Bon Ton. Art, Modes, et Frivolities.* Paris, Lucien Vogel, 1912-25.

£27,500 [ref: 99678]

The early 20th century was a time of dramatic change in fashion. The heavy clothes and cumbersome morality of the Victorian era began to be picked apart and cast off with the dawn of a new century and the death of the Queen herself in 1901. By 1913 fashionable silhouettes were more lithe, softer and more fluid than before. It was in this year that Lucien Vogel founded the *Gazette du Bon Ton*, recording the latest developments in fashion during this revolutionary period, with the aim of elevating it to an art form, to rank alongside painting, sculpture and music.

From the start, the *Gazette* strove to create an elitist image, distinguishing itself from larger and more mainstream periodicals like *Vogue* and *Harper's*. Even the title was derived from the French concept of *bon ton*, or timeless good taste. With that in mind, Vogel signed an exclusive contract with seven of Paris' top couture houses, to reproduce in strikingly vivid pochoir, the designer's latest creations. The magazine was also only available to subscribers with the yearly subscription rate equating to roughly \$400 in today's money.

The *Gazette* included some of the greatest artists and illustrators of its day, notably Barbier, Bakst, Dufy, and Brunelleschi. It is the illustrations of these great artists that truly bring the *Gazette* to life and have ensured its longevity in the public consciousness since its inception in 1912 and its last issue in 1925.

*Provenance:* J. Laloy (bookplates to front endpapers).

*First editions, 15 vols, 67 of 69 issues (lacking issues 7 [1924] & 10 [1925]), 4to; 535 hand-coloured lithographed plates en pochoir, 290 sketches, 7 unnumbered plates, and numerous coloured wood-engravings, a few short closed tears to text; 67 parts bound in 15 volumes of quarter vellum with marbled boards, green sheep back strips, red morocco labels, lettered in gilt, some minor marks and abrasions to the backstrips of 2 vols.*





1914 GEORGE BARBIER

L'ÉTOURDISSANT PETIT POISSON...

Robe d'été

THE UNCOMMON FRENCH EDITION OF BARBIER'S WONDERFUL ILLUSTRATIONS

BARBIER, GEORGE (ILLUSTRATOR); MIOMANDRE, FRANCIS DE. *Dessins sur les danses de Vaslav Nijinsky*. Paris, La Belle Édition, 1913.

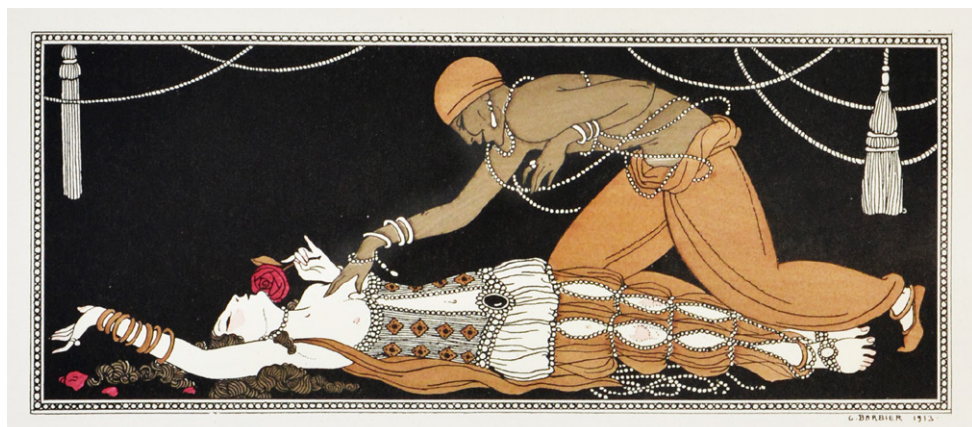
£4,500 [ref: 102350]

NIJINSKY IS DEPICTED HERE IN *SCHEHERAZADE*, *CARNAVAL* AND *L'APRÈS-MIDI D'UN FAUNE*.

