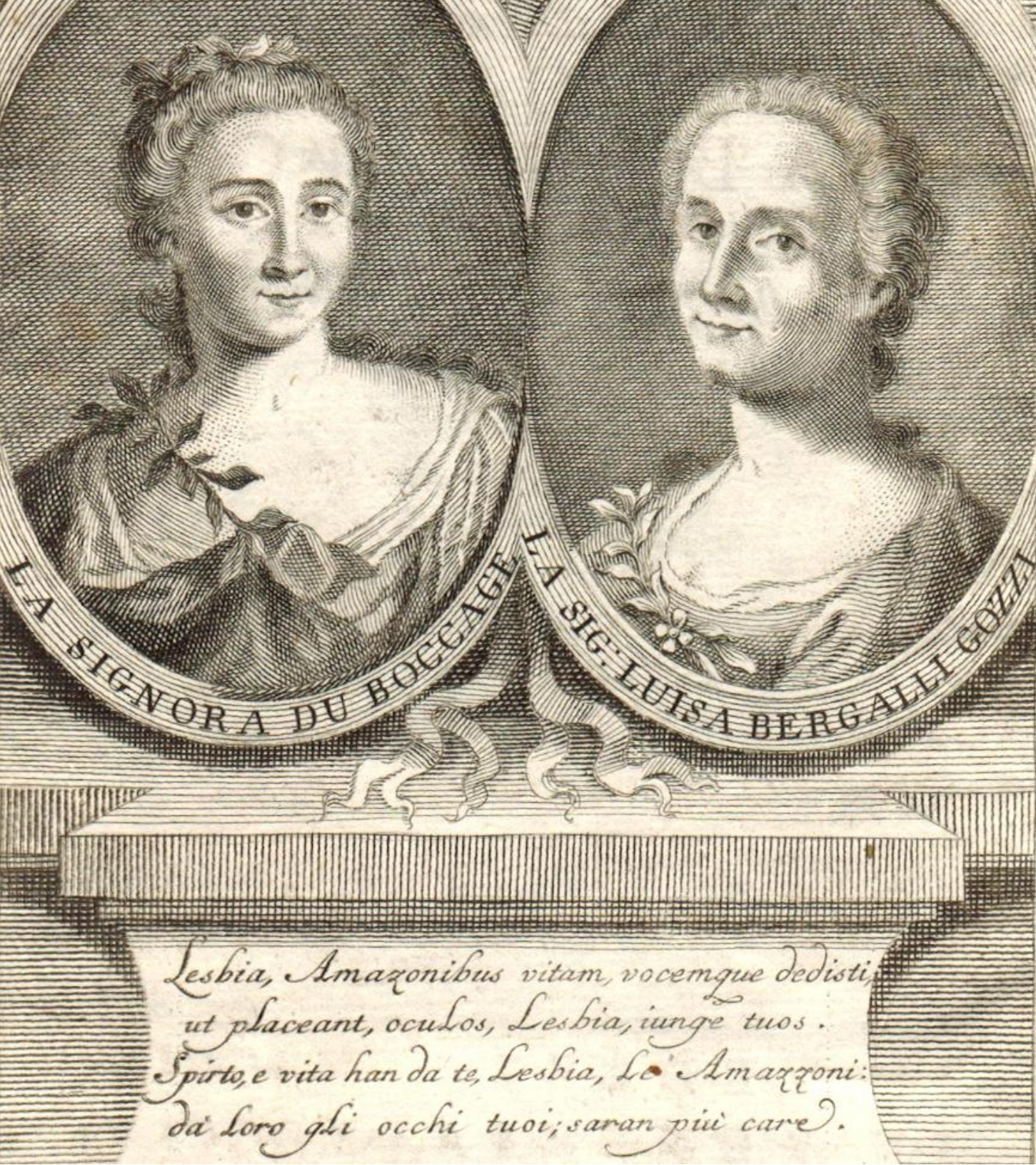




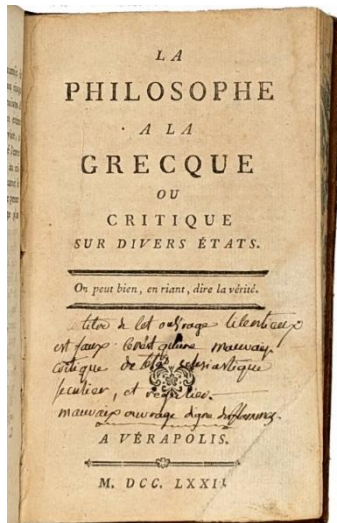
WOMEN WRITERS IN THE ENLIGHTENMENT, 1658-1825

A short list of fairly obscure names –
correspondingly rare in census

 EDITIO ALTERA

info@editioaltera.com

**“A VIOLENT ANTI-CLERICAL SATIRE, WRITTEN BY
AN ANONYMOUS FEMALE PHILOSOPHER”
(BERKELEY CATALOG)**

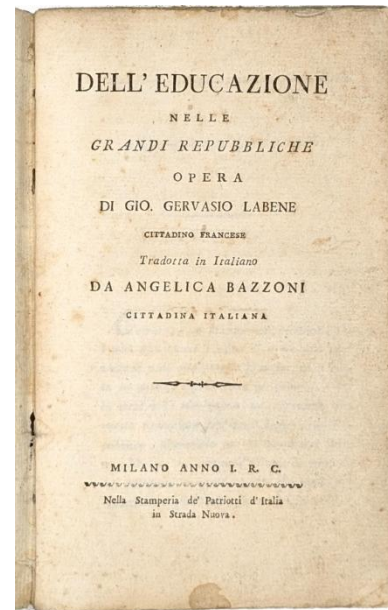


1. ANONYMOUS FEMALE PHILOSOPHER. *La Philosophe à la Grecque ou Critique sur divers États*. “A Vérapolis” [i.e. Paris]: no printer, 1772. 144 pp. Contemporary note on title-page: “Le titre de cet ouvrage licentieux est faux. Ce n’est qu’une mauvaise critique de l’état ecclésiastique séculier, et régulier. Mauvais ouvrage digne des Hommes.”. Light dampstaining to a few leaves. **\$2,000**

First edition, very rare. The rather dismissive note on the title-page is broadly correct; this is a mainly a critique of religion, but the preface reveals that the work was composed by a woman who is young, French, and pretty - but who seeks neither fame nor glory through her writing. **The preface also offers an interesting tidbit about how works by, for, and about women circulated as fashionable accessories for young men: “The young fops will laugh at the title of my work, and carry it around in their pocket to show to ladies, without bothering to read it themselves...”**.

OCLC shows US copies at Berkeley and Harvard.

ANGELICA BAZZONI’S RADICAL TRANSLATION



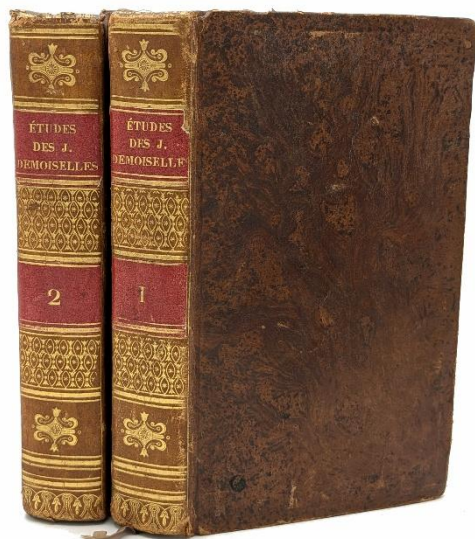
2. BAZZONI, Angelica (ed. and trans.). *Dell'Educazione nelle Grandi Repubbliche... Tradotta in Italiano da Angelica Bazzoni, Cittadina Italiana*. Milan: Stamperia de' Patrioti d'Italia, 1797. 8vo. (1) f, 172 pp. Contemporary blue wrappers with marbled paper spine. **\$1,850**

Sole edition of this treatise proposing a radical system of universal education – encompassing both men and women – as part of the revolutionary reforms of the short-lived Cisalpine Republic in Northern Italy between 1797-1799.

Angelica Bazzoni seems to have eagerly embraced the iconoclastic spirit of the French Revolutionaries and adds her own preface in which she claims to have raised her own children according to the novel precepts of Labène’s text. Throughout the work, Bazzoni also supplies additional notes to clarify certain points and to add her own musings. “As a citizen and mother, I am convinced that my children require an education that is useful for their own families, and for the whole of society...” (p. 1). In her often lengthy footnotes, Bazzoni reveals that she has personally read Rousseau (eg p. 99) and refers to the most recent local developments. “May my labors be acceptable to all Cisalpine wives,” writes Bazzoni, going on to compare her audience to the ‘Spartan mothers’ of ancient Greece. This is Angelica Bazzoni’s only published work, and we have been unable to trace any other biographical details of her.

OCLC shows just two copies in Italy and one in Switzerland (reporting only 142 pp); however, we are aware of single US copy at Stanford. No copies are recorded in auction records.

NOW INCLUDING THE HISTORY OF THE FRENCH REVOLUTION, FOR GIRLS



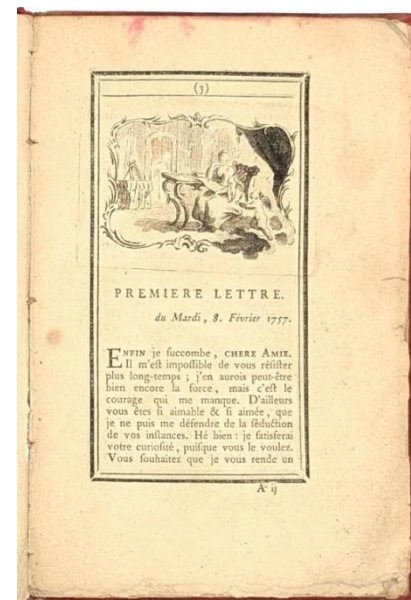
3. BEAUFORT D' HAUTPOUL, Anne Marie de. *Études convenables aux Demoiselles, à l'Usage des Écoles et des Pensons. Nouvelle Édition, revue, corrigée, et augmentée... d'une suite à l'Histoire de France depuis la mort de Louis XVI jusqu'à l'avènement de Louis XVIII.* Paris & London: Bossange, 1822. 8vos. 2 vols in 2. (6), ii pp, 455 pp; (4), 543 pp, (3). Contemporary calf gilt, edges marbled; a splendid copy. **\$750**

Sole edition under the editorship of Anne Marie de Beaufort d'Hautpoul; **the third recorded copy.** Building on a much earlier guide by Panckoucke, the delicate task of presenting the recent history of the French Revolution to young girls was taken up by an aging but prolific author, the Comtesse d'Hautpoul. Although her husband had immediately fled from Revolutionary France, Anne-Marie remained in Paris where she ingratiated herself with the new regime and lobbied for the protection of émigrés. Eventually she was implicated in the scandalous financial collapse of the French East India Company in 1793 and a warrant was issued for her arrest; she successfully hid in the Montmorency valley for many years.

