Édouard de Beaumont

The Ladies Wore the Trousers…

And the Gentlemen Paid for Them!



SEVEN DELIGHTFULLY MISCHIEVOUS WORKS

Fashion · Flirtations · Masked Balls · Feminine Rebellion · Satire

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The Ladies Wore the Trousers...
And the Gentlemen Paid for Them!

Seven Delightfully Mischievous Works by the Great French Caricaturist

Paris in the 1840s was clearly no place for the fainthearted gentleman!

The ladies wanted diamonds, dresses, furs, and fashionable furnishings. They attended masked balls, flirted outrageously, changed lovers with alarming frequency, and occasionally exchanged their elegant gowns for military uniforms!

The gentlemen, meanwhile, were left to pay the bills, nurse their wounded pride, and wonder why the family parrot kept calling out somebody else's name.

Nobody captured these delightful absurdities quite like **Charles-Édouard de Beaumont (1821–1888)**, whose wickedly observant lithographs reveal a Paris where romance was expensive, virtue was negotiable, and the women invariably had the upper hand.

We are delighted to present seven rare and highly entertaining works by this wonderfully irreverent artist.

After all, in Beaumont's Paris, love may have been blind...
but it certainly wasn't cheap!

Les Jolies Femmes de Paris

Paris: Chez Aubert, [1846]



Pretty women, extravagant tastes — and bewildered admirers

First edition. Folio, with forty fine black-and-white lithographs, complete, all mounted on stubs. A remarkably clean copy, handsomely bound by Pagnant, ca. 1890, in three-quarter red scored calf over red cloth, with gilt tooling, marbled endpapers, and top edge gilt. Beaumont brilliantly captures the courtships, fashions, expenses, and social maneuverings of fashionable Paris — where a gentleman might lose his heart, but was considerably more certain to lose his money.

$3,250

FULL DESCRIPTION & PHOTOGRAPHS

Au Bal Masqué — First Series

Paris: Au Bureau du Charivari, Maison Martinet, [1848]



An evening of masks, mischief, and mistaken identities

First series. Quarto, with pictorial lithographic title and thirty superb lithograph plates. Publisher's pictorial yellow wrappers bound in. Later violet cloth, with gilt-lettered spine; occasional light, chiefly marginal foxing, otherwise a fine example. From disguised lovers to flirtatious masqueraders, the revels reveal a Paris in which the anonymity of the ballroom made almost anything possible — until somebody recognized somebody they ought not to have met.

$2,750

FULL DESCRIPTION & PHOTOGRAPHS

Les Vésuviennes ou les Soldats pour rire

Paris: Chez Aubert & Cie., [1848]



When the ladies took up arms — and the gentlemen took fright

Folio. A complete series of twenty brilliantly hand-colored lithographs, with pictorial title, all heightened with gum arabic. Preserved in the publisher's pale green lithographed wrappers and original glassine, housed in a fine half-morocco clamshell case. An exceptionally fine copy. Beaumont turns the upheavals of 1848 into an outrageous comedy of uniforms, female soldiers, domestic reversals, and the anxieties of a thoroughly shaken masculine establishment.

$11,500

FULL DESCRIPTION & PHOTOGRAPHS

Six Beaumont Suites in One Magnificent Album

Paris: Aubert & Le Charivari, [1846–1849]



Ninety-seven lithographs — and Paris behaving very badly indeed

An extraordinary folio album bringing together material from six Beaumont suites: Les Vésuviennes (twenty hand-colored plates, complete), Quartier de la Boule Rouge (nineteen hand-colored, complete), La Guerre des Femmes (one), Fariboles (three), Au Bal Masqué (fourteen hand-colored), and Les Jolies Femmes de Paris (forty black-and-white, complete). In all, fifty-seven hand-colored and forty uncolored lithographs, the former heightened with gum arabic. Bound in nineteenth-century quarter red morocco over marbled boards.

$21,500

FULL DESCRIPTION & PHOTOGRAPHS

Au Bal Masqué — Fifth Series

Paris: Au Bureau du Charivari, Maison Martinet, [1860–1861]



More masked revelry — the party was clearly far from over

Fifth series. Quarto, with pictorial lithographed title and thirty superb lithographs on strong paper, mounted on stubs. Publisher's yellow pictorial wrapper bound in. Elegantly bound ca. 1925 by Semet & Plumelle in scored black calf and marbled boards, with red morocco onlays and top edge gilt. From the library of noted bibliophile Henri Lafond, with his leather bookplate. A scarce later chapter in Beaumont's enduring comedy of Parisian masquerades.

$2,750

FULL DESCRIPTION & PHOTOGRAPHS

Nos Jolies Parisiennes

Paris: Au Bureau du Charivari & Chez Martinet, [ca. 1860]



Parisiennes, their admirers — and one plate with an encore

Later publisher's album edition. Folio, with lithographic title and twenty-nine physical lithographic plates representing twenty-eight distinct compositions. The lithograph numbered 46 occurs twice (as album plates 7 and 20); two subjects from the thirty-design series are absent. In the publisher's pictorial yellow glazed boards, with front joint cracked but holding sound. A highly entertaining continuation of Beaumont's survey of fashionable Paris and its sometimes ruinously expensive attachments.

$1,500

FULL DESCRIPTION & PHOTOGRAPHS

Naïvetés

Paris: Au Bureau du Charivari, Maison Martinet, 1860



Nine lessons in innocence — and the perils of having too much of it

Folio, with nine fine lithographs, all mounted on stubs. Some light marginal staining, otherwise clean. Attractively bound in twentieth-century three-quarter red morocco over red pebbled cloth, with a black leather cover label and elaborately gilt-decorated spine. A scarce, charmingly observant series devoted to inexperience and social awkwardness — subjects upon which Beaumont was never short of material. Not listed in Colas, Hiler, or Lipperheide.

$2,500

FULL DESCRIPTION & PHOTOGRAPHS

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— ROBERTSON DAVIES —

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