'The designs, although somewhat fantastic in treatment, do convey the impression produced by Nijinsky in his famous characters' (Beaumont).

'In his brief time, Nijinsky was the most famous male dancer in the world, a pre-eminence due in part to his extraordinary virtuosity. But it was not his virtuosity alone that made him such a powerful stage presence. As contemporary reports make clear, Nijinsky was a great and unusual actor. The ideal Fokine interpreter, he was able to expand a simple choreographic design into a rich dramatic portrait, using, in keeping with Fokine's dicta, the whole body as an expressive instrument. Nijinsky's influence as a dancer was immediate and huge. That ballet, nearly extinguished artistically in western Europe, was revived in this century is due to him and other great dancers of his generation, such as Anna Pavlova and Karsavina, as well as to Diaghilev. That male ballet, utterly extinguished, was also revived is due to him preeminently. Nijinsky was the first real ballet star of the male sex that Europe had seen since the retirement of Auguste Vestris nearly a century earlier. He initiated a renaissance.' (Cohen, pp. 646-648).

First edition, LIMITED EDITION, ONE OF 340 COPIES ON VÉLIN, THIS BEING NO. 327, from a total edition of 390, folio (33 x 28 cm); title, 8pp. of text in French by Miomandre, black and white vignette, 12 full-page colour illustrations by Barbier printed on rectos only, printed wrappers, slightly stained, repairs to spine but internally very fresh.







WITH TRIAL PROOF PRINTS & ORIGINAL PRINTING PLATES

**BARBIER, GEORGE; VAUDOYER, JEAN-LOUIS.** *Album dédié a Tamar Karsavina.* Paris, Corrad, 1914.

£12,500 [ref: 95414]

A UNIQUE ENSEMBLE COMPRISING A MINT COPY OF BARBIER'S EARLY MASTERPIECE, TRIAL PROOF PRINTS AND ORIGINAL ZINC PRINTING PLATES.

'The cover design pays homage to Beardsley [...] and its 12 pochoir plates depict Karsavina in her principal parts. That their purpose is again to stir the emotion and delight the eye of the viewer, not to document the performance, is demonstrated by "Le spectre de la rose," glimpsed at the moment when the phantom lover, of whom the young girl has dreamed after the ball, is about to disappear as the rose drops from her hand' (Ray).

Tamara Platonovna Karsavina (1885-1978) was a Russian prima ballerina with the Imperial Russian Ballet and subsequently Diaghilev's Ballets Russes. She settled in London after the Russian Revolution and went on to become one of the founders of modern British ballet, being instrumental in the founding of the Royal Ballet and the Royal Academy of Dance.

The present copy comes with four loose black and white trial proofs that correspond to plates 1, 7, 11 and 12 in the book. Very unusually, the proofs incorporate embossed elements, which do not appear in the final version of the plates. Having experimented with the idea, the publisher opted in the end for flat printing, either to avoid high costs or possibly because the technique did not work well with pochoir colouring.

The three original printing plates offered here were used for illustrations 2, 7 and 10 in the book. Together with the trial proofs they give a clear picture of the full complexity of the process of conceiving and producing a high quality illustrated work.

*First edition, NUMBER 276 OF 500 COPIES printed on papier Vélín d'Arches; folio (33.5 x 27.5 cm); title with pictorial vignette to head and verso, 18 pp., 12 full-page coloured illustrations on rectos only, printer's leaf at end; original pictorial wrappers, 4 proof plates in black and white (loose) and 3 original zinc printing plates. Ray, Art Deco, p.31; Theatrical Costume, Masks, Make-Up and Wigs: A Bibliography and Iconography, 2800.*





## EXQUISITE SILK BINDINGS

**BARBIER, GEORGE.** *La Guirlande des Mois.* Paris, Meynial, 1917-21.

£3,000 [ref: 102351]

A fine, complete set of this celebrated periodical, which, although published in a small format due to wartime austerity, is nevertheless extremely luxurious. The early volumes of these beautiful little annual almanacs often include images of men in military uniform. In addition to the *pochoir* illustrations, Barbier contributed articles from 1918 to 1921 on such topics as the *Ballets Russes*, epigrams, opera, and the pleasures of love. The fashions depicted show a radical post-war shift in style with the adoption of shorter and fuller skirts, backless gowns, and fabrics that incorporated more risqué elements of the tango.