OCLC: no US copies; only the BnF and BL recorded worldwide.

A YOUNG SALONNIÈRE CRITIQUES BAYLE THE FOURTH RECORDED COPY

4. BENOÎT, Françoise-Albine Puzin de La Martinière. *Journal en Forme de Lettres, mêlé de Critique et d'Anecdotes, par Madame B**.* [Paris]: no printer, 1757. 8vo. (2), 3-83 pp, (1). All pages including title printed within simple black borders; half-page vignette of a woman in her study on p. 3. Late 19th century cherry cloth. **\$1,850**

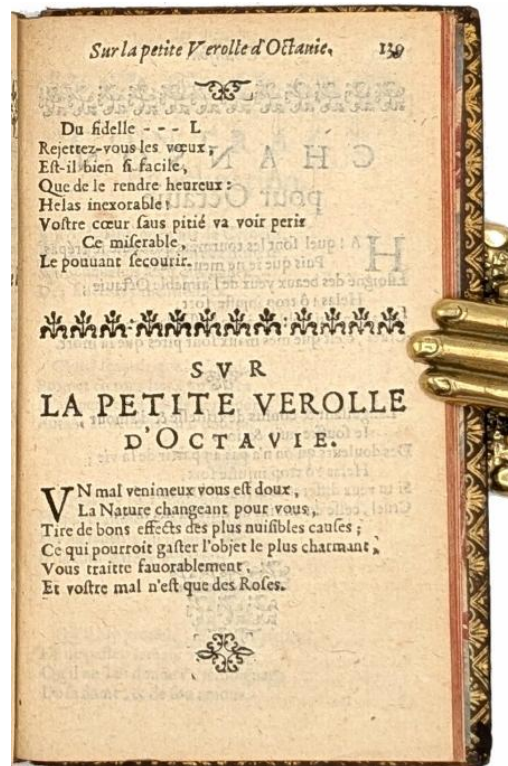


Fourth recorded copy of the first published work of Françoise-Albine Benoît (1730-1795). Recently widowed after a short marriage, Benoît moved to Paris in 1757 or 1758 and recreated herself as a *salonnière*, although the 27-year old's “air ouvertement voluptueux” (Rolland) was found disagreeable by some. In her work, “Benoist treats an unusually rich panoply of subjects and themes, touching on the condition of women in mid-eighteenth-century France: the ravages of male jealousy, the ambiguities of female virtue and conjugal fidelity, secret marriages, profligacy, parental tyranny, material love, desire, and the aging woman” (Joan Hinde Stewart, pp. 49-50 in *The Feminist Encyclopedia of French Literature*). The present work, according to Stewart, “contains a moving defense of women authors, cited by her contemporaries”. Benoît recounts reading the forbidden *Analyse raisonnée de Bayle* (prohibited by Parliament in 1756 for promoting atheism), giving a multi-page critique thereof (pp. 7-8); she admits to never having read a word of Molière, but enjoying works like the comic opera *Ninette à la cour* (Paris, 1755) far more; and she is effusive in her praise of Madame du Boccaage's *Colombiade* (p. 70).

OCLC shows just two copies worldwide, at the BnF and the BL; the CCFr adds a single further copy at Troyes.

SONNETS AND A RONDEAU BY A SHADOWY FEMALE POET

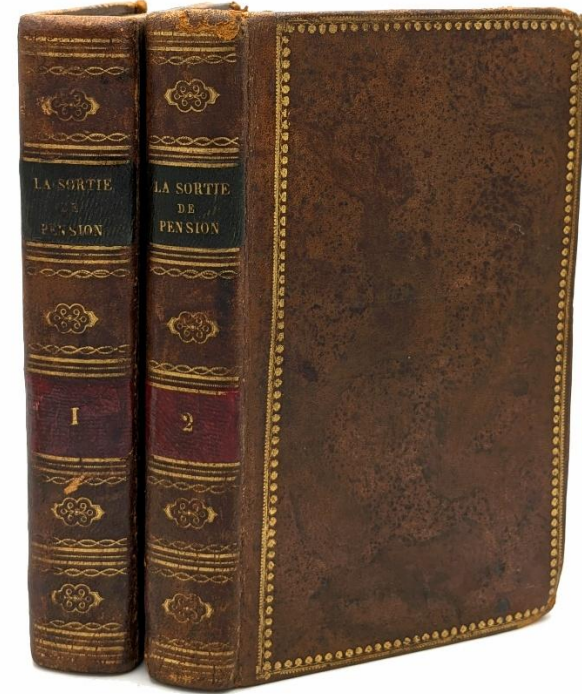
5. **LA CALPRENÈDE, Madeleine de.** *Les Oeuvres diverses tant en Vers qu'en Proses; dediees a Madame de Mattignon par Octavie.* Paris: Le Gras, 1658. 12mo. (8), 168 pp. Bound without a leaf of privilege, apparently as usual (cf Berès). Neat 18th century calf with gilt spine; some pale dampstaining to scattered signatures throughout. **\$1,850**



Sole edition of this little-known collection of poetry – the author's first published work. The twice-divorced Madeleine de Lyée (ca. 1618-1668) married for a third time in 1648, taking her husband's name. A decade later, she published the present collection of 59 sonnets, odes, and even a rondeau; the work is dedicated to a local noblewoman. Sometimes the author takes on the persona of Octavie, and sometimes she takes on the persona of Octavie's lover, Lucidor; La Calprenède may have suffered from chronic bad health, as we find a pair of sonnets on the experience of bloodletting (pp. 133-4) as well as a series of sonnets (pp. 56-59) exploring the author's episode of smallpox. OCLC shows a handful of copies in European libraries; the copy at Trinity College Dublin is attributed in MS to Suzanne de Nervèze (1636-1662).

A sole copy is recorded in the US, at the LC.

TO BE READ BY 15-16 YEAR OLD GIRLS

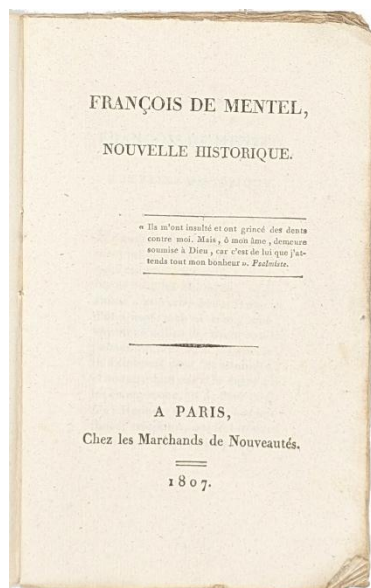


6. **CELNART, Élisabeth.** *La Sortie de Pension, ou La Bonne Tante; Ouvrage destine aux Jeunes Demoiselles de Quinze a Seize Ans.* Paris: Boiste [et al.], 1825. 8vos, 2 vols in 2. xii pp, 343 pp; (4), 268 pp, plus 2 engr. frontispieces, 2 added engr, title-pages, and 2 further engr. plates. "Elise Anna" and "Amelia ????" on rear endpapers. Contemporary calf gilt. **\$450**

Extremely rare first edition of this tale of 'the good aunt' intended specifically for girls 'between 15 and 16 years old'. Among the chapters we find "Lisbeth, ou le danger d'être mariée trop jeune" and a series of four lengthy episodes involving a "Sorcière oculiste". Celnart (1796-1865) produced a large number of stories revolving around a central female character and intended for young women; all are rare in census, and this is the second complete copy of this title that we have traced, beside that in the BnF.

OCLC: no complete US copy – that in the LC is lacking Vol 1.

THE AUTHOR'S SOLE PUBLICATION: AN ANTI-SEMITIC TALE OF MEDIEVAL FRANCE



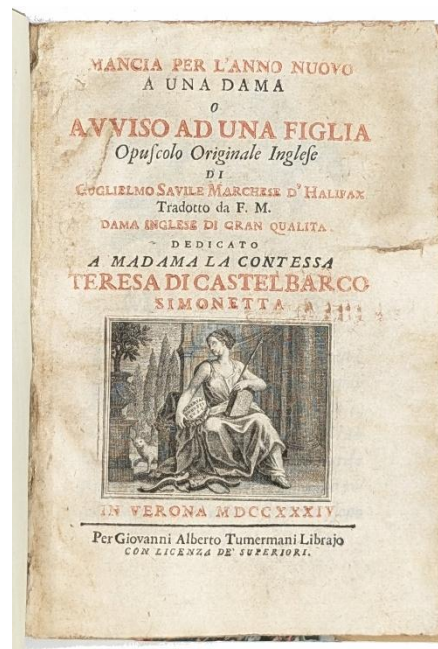
7. CHEVREUSE, Françoise-Marie-Félicité-Ermessinde. *François de Mentel, Nouvelle Historique*. Paris: Chez les Marchands de Nouveautés, 1807. 8vo. (5), 6-72 pp. Contemporary marbled wrappers. **\$850**

Extremely rare sole edition, held in just three institutions worldwide, according to OCLC. The 22 year-old author was a 'dame du palais' and wife of Charles-Marie-Paul-André d'Albert de Luynes, 'pair de France'. She does not seem to have published any other works, and died at the age of 28 in 1813.

Madame de Chevreuse's sole literary effort perhaps reflects the dramatic shift in social values in the aftermath of the Revolutionary period. François de Mentel is essentially a modern-day Passion play, in which the medieval hero is falsely accused by a group of Jews of having committed murder. Imprisoned, he seeks to convert his Jewish jailers to Christianity; ultimately he is tried and executed, professing his faith upon the scaffold.

OCLC: a single US copy, at Harvard.