First editions, 5 vols, 12mo (12.3 x 8.4 cm); 31 colour *pochoir* lithograph plates, illustrations in the text, a.e.g., decorated endpapers in each volume, rubbed out pencil drawings and slight wear to vol. I; original pictorial satin over Bodoni boards with pictorial dust-wrappers, original decorated slipcases (apart from vol. I which is in a plain slipcase instead of the original) some age-toning to dust wrappers and printed slipcases but otherwise very attractive copies.





*Les Fureurs du Tango*

## ART DECO RARITY

**BARBIER, GEORGE; BRUNELLESCHI, UMBERTO; ET AL.** *La Guirlande d'art et de la littérature.* Paris, Francois Bernouard, 1919-20.

£8,000 [ref: 96250]

A NEAR COMPLETE SET OF THIS MONTHLY PERIODICAL, SIGNIFICANT BOTH FOR ITS TEXT AND ITS ART DECO IMAGERY.

Under the literary direction of Jean Hermanovits and the artistic direction Brunelleschi, *La Guirlande* featured original stories by Abel Hermant and Boylesve as well as articles and poetry by Paul Bourget, Paul Fort, Francis de Miomandre, André de Fouquières, Anna de Noailles, Lucie Delarue-Mardrus, Henri de Régnier amongst others. They are superbly illustrated mostly by Barbier, who as Paul Valéry wrote, could embody myth through images in such a way that workers in mere words could only look on in awe. His drawings were rendered into print by Jean Saudé, the leading exponent of pochoir, whose prints have a vibrancy of colour that has rarely been matched.

*First edition, 11 issues (all published), each from an edition of 800; royal 8vo (28 x 19.5cm); 59 out of 61 hors-textes plates Barbier, Brunelleschi, Taquoy, Vallee, Bonotte, Domergue and others, pochoir colouring by Jean Saudé, includes duplicate of 'L'Heure du Bain' as stated in Colas, lacking 'Istar-Sahar by Brunelleschi in the second fascicle and 'Rah-el-Rah' by Cito in the seventh fascicle, colour illustrations including head and tail pieces throughout the text, pages are loose as issued; original titled and illustrated wrappers, with the wrap around for one issue and partial wrap around for another, spine of the first fascicle slightly fragile, a very good set. Colas 1362; Hiler 403.*