A POPULAR ENGLISH CONDUCT MANUAL TRANSLATED INTO ITALIAN BY A 'DAMA INGLESE DI GRAN QUALITA'

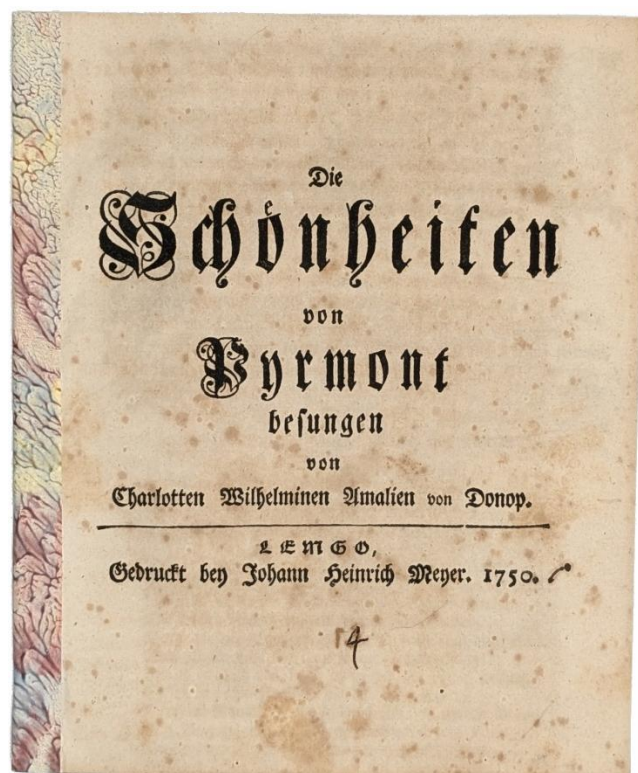


8. SAVILE, George / 'DAMA INGLESE DI GRAN QUALITA' (trans.). *Mancia per l'Anno Nuovo a una Dama o Avviso ad una Figlia. Opuscolo Originale Inglese di Guglielmo Savile Marchese d'Halifax. Tradotto da F. M., Dama Inglese di Gran Qualita. Dedicato a Madama la Contessa Teresa di Castelbarco Simonetta*. Verona: Giovanni Alberto Tumermani, 1734. Small 4to. (8), 112 pp. With engraved vignette of a woman clutching a book and a staff on title-page. Modern half-vellum over marbled boards; title-page rather worn. **\$950**

Rare sole Italian translation of this treatise on female conduct, translated by 'F. M., an English woman of great quality', according to the title-page, and dedicated to a young local countess, Teresa Castelbarco (d. 1786). The English original was first published in 1688 and proved extremely popular; the appearance of the present translation in Verona is a neat example of the English Enlightenment arriving in Italy, alongside more celebrated authors such as Locke. The preface is signed by the publisher, Tumermani, who relates that on a recent visit to Milan he heard much of the Contessa di Castelbarco's intellectual abilities, and was struck by "una giusta convenevolezza trà quest' Opera e Voi". Tumermani gives no hints as to the identity of the translator, but is perhaps suggesting that he somehow commissioned it himself.

OCLC shows three copies in US libraries: Brooklyn Public Library, Stanford, and Harvard.

BY THE 'SINGER OF WESTPHALIA'

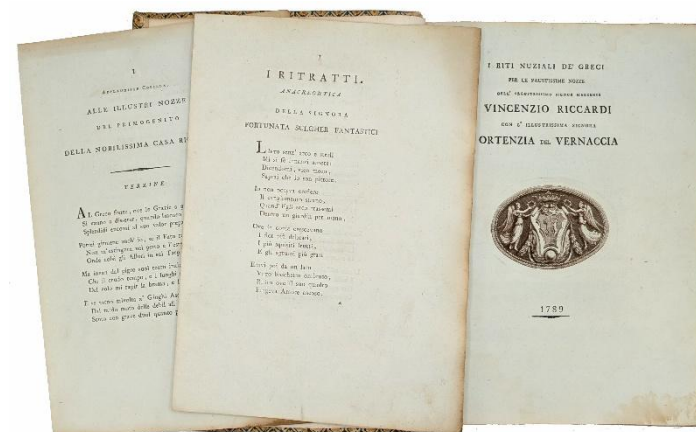


9. VON DONOP, Charlotte Wilhelmine Amalie. *Die Schönheiten von Pyrmont, besungen von Charlotten Wilhelminen Amalien von Donop.* Lemgo: Johann Heinrich Meyer, 1750. 4to. (20) pp. Marbled paper spine. **\$650**

First edition of this collection of ballads celebrating a healing spa in Germany, composed by the prodigy Charlotte Wilhelmine Amalie von Donop (1723-1800). She had been elected a member of the Royal Society in Göttingen in 1749, and in 1752 gained admission to the Royal Society in Jena, as well as being crowned official 'Singer of Westphalia'. We note that a critical edition of this item was recently published under the editorship of Ralf Thenior (2021).

OCLC: no US copies; and just a handful of copies in Germany

PRINTED ON BLUE PAPER; FANTASTICALLY RARE

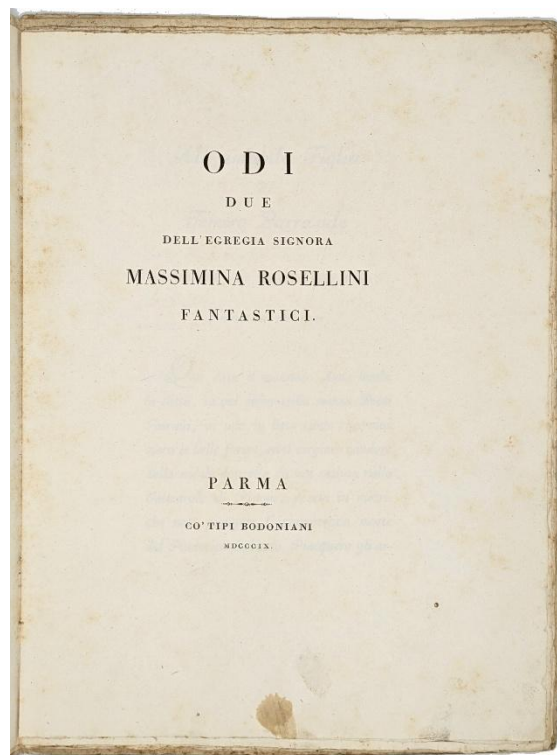


10. FANTASTICI, Fortunata Sulgher. *I Ritratti, Anacreontica*. Folio. VI pp, (2). [with] *I Riti Nuziali de' Greci per le Faustissime Nozze dell' Illustrissimo Signor Marchese Vincenzio Riccardi con l' Illustrissima Signora Ortenzia del Vernaccia*. [and with] MORELLI FERNANDEZ, Maria Maddalena. *Applaudisce Corilla, alle Illustri Nozze del Primogenito della Nobilissima Casa Riccardi*. IV pp. Florence: Jacopo Grazioli, 1789. Publisher's patterned cartonnato, edges speckled red; printed on blue paper throughout. Binding a little worn; pages a little soiled. **\$1,650**

Second recorded copy of this ode by the celebrated poet (1755-1824). A literary prodigy by the age of 10, she was admitted to the Accademia degli Arcadi in 1770, but wrote using the pseudonym 'Temira Parraside' until her poems first appeared in print in the Bologna literary journal *Il Parnasso Italiano* in 1785. The work was evidently prepared as a last-minute enclosure for the more substantial *I Riti Nuziali de' Greci*, to which Fantastici had also contributed a poem (pp. 69-73), but is numbered in Roman numerals. Also loosely enclosed in the present copy is a wholly unrecorded ode by 'Corilla Olimpica', the nom-de-plume of Maria Maddalena Morelli Fernandez (1727-1800) published in a similar fashion. A remarkable survival withal.

Both enclosures are unrecorded in OCLC, but ICCU shows a single copy of *I Ritratti* in Florence; the *Riti Nuziali de' Greci* is held in the US at Harvard, the Getty, and the NYPL.

**A LAVISH PRODUCT OF THE BODONI PRESS:
THE FIRST PUBLICATION OF MASSIMINA
FANTASTICI (1789-1859)**



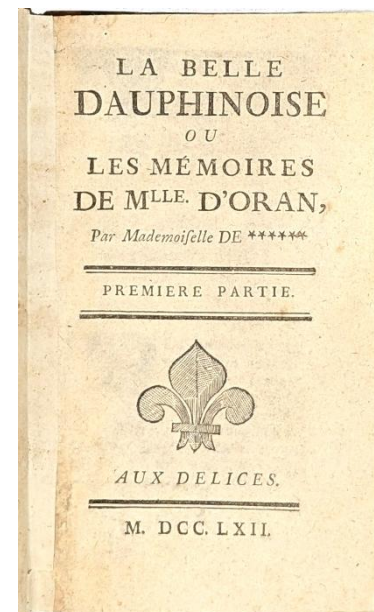
11. FANTASTICI, Massimina. *Odi due dell'Egregia Signora Massimina Rosellini Fantastici.* Parma: Bodoni, 1809. Folio [32 x 22.5 cm]. (6), 10 pp, including initial blank. Contemporary stiff marbled wrappers. **\$1,450**

Sole edition of the first publication of this literary scion, daughter of Fortunata Sulgher Fantastici (see above). Printed when the author was just 20 years old by the celebrated Bodoni press, our *Odi* are respectively addressed to Alessandra Rospigliosi, a local noblewoman; and the poet and freedom fighter Count Giovanni Fantoni, who had died in 1807. Massimina would continue to address themes of the Risorgimento in her later work, sometimes attracting criticism.

OCLC shows US copies at Cornell, UCLA, Harvard, Princeton, and Texas

**ENTIRELY UNRECORDED: A NEW EDITION OF
MARIANNE FAUQUES' SUBVERSIVE NOVEL**

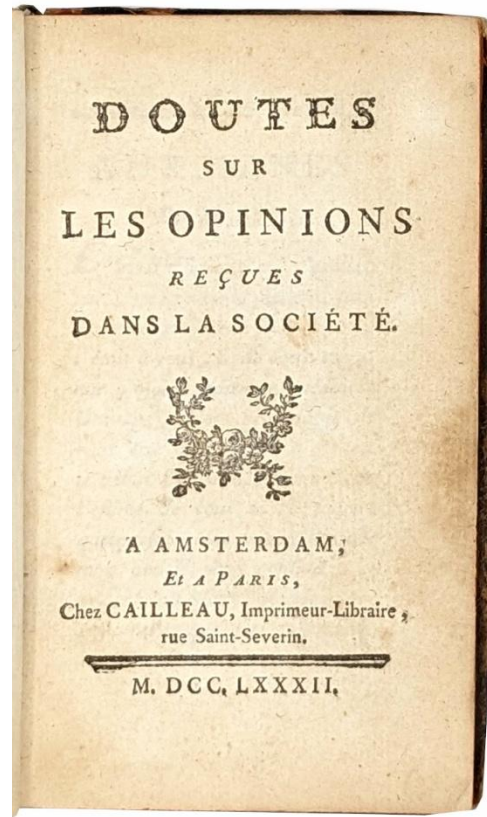
12. FAUQUES, Marianne-Agnès Pillement. *La Belle Dauphinoise ou les Mémoires de M^{lle} d'Oran.* "Aux Delices": [no printer], 1762. 8vo. 132 pp; 156 pp. 19th century quarter calf; front board detached, now held by paper reinforcements to gutters of first two leaves. **\$950**



Wholly unrecorded (see below) re-issue with cancel title-page of this extremely rare semi-autobiographical novel written as a first-person memoir. Fauques was forced by her parents to join a convent, but supplicated her superiors for permission to leave, which she was finally granted after 10 years. Now rejected by her parents, she moved to Paris alone and supported herself by writing. In Paris she also met an English nobleman who brought her to London; the date of her death is not known, but she was still living in London in 1777. Mademoiselle d'Oran, the protagonist of the present novel, comes from an upper middle-class background and is destined for a convent but manages to steer clear of that path and instead becomes embroiled in a series of amorous intrigues. By p. 17 she has already disguised herself as her own brother – “his height and mine being perfectly equal, I was accepted as him” – in order to smuggle herself into a masked ball. Here she is called upon to be a second in a duel and successfully wounds her adversary with an epee in order to prove (to herself, because she cannot afford to give up her disguise) that she is of ‘equal valor’ to any man. The first edition appeared under a false London imprint; the present edition was perhaps printed in Lyon.

Unrecorded in OCLC, CCFr, or any standard bibliography including Conlon; the first edition, under the title *Les Préjugés trop braves et trop suivis, ou les Memoires de Mlle d'Oran* (1755) is held in the US at the Clark.

SOMMERY'S 'DOUBTS ON SOCIETY'



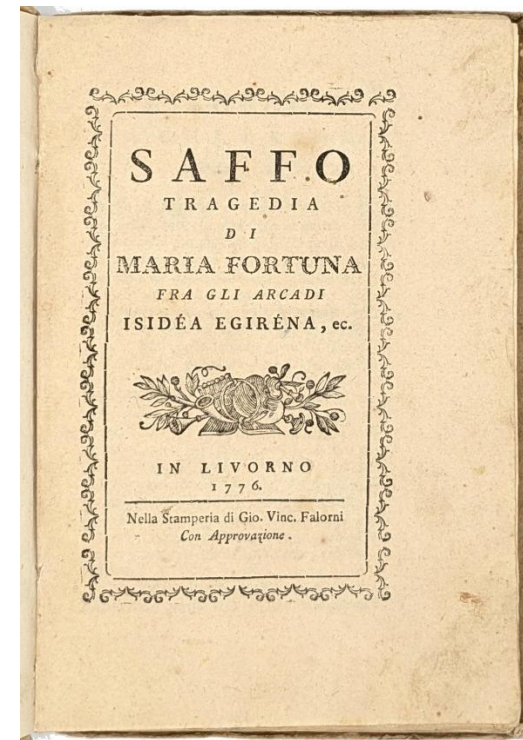
13. FONTETTE DE SOMMERY, "Mademoiselle". *Doutes sur les Opinions reçues dans la Société*. Amsterdam & Paris: Cailleau, 1782.

\$1,650

First edition of these *Doubts on Received Opinions in Society*, a revised and enlarged version of her equally rare *Brochure Morale*. Under a chapter "On Beauty", for example, she writes: "The woman who is most hideous, most mal-formed, most disgusting, stupidest, most ridiculous, cannot renounce her ability to please. There are always people to be found who have truly bizarre taste, and for whom this array of deformities is exciting and enchanting..." (p. 37).

OCLC shows a single US copy (Yale).

MARIA FORTUNA'S *SAFFO*

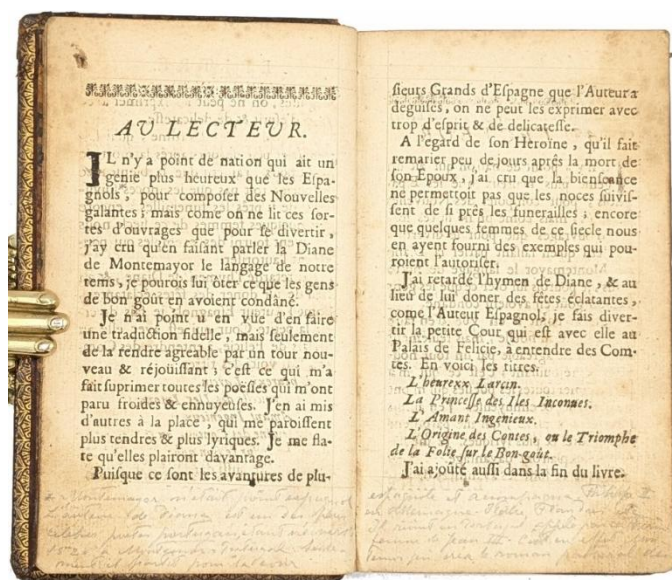


14. FORTUNA, Maria. *Saffo, Tragedia*. Livorno: Falorni, 1776. 8vo. vi pp, (2), 88 pp. Contemporary cartonnato. **\$1,250**

Sole edition. "The first Italian rewriting of Sappho's legend is the neoclassical tragedy in five acts by Maria Fortuna entitled *Saffo*, performed in Livorno on 21 and 26 November 1776 and published the same year [...] Fortuna's interest in Sappho is the Italian expression of a wider European trend where women used her to affirm their position as writers, poets, or performers. Fortuna herself was named the 'Italian Sappho'..." (Piantanida, *The Cambridge Companion to Sappho*, pp. 345-6). Fortuna was a friend of Casanova and a member of the Accademia degli Arcadi under the name Isidea Egirena; in his *Memoirs*, Casanova described her as "extremely ugly", but found her literary talents utterly compelling.

OCLC: Getty, Chicago, Harvard

PASTORALISM, RE-WITTEN

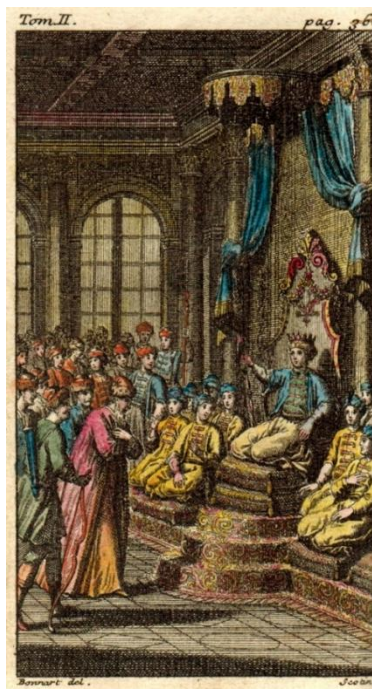


15. GILLOT DE SAINTONGE, Louise-Geneviève. *La Diane de Montemayor. Mise en nouveau langage. Avec une Idile sur le Mariage de Mme la Duchesse de Lorraine, & des Lettres en vers burlesques.* Paris: Widow of Daniel Hortemels, 1699. 8vo. (8), 471 pp. Contemporary polished red calf, all edges gilt. All pages lightly ruled in red. **\$2,250**

Sole edition of a remarkable ‘adaptation’ by the little-studied Louise-Geneviève de Saintonge (1650-1718) of this classic Spanish tale of a shepherdess. Saintonge dedicates her translation to Élisabeth Charlotte d'Orléans (1676-1744), Duchess of Lorraine; at the rear of the work she appends a brief play composed in honor of Élisabeth Charlotte’s marriage and a handful of ‘burlesque verses’. She defends her editorial decisions in her preface to the Duchess, arguing that her omission of Montemayor’s final book is justified so as not to allow Diana to remarry so soon after her previous husband’s death. The last book is instead replaced by a fairy tale (“La Princesse des Iles Inconnues”), a novella (“L’amant Ingenieux”), and a treatise on fiction (“L’Origine des Contes, ou le Triomphe de la Folie sur le Bon-gout”).

OCLC shows a single US copy, at the Newberry.

AN INDIGENOUS HEROINE “WORTHY OF THE ADMIRATION OF MEN”



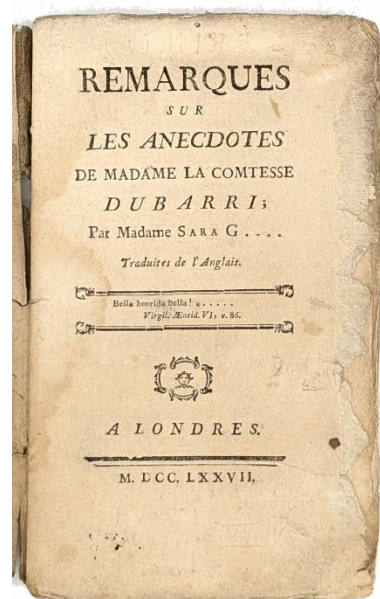
16. GOMEZ, Madeleine-Angélique de. *Crementine Reine de Sanga, Histoire Indienne.* Paris: Mouchet, 1739. 8vo. 2 vols in 2. (28), 394 pp, (4); (2), 467 pp, (1), plus 8 hand-colored plates. Contemporary calf, worn. **\$1,450**

Second edition (first, 1727) of this spirited ‘history’ of a fictional Indian queen, composed by the prolifically successful Madeleine-Angélique de Gomez (1684-1770). While her plot-lines may follow many of the conventions of French popular literature of her era, it is in her prefaces that we get to know the author herself, including in the present work which features a 20-page foreword in Volume I. Gomez’s peritext betrays a

certain ‘enlightened’ leaning: “While many authors have written on the Conquest of the Indies by the Portuguese; they have only detailed the actions of the Europeans, and skirted lightly over those of other peoples... My heroine serves to prove my point: her brilliant deeds have never reached our ears, and yet they are no less worthy of doing so and of being admired... On my part, I will confess that I have not been able to prevent myself from feeling an inner satisfaction, seeing in a Nation so different from mine a person of my sex, worthy of the admiration of men...”. The engraved illustrations depict Queen Crementine duly fêted as befitting a male hero: riding into battle on a horse with sword aloft; being crowned by adoring crowds; receiving foreign dignitaries; and being celebrated in the town square with a rich pageant.