FINE EXAMPLE COMPLETE WITH INTRODUCTION AND INDEX

**BARBIER, GEORGE. *Le Bonheur de Jour, ou les Graces a la Mode*, texte et dessins par George Barbier. Paris, 1920.**

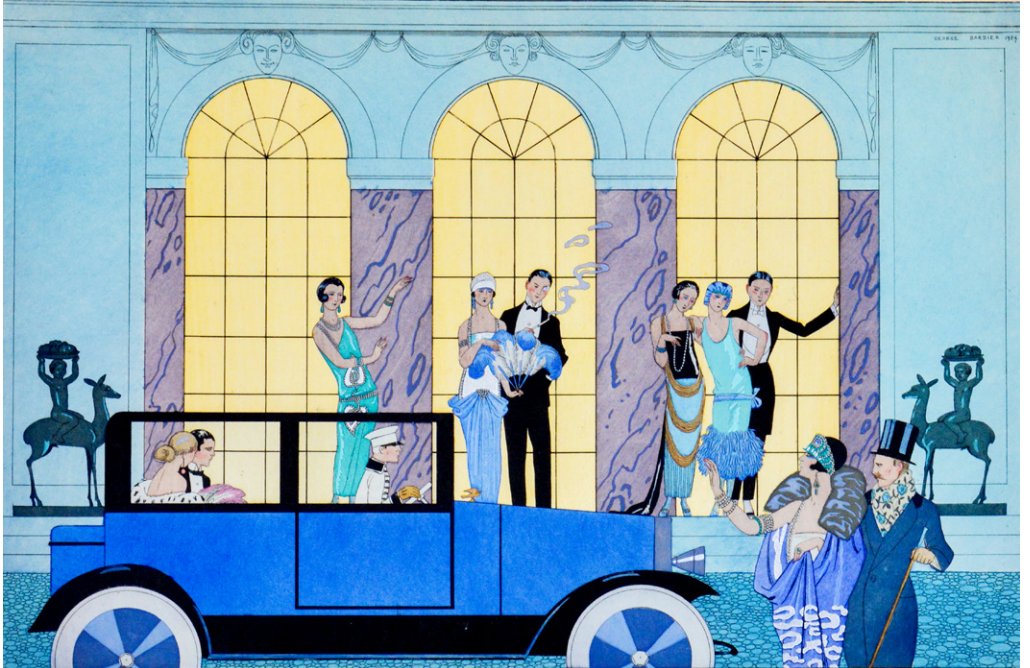
£17,500 [ref: 102352]

The sixteen plates of *Le Bonheur du Jour* are amongst the largest and most carefully meditated of Barbier's designs. So ambitious was this album that it took him from 1920 to 1924 to complete it to his satisfaction. A study of manners and fashion, it was designed to appeal both to those who like to link the present to the past, and to observers of the current scene.

Barbier begins his introduction with a summary of fashion illustration from the 16th century onwards, finding a specific predecessor for his own work in that of Horace Vernet's record of First Empire costume, *Incroyables et merveilleuses*, published around a hundred years earlier. Barbier saw similarities between the period after the Napoleonic Wars and his own post-Great War era, with dandies and their ladies free at last to enjoy frivolities and sensuality.

*First edition, landscape folio (32 x 45 cm); pictorial title page, one leaf of text in French by Barbier with headpiece, tailpiece and illustration, 16 hand-coloured pochoir plates by Henri Reidel after Barbier, table of plates, plates loose as issued; original printed portfolio wrapper, a little worn but plates in excellent condition, housed in a custom made black cloth clamshell box, lined with silver paper, gilt title to spine.*