OCLC shows a single US copy of this illustrated edition, at U Penn; **many other copies seem to have been issued without the plates.**

SARA GOUDAR DEFENDS A CELEBRATED COURTESAN



17. GOUDAR, Sara. *Remarques sur les Anecdotes de Madame la Comtesse Dubarri* [sic]... London [i.e. Amsterdam]: no printer, 1777. 8vo. 140 pp. Contemporary wrappers; margin of title-page frayed. **\$950**

Rare sole edition – passing itself off as a ‘translation’ – of the Irish adventurer Sara Goudar’s celebrated defense of Madame Du Barry, responding to the work of Pidansat de Mairobert published the previous year under the title *Anecdotes sur Madame la Comtesse du Barri*. Goudar, wife of the political writer Pierre Ange Goudar, here vehemently defends the favorite courtesan of Louis XV against Mairobert’s calumnies, and extends her argument to the general condition of women in society: “if a woman through her beauty or her merit makes a name for herself in the city, or rises at court, immediately the general alarm is sounded”. Goudar was a British barmaid of Irish origin, who met Pierre Ange Goudar at the age of sixteen through their mutual friend Casanova.

OCLC and the ESTC together show 2 US copies: Frick and the NYPL.

WITH A DUAL PORTRAIT OF THE AUTHOR AND TRANSLATOR

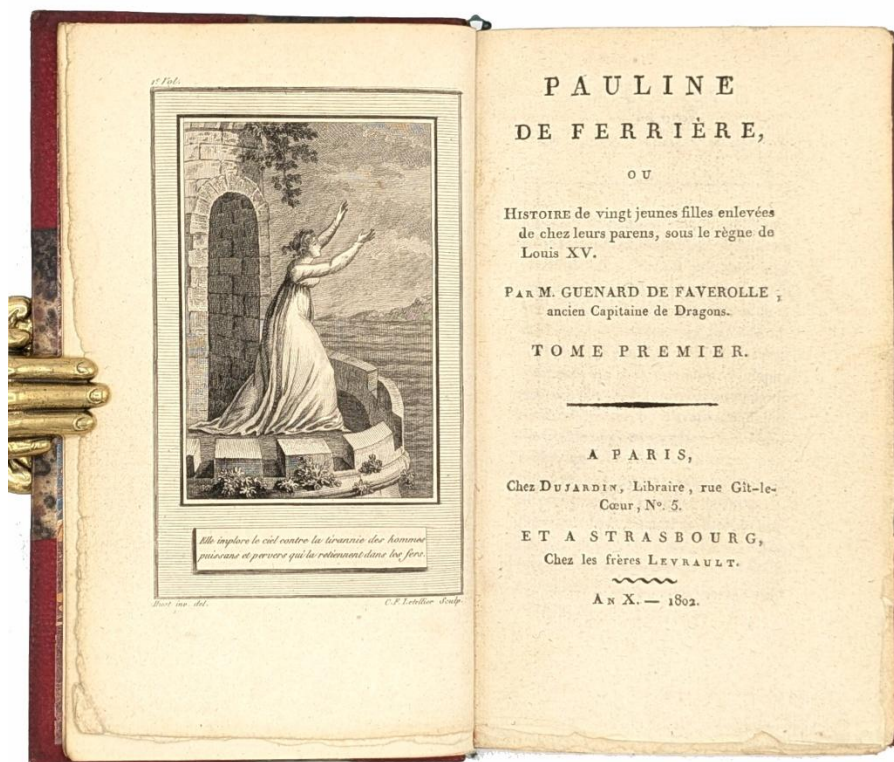


18. GOZZI, Luisa Bergalli / DU BOCCAGE, Anne-Marie. *Le Amazoni, Tragedia della Signora Du Boccage. Tradotta nell' Italiana...* Venice: Bassaglia, 1756. 4to. VIII pp, 127 pp, (1), plus engr. frontispiece. Contemporary speckled cartonnato. **\$1,850**

Sole edition of this Italian adaptation of Anne-Marie du Boccage’s *Les Amazones* (1749), exploring the theme of a female-dominated society, the importance of the state, and forbidden love. While Boccage’s original work is frequently cited in discussions (see references), the present translation by an Italian female poet, Luisa Bergalli Gozzi (1703-1779) seems to have gone largely unnoticed. Inspired by the equatorial adventures of her correspondent La Condamine, and in contrast to the usual Greek and Roman legends, in Du Boccage’s rendition the Amazons have defeated Theseus, king of Athens. He and his companion Idas are prisoners of the women; but when Queen Orithya falls in love with her captive, she is forced to commit suicide because she has infringed the laws of her own state (a rather Rousseauian ideal). The present work bears the air of a personal tribute by Gozzi to her living contemporary Du Boccage: the former respectfully preserves the original French text facing her own Italian rendition, mirrored in the engraved portraits of the pair found as the frontispiece. The caption of the frontispiece compares the two women to Amazons themselves: “To Amazons fair Lesbia life supplies / Still they want charms to please without her eyes”.

OCLC shows just five copies of the present work worldwide: Chicago, Harvard, Toronto, Birmingham, BnF.

CONDEMNED BY THE PARIS POLICE IN 1825



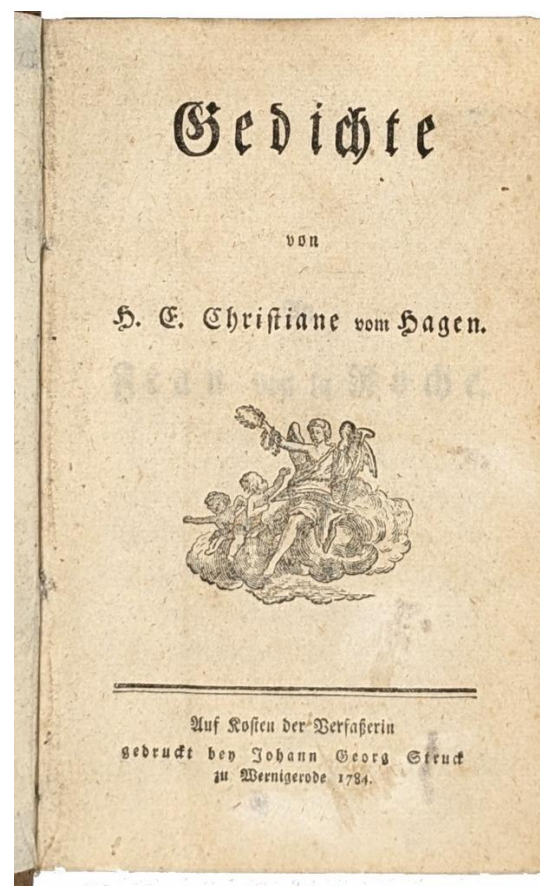
19. GUÉNARD DE FAVEROLLE, Élisabeth. *Pauline de Ferrière, ou Histoire de vingt jeunes filles enlevées de chez leurs parens, sous le règne de Louis XV.* Paris & Strasbourg: Dujardin & Levrault, 1802. 8vo. (4), 189 pp, (1); (4), 202 pp, plus two engraved frontispieces. Late 19th century half red morocco over marbled boards, spine gilt. A wonderfully fresh copy.

\$950

Sole edition, very rare – “a licentious and immoral work placed on the Index, by order of the police, in 1825”, according to Grujon’s *Catalogue des Ouvrages, Écrits et Dessins de Toute Nature poursuivis, supprimés ou condamnés* (p. 306). The work opens with the protestations of the heroine, Henriette: “No, Monsieur le vicomte, no, leave me alone, you cannot come into my room; you ask it of me in vain...”

OCLC: Stanford, Harvard

THE AUTHOR’S SOLE PUBLISHED WORK

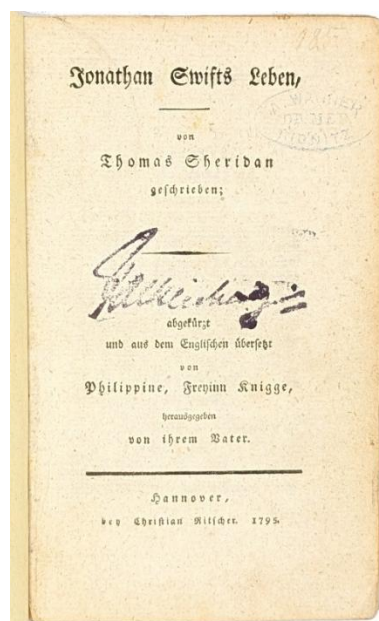


20. HAGEN, Henriette Ernestine Christiane von. *Gedichte.* Wernigerode: “At the cost of the authoress”, 1784. 8vo. (48), 303 pp. Modern boards. **\$850**

Extremely rare first edition, printed thanks to the support of hundreds of subscribers named in the preliminaries, including such figures as Klopstock, the brothers Humboldt, Elisa von der Recke, Sophie Reimarus, etc. Hagen’s poems are dedicated to the educator Sophie de la Roche, and this is her sole published work. The ‘Anhang’ (pp. 293-303) describes some of Hagen’s own teaching activities at her academy for young girls.

OCLC: Yale

SWIFTIAN STUDIES IN GERMAN

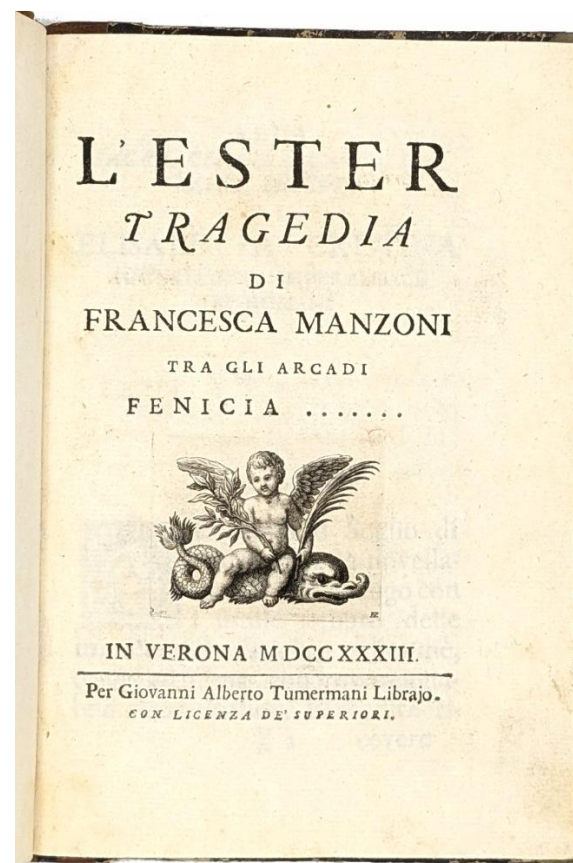


21. KNIGGE, Philippine. *Jonathan Swifts Leben, von Thomas Sheridan geschrieben; abgekürzt und aus dem Englischen übersetzt...* Hannover: Christian Ritscher, 1795. 8vo. (4), 444 pp. Modern quarter calf. **\$1,450**

Sole edition of this biography of Jonathan Swift, a product of the *Anglomanie* which gripped France and Germany during the latter half of the 18th century. Philippine von Reden (née Knigge, 1775-1841) was educated by her father and published an introductory logic textbook for women at the age of 15. The present is her second published work, authored at the age of 20, and brought to the press by her father, who avows in the preface that he had “absolutely no participation whatsoever” in the translation. At the end of the work, Philippine adds a note to alert the reader that she has purposely left out Swift’s ‘family history and his will’, explaining that it does not reflect well on the author because he had lost his mental abilities towards the end of his life. Knigge all but abandoned her literary career in 1798 when she married, and went on to bear seven children.

OCLC: Harvard, U Penn.

FRANCESCA MANZONI’S FIRST WORK

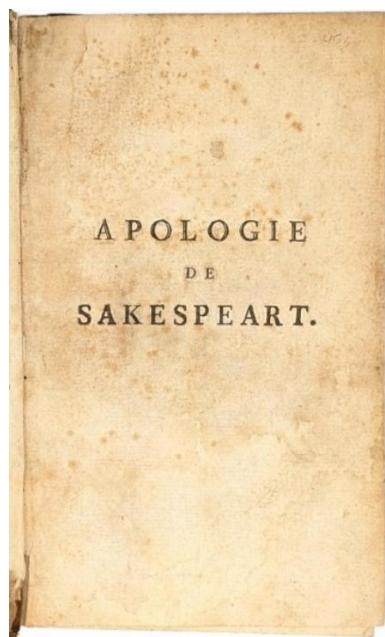


22. MANZONI, Francesca. *L'Ester, Tragedia.* Verona: Tumermani, 1733. 4to. (8), XXXII pp, 105 [i.e. 104] pp. 19th C quarter calf. **\$1,250**

First edition of the first separately-published work by Manzoni (1710-1743), a promising poet who died in childbirth at an early age. This work is dedicated to Empress Elisabetta Cristina whom Manzoni compares to Esther, the cunning Queen of Persia who foils her husband’s advisor’s plot to murder the Jewish people. One of the few women admitted during this period to the Accademia degli Arcadi, Manzoni also offers an academic, 32-page commentary on her own text as a preface to the reader.

OCLC: Getty, Chicago, Yale.

WILLIAM WHO?

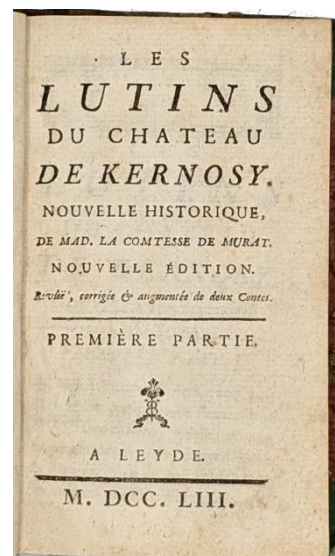


23. MONTAGU, Elisabeth. *Apologie de Shakespear, en réponse a la critique de M. de Voltaire.* London [i.e. Paris], 1777. 8vo. (4), 270 pp. With a vignette of Shakespeare on title-page. Contemporary quarter calf over marbled boards. Front joint cracked; first gathering browned and sitting proudly. **\$1,250**

First French edition of this important rebuttal of Voltaire during his lifetime, by the celebrated English salonnière – and the original ‘bluestocking’ – Elisabeth Montagu (1718-1800). Voltaire had persistently criticized Shakespeare, arousing a patriotic response by Montagu in 1769, *Essay on the Writings & Genius of Shakespeare*. Montagu was in Paris in 1776 and attended the session during which d’Alembert read Voltaire’s famous *Lettre* reiterating his criticisms of the English bard; no doubt inspired to ‘bring the fight’ to France, Montagu’s *Apologie de Shakespear* duly appeared in the following year. An association copy of the present translation sold at Pierre Bergé in 2018 for more than € 10.000.

OCLC: Folger, Boston Athenaeum, Michigan, Princeton.

WITH NEW FAIRY-TALES ADDED BY MARGUERITE DE LUBERT

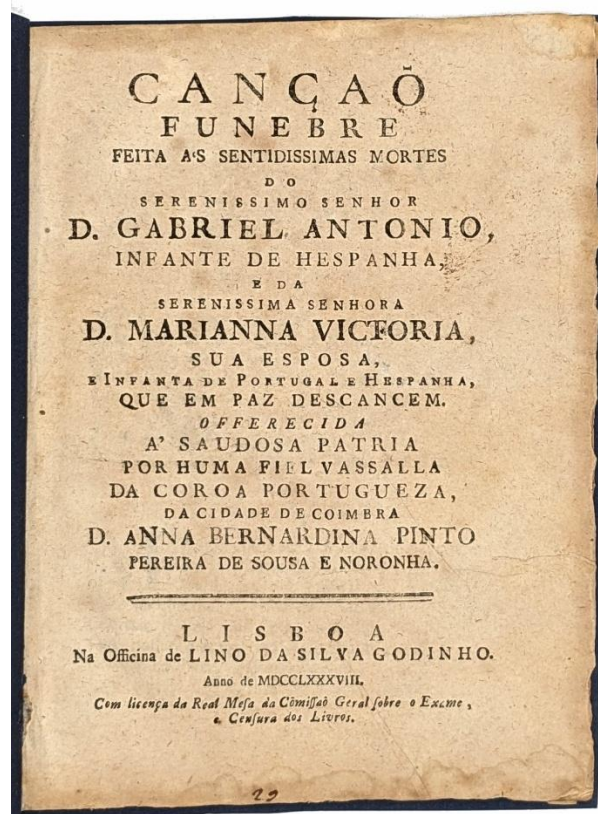


24. MURAT, Henriette-Julie de / LUBERT, Marguerite de. *Les Lutins du Chateau de Kernosy...* Nouvelle Édition. Revüe, corrigée & augmentée de deux Contes. “A Leyde” [i.e. France?], no printer, 1753. 12mo. 2 parts in 1. (1) ff, 188 pp; (1) ff, 212 pp. Contemporary quarter calf. **\$1,450**

Rare first edition as such – with additions by Marguerite de Lubert – of this titillating early Gothic novel set in a haunted castle in Brittany, composed during the final years of Henriette-Julie Murat’s scandal-ridden life. Perhaps due to her reputation during her lifetime as a lesbian of dubious moral standards, the first edition of the present work (1710) survives in just 5 copies worldwide; the present edition is the tale’s second appearance and is also rare in census, with no copies in US libraries according to OCLC. Written in 1709 and evidently inspired by Murat’s own imprisonment in the Chateau of Saumur, *Les Lutins du Château de Kernosy* (The Ghosts of Kernosy Castle) revolves around a set of guests who compose atmospheric tales intended to frighten their hosts. The present edition was ‘edited and corrected’ with the addition of two further stories by Marguerite de Lubert (1702-1785), a well-known author of fairy-tales. “Lubert inserted shorter tales in frame narratives, such as... ‘Peau d’ours’ (Bearskin) in her edition of Mme de Murat’s *Les Lutins du Château de Kernosy*... Lubert develops and pushes to its limits the fairy-tale discourse of her time... Magical objects and characters proliferate at every turn, which accentuates the implausibility of her stories. Lubert also delights in lengthy descriptions of luxurious but also horrifying settings...” (*The Oxford Companion to Fairy Tales*, p. 368).

OCLC shows Erlangen-Nürnberg, Gotha, the BnF, and the BnE. Bucknell University (PA) holds a photocopy of the BnF microform.

THE SOLE PUBLICATION OF A PORTUGUESE POET



- 25. NORONHA, Anna Bernardina Pinto Pereira de Sousa e.** *Canção funebre feita ás sentidissimas mortes do serenissimo senhor G. Gabriel Antonio, Infante de Hespanha: e da serenissima senhora D. Marianna Victoria, sua esposa, e Infanta de Portugal e Hespanha, que em paz descancem...* Lisbon: Lino da Silva Godinho, 1788. 4to. 15 pp, (1). Modern card covers. **\$650**

Sole edition of this 'funerary song', the only surviving output of Anna Bernardina Pinto Pereira de Noronha, a poet living in Coimbra. In November of 1788, both the Infante of Spain and his wife had been suddenly struck down by smallpox, dying within weeks of each other; our poet thus dedicates her effort to the double funeral held for the pair.

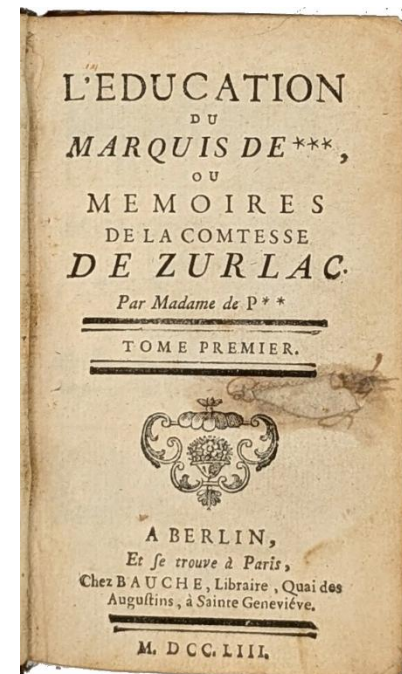
OCLC: Harvard, Newberry

AN UNHAPPY MARRIAGE LEADS TO AN EXTRA-MARITAL AFFAIR: MADELEINE PUISIEUX'S *COMTESSE DE ZURLAC*

- 26. PUISIEUX, Madeleine D'Arsant de.** *L'Education du Marquis de ***; ou Memoires de la Comtesse de Zurlac.* Berlin [i.e. Paris]: Bauche, 1753. 8vo. (4), 220 pp; (4), 220 pp, 8 pp publisher's catalogue. Contemporary calf, gilt (a little worn). Title-page with small repaired lacuna from old excised inscription. **\$950**

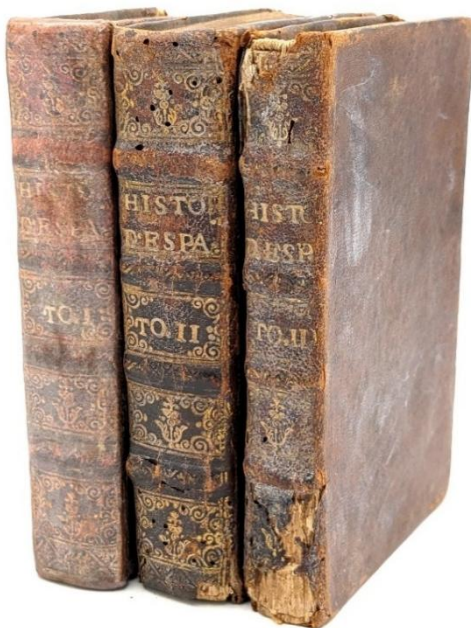
First edition, **with no US copy recorded.** Puisieux's novel centers around the swirling romance between the Comtesse de Zurlac and her mentee, friend, and lover the Marquis de ***. "Madame de Zurlac, who has been married against her will to a neutral and indifferent man, has chastely bound herself to [a lover], the Marquis de ***...