ONE OF ONLY 25 COPIES ON PAPIER DU JAPON

**BARBIER, GEORGE; BOYLESVE, RENÉ.** *La Carrosse aux deux lézards verts.* Paris, Éditions de la Guirlande, 1921.

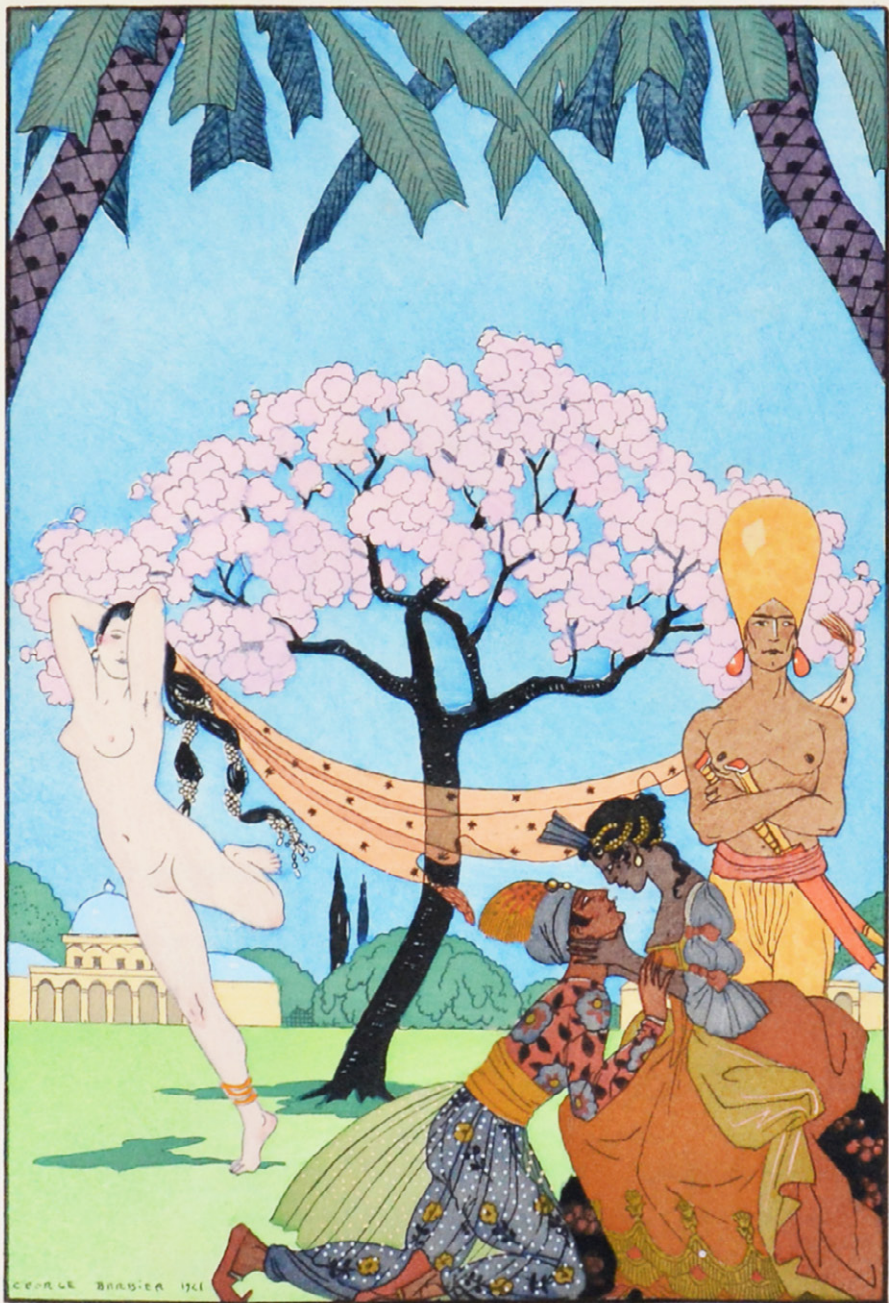
£5,750 [ref: 102270]

FINELY BOUND IN GREEN MOROCCO WITH CORRESPONDING LIZARD DESIGN.

Boylesve's modern fairy tale *The Coach pulled by two Green Lizards*, originally published in 1920, is here richly illustrated by Barbier. Undoubtedly influenced by the horrors of World War I, Boylesve's novel reveals his disenchantment with the modern world. The story advocates for reflection instead of scientific progress and a belief in ancestral traditions. It concludes with one of the characters Gillonne marrying a local boy and riding away on a long honeymoon in a carriage pulled by giant lizards.

First edition, NUMBER 16 OF 25 COPIES ON PAPIER DU JAPON, from a total edition of 300; large 8vo (28 x 18 cm); dedication leaf to Gonzague Truc, profusely illustrated in the text, 8 plates hors-texte after Barbier, each in two states, coloured pochoir by Jean Sauté and monochrome, light spotting to monochrome plates; crushed green morocco by Vermorel, lizard design with morocco inlay to upper cover, gilt borders, spine gilt in compartments, gilt dentelles with red morocco borders to pastedowns, patterned silk brocade doublures and endpapers, original printed wrappers bound in, a.e.g. with a slipcase with green morocco entry, slight wear to slipcase and spine, an excellent copy.





**BARBIER, GEORGE.** *Falbalas & Fanfreluches. Almanach des Modes presentes, passées et futures pour 1922, 1923, 1924, 1925 and 1926.* Paris, Meynial, 1922-26.