Zurlac's virtue excludes neither coquetry nor cunning... more than once, she comes close to falling, pressed by the rather bold undertakings of the Marquis, who is growing impatient [with their chaste love]... Madame de Puisieux is not short of arguments to justify her heroine. For the Comtesse to deserve the title of virtuous woman, there must be a conflict between her heart and her conscience: without passion, she can have no virtue, for lack of opportunity to exercise it" (trans. Mauzi, *L'idée du bonheur dans la littérature et la pensée françaises au XVIIIe siècle*, p. 480). "[Puisieux's] friendship with Diderot led to collaboration on several of his tales... Her five novels deal with social and philosophical issues, and denounce religious intolerance, forced religious vows, and the injustice of the judicial system... Puisieux deplored women's inadequate education in her moral and pedagogical writings, but her proposals for change may not properly be called feminist..." (*Feminist Encyclopedia of French Literature*).



ANNE DE LA ROCHE-GUILHEN AS HISTORIAN NO COMPLETE COPY IN US OR UK LIBRARIES

27. LA ROCHE-GUILHEN, Anne de. *Histoire chronologique d'Espagne, commençant à l'Origine des premiers Habitans du Pays et continuée jusqu'à Present...* Rotterdam: Abraham Acher, 1696. 3 vols in 3, 8vos. (4), 7-382 pp; (2), 3-420 [i.e. 400] pp; (2), 3-285 pp, (3) Contemporary sheep with gilt spines, but Vol I entirely rebacked. **\$2,250**



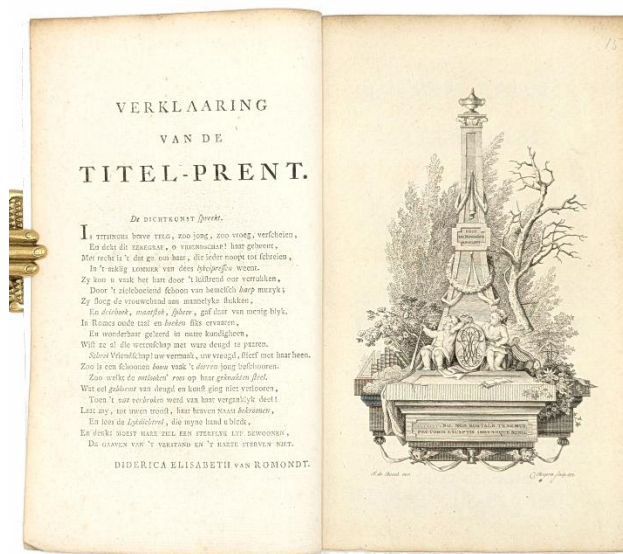
Very rare first complete edition of the exiled Huguenot Anne de la Roche-Guilhen's three-volume historical study of Spain.

Composed while resident in London, Roche-Guilhen's nonfiction has undoubtedly attracted less critical attention than her novels, but the Huguenot sympathies which she makes no attempt to disguise in her *Histoire chronologique* make it deserving of further study. As Cherbuliez notes, "the circulation of La Roche-Guilhen's work -written in London, printed in Holland, smuggled into France and elsewhere - points to some of the most important connections in Huguenot Europe, as her economic and political insecurity led her to benefit from the diasporic publishing network, including clandestine booksellers." (SIEFAR, 2005).

19th century bibliographers variously recorded the first edition of Roche-Guilhen's *Histoire* as 1694, 1695, and 1696. The 1695 edition is a ghost; and from OCLC records it becomes apparent that while Vols I & II appeared in 1694, Vol III appeared for the first time in 1696. In US libraries, Columbia has Vols 1 & 2 of the 1694; the copy at Indiana is a microfilm. We were unable to trace a complete set of all three volumes in any US or UK library.

ELOGIES FOR A CHILD PRODIGY

28. [VAN ROMONDY, Diderica Elisabeth et al.]. *Susannae Reginae Titsinghiae Epicedia, & Elogium.* Haarlem: Enschede Press, 1778. 8vo. (4), 84 pp, plus engr. frontispiece. Modern marbled wrappers. **\$950**

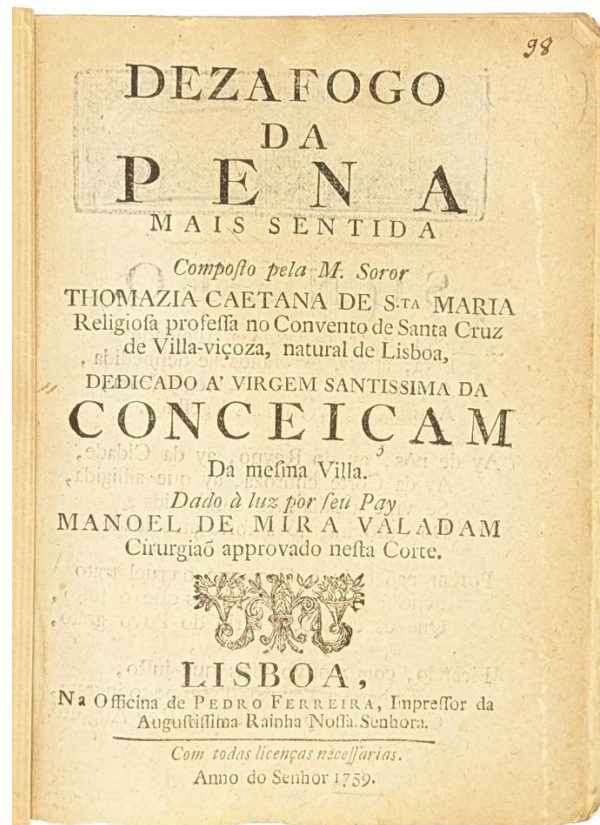


Rare sole edition of this 'Festschrift' for the Wunderkind Susanna Regina Titsingh (1762-1776), who had died from smallpox at the age of 14. All material relating to Titsingh's brief life seems to be extremely rare in census and in the trade – and she is entirely unknown outside of Dutch

circles. The daughter of an Amsterdam physician, Susanna was a musical prodigy as well as fluent in French and Latin, and had been studying astronomy shortly before her death. She is celebrated here by a variety of men and women, the former generally writing in Latin and the latter in Dutch. A poem facing the frontispiece was contributed by Diderica Elisabeth van Romondt, while a dedication to her surviving father is signed by Petrus Burmannus the Younger. Strangely, each of the elegies specifies Titsingh's disease in its title: "In obitum praestantissimae puellae Susannae Reginae Titsingh, variolarum morbo ante diem extinctae", etc. The second half of the work is devoted to vernacular tributes mainly by women writers: for example, pp. 43-48 contain 'Lijkdichten' by Margriet van Essen; other contributors include Juliana Cornelia de Lannoy; Kornelia Sebilla van den Berg; and M. J. van Wielich.

OCLC: Harvard, Family History Library

CONVENT POETRY

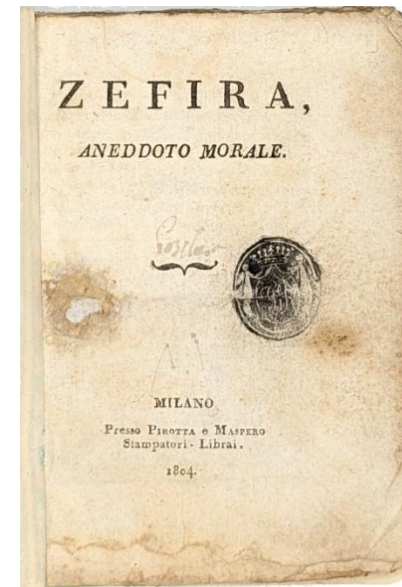


29. SANTA MARIA, Soror Thomazia Caetana de. *Dezafogo da Pena mais Sentida...* Lisbon: Pedro Ferreira, 1759. 4to. (8) pp. Bound in mid-20th century wrappers. Toned throughout. **\$550**

Rare sole edition of this example of convent poetry, composed by an Augustinian nun at the Convent of Santa Cruz in Vila Viçosa, near Evora. Only a handful of her printed works survive today, each very rare in census. Thomasia Caetana de Santa Maria (b. 1719) entered the convent at the age of just 12, and was professed as a nun a year later. Here, she celebrates Nossa Senhora da Conceição, patroness of Portugal, whose sanctuary was located in Vila Viçosa.

OCLC: Boston Public Library

A GREEK GIRL'S SWASHBUCKLING ADVENTURES



30. SAXY, Carlotta Ercolina de. *Zefira, Aneddoto Morale.* Milan: Pirotta e Maspero, 1804. 8vo. 86 pp, [1 integral blank]. Modern marbled wrappers. **\$950**

Sole edition – **and the third recorded copy** – of this prominent female educator's only known work of fiction. Centered on the adventures of a young Greek girl on the high seas (of the Mediterranean), Saxy writes in her preface (dated January of 1804 from Milan) that she composed it specifically for the edification of young girls (*fanciulle*). Emperor Joseph II had recognized Saxy's importance, and in 1797 she was appointed as Superintendent for girls' education in Milan. In this position she promoted a secular educational program even within convents, and sequestered convent funding for increased schooling of poor girls. Exhausted by her labors, she died a year after publishing *Zefira*. Cf Angelo Bianchi, "Riformismo al femminile. Il progetto di Carlotta De Saxy Visconti per l'istruzione femminile nella Milano napoleonica" (2017).