£9,000 [ref: 102349]

A complete set of this exquisite series displaying fashion in magnificent and imaginative illustrations. The series includes Barbier's depiction of the seven deadly sins (in the volume for 1925). Here one finds a great theme of the Western iconographical tradition at home in Barbier's special world. 'Anger' shows a modish couple quarreling in a formal garden; 'Envy' is displayed by a maid regarding her mistress as she steps from a Rolls Royce; and 'Gluttony' is depicted as a *gourmandise*.

*Falbalas et fanfreluches* was the last of Barbier's books to reflect contemporary life. Its special value lies in the unique way in which it catches the tone and mood of *les années vingt*.

5 vols (a complete set); royal 8vo; 60 illustrations after Barbier with 12 in each volume plus a coloured vignette to each title, introductory text in French by Anna de Noailles, Colette, Cécile Sorel, Gérard d'Houville and Baronne de Brimont, loose as issued; coloured pictorial wrappers with glassine wrappers, some minor age toning and wear to wrappers but otherwise in excellent condition.





G. BARBIS 1925

Le Soir

AN ATTRACTIVELY BOUND COPY SIGNED BY BARBIER

**BARBIER, GEORGE; FLAMENT, ALBERT.** *Personnages de Comédie.* Paris, Meynial, 1922.

£15,000 [ref: 102355]

AN IMPORTANT COLLABORATION BETWEEN BARBIER AND SCHMIED.

One of the most important works by Barbier, rivalled only by his *Le Bonheur du Jour*. Albert Flament's text of 1914 is a diffuse meditation, half-waking and half-dreaming, which takes as its point of departure the great roles of world theatre. Barbier's vignettes have a general relevance to the theme of acting but most of his plates, at least one of which dates from 1916, are simply magnificent decorative compositions.

*First edition, NUMBER 20 OF 150 COPIES SIGNED BY BARBIER; folio (37 x 29 cm); illustrated half-title with colour wood-engraved design, limitation verso, title with colour wood-engraved Harlequin vignette, 12 full wood-engraved colour plates, text in French by Flament, 2 large vignettes, 22 wood-engraved colour four-line initials as well as decorative devices in the text, engraved by Schmied after Barbier, many heightened in silver and gold, final wood-engraved colour vignette, list of plates and colophon, each leaf of text surrounded by decorative frame, marbled endpapers; original pictorial wrapper bound in, contemporary vellum over boards hand-coloured with oriental floral design, signed 'houy pinxit 1929' on the lower cover, marbled chemise with brown morocco label to spine with matching slipcase, slipcase and chemise slightly worn but otherwise an excellent copy.*





LIMITED EDITION WITH 25 MAGNIFICENT POCHOIR COSTUME DESIGNS

**BARBIER, GEORGE.** *Vingt-Cinq costumes pour le théâtre.* Paris, Bloch and Meynial, 1927.

£4,000 [ref: 95564]

MAGNIFICENT COLLECTION OF EXQUISITE THEATRICAL COSTUME DESIGNS. With a portrait frontispiece of Barbier by his friend Charles Martin.

Edmond Jaloux writes in the preface 'George Barbier is one of the most precious and significant artists of our time...when everything has turned to dust and ashes, a few of his watercolours and drawings will suffice to resuscitate spirit of the era in which we lived.' The plates feature Anna Pavlova in her role as 'Amarilla' in Alexander Galzunov's ballet and Paulette Duval as a fire bird in *Le Tapis Persan*.

First edition, NUMBER 69 OF 275 COPIES; 4to (32.2 x 24.4 cm); preface by Edmond Jaloux; etched frontispiece portrait of Barbier by Charles Martin, 25 tipped-in pochoir costume plates with lettered tissue guards on blue paper, front free endpaper age toned; original pictorial wrappers on textured paper, glassine dust wrapper, an excellent copy. Colas 218.



**GEORGE BARBIER**

**VINGT-CINQ COSTUMES  
POUR  
LE THÉÂTRE**



GEORGE  
BORBIER  
1920



WITH AN ORIGINAL SIGNED WATERCOLOUR HEIGHTENED WITH GOLD

**BARBIER, GEORGE.** *Fêtes Galantes*. Paris, H. Piazza, 1928.

£4,500 [ref: 102353]

The attractive watercolour features a woman in 18th-century dress holding a fan against a backdrop of intricately decorated Chinoiserie wallpaper. Barbier was famous for his 18<sup>th</sup>-century costume fantasies, and these magnificent pochoir plates display his art to the best advantage, showing lovers meeting against a variety of attractive backgrounds.

*First edition, ONE OF 800 COPIES ON VÉLIN PUR FIL DE RIVES; 4to (30 x 23.5 cm); pictorial title, 20 pochoir plates after Barbier hors-texte, also bound with an original watercolour (19 x 33 cm), folded and heightened with gold, signed George Barbier and dated 1912 on the reverse, t.e.g., bibliographical entry for George Barbier in French pasted onto to upper endpaper; bound with the original printed wrappers with Barbier illustration to upper cover and green borders, contemporary brown morocco, spine with gilt title and raised bands, an excellent copy.*



W. ERBIE CO. N.Y.



PRESENTATION COPY SIGNED BY BARBIER

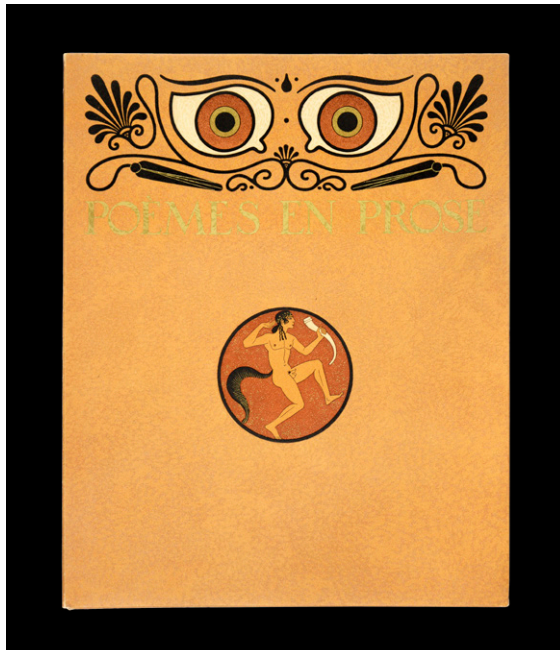
**BARBIER, GEORGE (ILLUSTRATOR); GUÉRIN, MAURICE DE. Poèmes en Prose précédés d'une Petite Lettre sur les Mythes par Paul Valéry.** Paris, A. Blazot, 1928.

£7,500 [ref: 94761]

A French Romantic poet, Maurice de Guérin (1810-39) achieved cult status in his lifetime as one of the first writers of 'prose poems'. The present work is illustrated by George Barbier who provides beautiful illustrations of the mythological Centaur and the Bacchante, a follower of Bacchus (Dionysus).

The charming presentation inscription reads: 'À Mademoiselle Violette Gath / ces petites divinités d'autrefois, déjà touchées par la mélancolie d'aujourd'hui / avec les respectueux compliments de l'artiste / George Barbier / juin 1928.' [To Miss Violette Garth / These small deities of days past, already touched by the melancholy of today / With respectful compliments of the artist George Barbier / June 1928.]

First edition, NUMBER 101 OF 150 COPIES; 4to (26 x 21 cm); 27 text illustrations wood-engraved by Pierre Bouchet and printed in colour after designs by Barbier; PRESENTATION COPY, SIGNED BY BARBIER on front blank; loose as issued in original pictorial wrappers after Barbier, publisher's burgundy cloth chemise and slipcase. Carteret IV, 195; Méhé, II, 309-310; Ritchie 25.