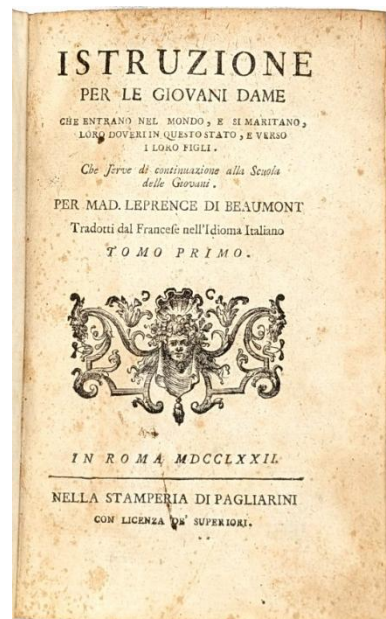
OCLC records no physical copies; the Italian Union Catalog records just 2 copies in Italian libraries.

TRANSLATED BY THE 21 YEAR-OLD
ELISABETTA TURRA

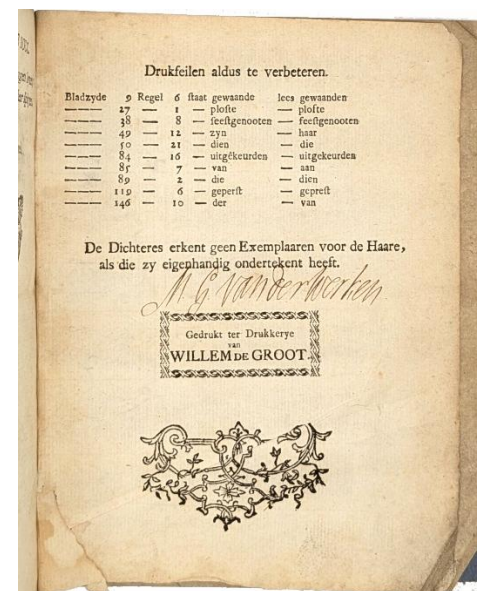
31. LEPRINCE DE BEAUMONT, Jeanne-Marie / TURRA, Elisabetta (trans.). *Istruzione per le Giovani Dame che entrano nel Mondo, e si maritano, loro Doveri in questo Stato, e verso i loro Figli...* Rome: Pagliarini, 1772. 3 vols in 1. 8vos. 203 pp, (1); 243 pp, (1); 250 pp, (2). Contemporary velum. **\$1,650**

Very rare sole edition of Elisabetta Turra's early translation of this didactic guide for young women "who are entering into society, and marrying". According to Karen Green (*A History of Women's Political Thought in Europe, 1700–1800*), "Leprince de Beaumont's educational works emphasize autonomous critical reasoning, and the reconciliation of reason and faith, and were arguably more widely read than those of the atheist Denis Diderot." The translation of Beaumont's guide was one of the first works undertaken by the young Elisabetta Caminer Turra (1751-1796); it features a group of female interlocutors wrestling with significant social and moral issues of the time including the duties of a wife and the role of a mother. Green suggests that Beaumont is an example of a female Enlightenment figure who has been largely written out of intellectual histories. "Her attitudes... promoted education for women grounded in a rational faith reminiscent of Locke". The present work must have been completed when Turra was just 21 years old; funnily enough, the date of publication of the *Istruzione per le Giovani Dame* is frequently misquoted in even the most serious scholarly studies of Turra as 1782, leading us to assume that it has not been widely consulted 'in the flesh'!

OCLC shows US copies at Chicago and UC Davis.



MARGARETA VAN DER WERKEN
CATAPULTS HERSELF TO FAME

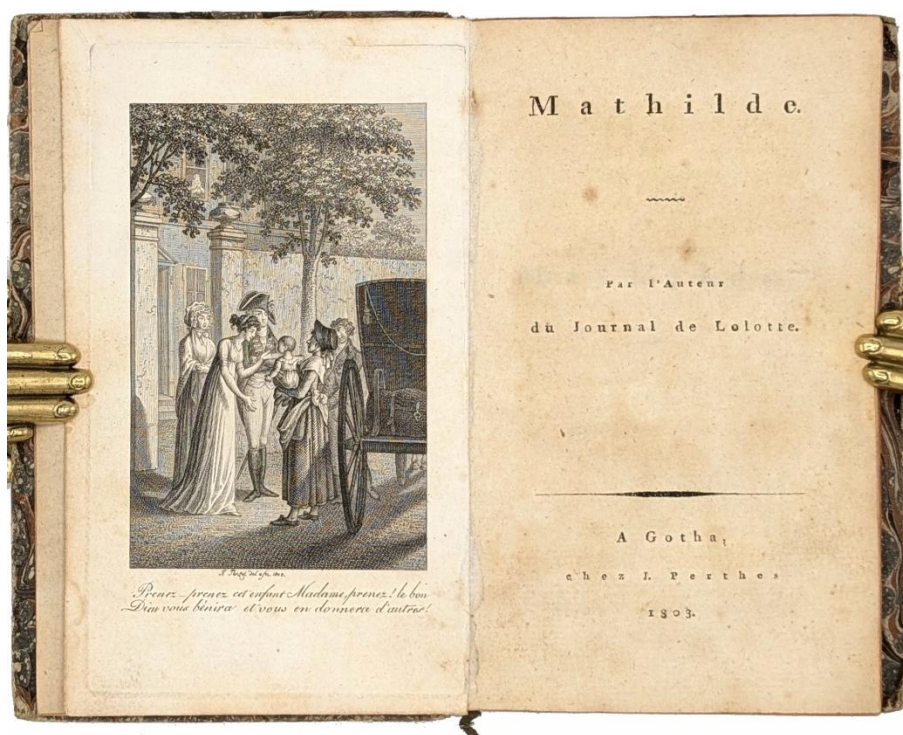


32. [SIGNED] VAN DER WERKEN, Margareta Geertruid. *Willem de IV*. Leiden: Cornelis de Pecker, 1756. 4to. (40), 154 pp, (2), plus engr. frontispiece of William admired by a flock of allegorical women. Crude early 20th century boards made of printer's waste. Stamps of the Antwerp Minims on frontispiece and title-page; signed in manuscript by the author herself on the final leaf, as a guarantee of authenticity. **\$750**

Very rare first edition of the work which lifted Margareta van der Werken (1734-ca. 1796) out of poverty, at the age of 22. Destitute thanks to her father's alcoholism, the family had moved to Leiden in 1753; but van der Werken's talents must have been somewhat developed by this time, as the present work includes a selection of prefatory poems contributed by admiring contemporaries. In a bold move apparently attesting to her own popularity, Margareta also signed each copy of her maiden work on the final leaf, with a warning against would-be counterfeiters.

OCLC: no US copy; the Leiden copy, for example, is lacking the frontispiece.

LATE GERMAN 'ANGLOMANIE'

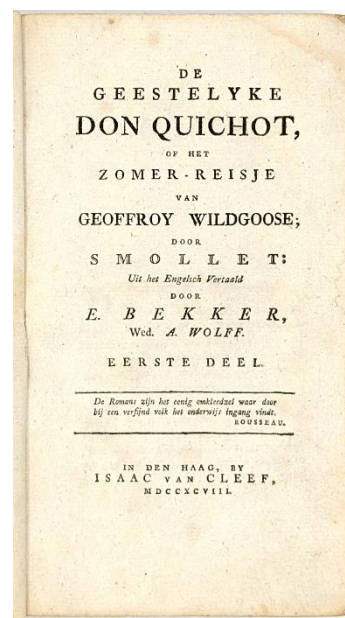


33. WIESENHÜTTEN, Friederike Henriette. *Mathilde.* Gotha: Perthes, 1803. 8vo. (1) f, 133 pp, (1), plus engr. frontispiece. Contemporary boards. **\$500**

First edition (subsequently translated into German in 1804), featuring an 18-year old English protagonist, Matilda Belsey. Friederike Henriette Wiesenhütten (1754-1815) was a prolific author, according to the entry on her life and works in *Die deutschen Schriftstellerinnen des neunzehnten Jahrhunderts* (Vol II, pp. 426-430) – but seems to be little-discussed today.

OCLC: no US copy.

QUIXOTIC METHODISTS, WITH COMMENTARY BY BETJE WOLFF



34. WOLFF, Betje (ed. and trans.) *De Geestelyke Don Quichot, of het Zomer-Reisje van Geoffroy Wildgoose; door Smollet. Uit het Engelsch vertaald, door E. Bekker...* The Hague: Isaac van Cleef, 1798-1799. Large 8vo, 3 parts in 1. (5), VIII-XXVIII pp, 262 pp; (4), 216 pp; (4), 254 pp. 19th century half-cloth over marbled boards. **\$850**

Rare sole edition of this imitation of Cervantes, translated from the English original with a lengthy critical preface by Elizabeth ('Betje') Bekker Wolff (1738-1804). *De Geestelyke Don Quichot* ridicules both Cervantes and his hero as well as the peculiarly English phenomenon of fanatical

Methodist preachers who set out blindly into the world; both of these themes seem to have struck a cord with Wolff, whose 10-page preface comments on the wild popularity of the novel in England, and dissects the minutiae of its plot and characters. Curiously, Wolff's title-page and preface betray no doubt on her part that Richard Graves' *The Spiritual Quixote* (1773) is in fact the work of Tobias Smollett (1721-1771). "Betje Wolff and Aagje Deken were the most famous Dutch female romantic friends of the eighteenth century... 'Kindred spirits' like Wolff and Deken were criticized and ridiculed by male contemporaries not because of their same-sex relationship, but because of the fact that as 'savantes,' or learned women, they entered the male territory of scholarship and intellectualism." (Summers, *The Gay & Lesbian Literary Heritage*).

OCLC shows just three copies outside of the Netherlands, at the British Library, Rice University, and Harvard. An earlier work, *De geestelyke Don Quichot of De Spaansche doolende ridder van de H. Maagd, Don Ignatius de Lojola* (1767), is entirely different.

A POSTHUMOUS CELEBRATION OF A
LINGUISTICALLY-DEXTROUS POET



35. VAN ZON, Sara Maria. *Verzameling van Stichtelyke Gedichten...*
Middelburg: Mandelgreen & Taillefert, 1757. 4to. (20), 249 pp, (3). Modern
boards. **\$750**

Second edition (first, Utrecht, 1756); both editions are extremely rare. Van Zon (1692-1755) had mastered several languages, and her posthumously published collected poems include translations from French, German, Hebrew and Latin. After the death of Sara Maria, her only surviving sister Anna Lucretia compiled the present collection, with prefatory contributions by Suzanna Maria Mill and Berendina van Rensinck.

OCLC: no US copies.