AVEC LES FILLES DES ÉLÉMENTS OU DES MORTELS. AELLO DESCENDAIT DE LA SCYTHIE, OU ELLE S'ÉTAIT ÉLEVÉE JUSQU'AUX SOMMETS DES MONTS RIPHÉES, ET SE RÉPANDAIT DANS LA GRÈCE, AGITANT DE TOUTES PARTS LES MYSTÈRES ET PORTANT SES CLAMEURS SUR

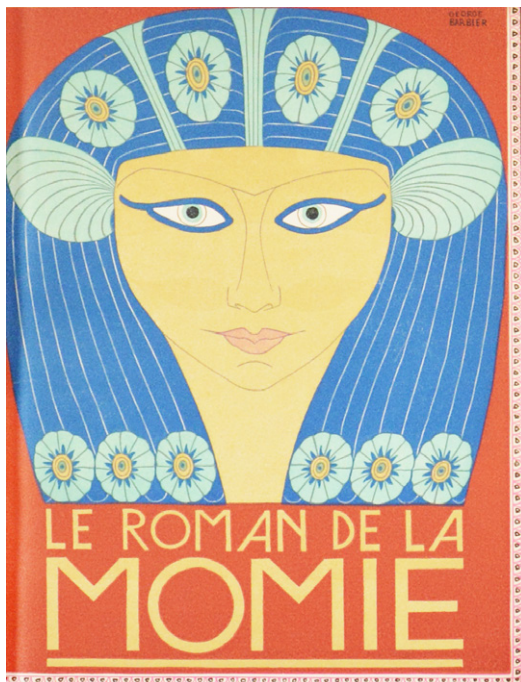
LIMITED EDITION ON PAPIER DU JAPON

**GUATIER, THÉOPHILE; BARBIER, GEORGE (ILLUSTRATOR).** *Le Roman de la Momie.* Compositions de George Barbier, Gravées sur Bois par Gasperini. Paris, A & G Mornay, Éditeurs, 1929.

£5,000 [ref: 102348]

Théophile Gauthier's novel was undoubtedly inspired by the 'Orientalism' that dominated French culture in the middle of the XIX century. The text first appeared in parts in *Le Moniteur universel* between March and May 1857, and was published in book form in 1858. Set in the Valley of Kings, a young English aristocrat and a German Egyptologist find a sarcophagus with a perfectly preserved mummy of a pharaoh named Tahoser inside. After this discovery the novel recounts the life of beautiful Tahoser and her lovers.

NUMBER 37 OF 67 COPIES ON PAPIER DU JAPON; 8vo (21 x 17.5 cm); 325pp., 36 compositions in colour after Barbier including the printed wrappers, title-page and vignette, printed on wood by Gasperini, with an additional suite of illustrations of the same composition but in a simplified outline design, printed in red, black, grey or purple, pages cut and in various sizes, blue marbled endpapers, minor age toning but otherwise very fresh; bound in contemporary quarter crushed dark blue morocco over marbled boards with the original wrappers bound in, spine in six parts with raised bands and gilt title to second, in excellent condition.





**BARBIER'S LAST MAJOR WORK**

**BARBIER, GEORGE (ILLUSTRATOR); CHODERLOS DE LACOS, PIERRE.**  
**Les Liaisons Dangereuses.** Paris, Le Vasseur, 1934.

£2,000 [ref: 102357]

That Barbier would turn his attention to Laclos' great novel of sexual intrigue was inevitable; he was even prepared to illustrate the text rather than use it as a point of departure for his own decorative compositions, as in other works. Though he did not neglect the opportunities for decorative treatment of setting and costume that the novel provided, he stuck to the narrative and presented all the big scenes in its intricate plot. In doing so, Barbier gives us the finest illustrations of the novel since Monnet and Gérard's 1796 edition.

*NUMBER 464 OF 720 COPIES; 2 vols, 4to (26.6 x 19.9 cm); half-titles, illustrated title-pages, 20 pochoir plates in colour, some pages uncut, very minor spotting to preliminary leaves; original pictorial wrappers, wrappers to vol. II slightly age toned, spines slightly worn, housed in a board slipcase, an excellent set.*

