

THE CENTURY OF WOMEN: A SELECTION

II. LITERATURE AND POETRY

FRONTISPIECE TO *Lo SCGLIO
DELL' HUMANITÀ*

ITEM #25

OFFERED WITH THE USUAL TERMS AND CONDITIONS.

QUESTIONS, COMMENTS, AND RESERVATIONS WILL BE GRATEFULLY RECEIVED AND ANSWERED

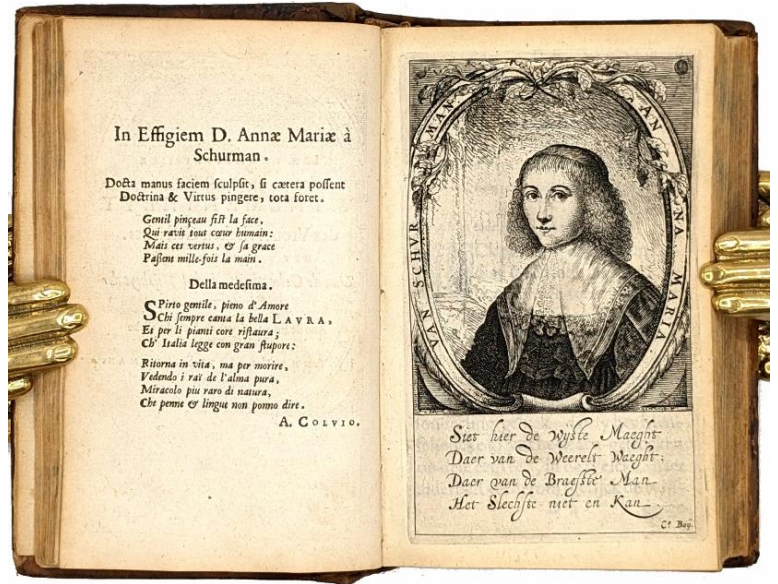


*...ne le Donne di so
In questo Specchio il vostro fin mirate.*

AN EARLY CHAMPION OF ANNA MARIA VAN SCHURMAN

1. **BEVERWYCK, Jan van.** *Van de Wtneementhey des Vrouwelicken Geslachts. Verziert met Historyen, ende kopere Platen...* In desen tweeden Druck op verscheyde plaetschen vermeerdert. Dodrecht: Hendrick van Esch, 1643. 8vo. 3 parts in 1. (42), 41 pp; (19), 401 pp; (9), 208 pp, plus double-page engr. title and full-page engr. portrait of Anna Schurman, and with 18 full- or half-page engrav. in text. Contemporary calf. **\$2,650**

Second, enlarged edition (first, 1639), richly-illustrated with a total of 20 engravings. "In 1639 and 1643, Johan van Beverwijck... published *Van de wtneementhey des vrouwelicken Geslachts (Of the Excellence of the Female Gender)*... His work is unique in the *querelle des femmes* of the sixteenth and seventeenth centuries because of its blend of medical argument and historical examples, its use of modern historical and traditional classical sources, its inclusion of contemporary women, especially Dutch ones, and its absence of any intimation of women's inferiority" (Moore). Having read the pro-women treatises of Lucrezia Marinella (1600) and the rather more obscure Cristobal da Costa (1592), Beverwijck finds them both inadequate because they resort to denigrating men. Instead, Beverwijck seeks to present positive examples of female accomplishment, especially drawing on those known to him personally. To this end he dedicates Part II of the present work to the young Anna Maria van Schurman, and includes a sample of her work (a poem praising Marie de Gournay). OCLC: Boston Public Library, Huntington, Columbia, Harvard.



ANNA MARIA VAN SCHURMAN AT WORK THE SECOND COPY IN AMERICA

2. **SUYDERHOFF, Jonas after LIEVENS, Jan.** *Anna Maria A Schurman.* [Amsterdam]: Hugo Allard the Elder, [ca. 1649, third state of III]. Engraving, 34.5 x 24.7 cm. Trimmed closely at left margin, losing a tiny sliver of Schurman's mantle at the lower corner. Creasing from old folds (having been bound into a book). **\$2,850**

Exceptional, darkly-inked example of this extremely rare portrait, one of just a handful of large-format, separately-issued broadsides celebrating Schurmann during her lifetime. Jonas Suijderhoef (1613-1686) engraved the present portrait based on a painting by Jan Lievens dated 1649; the BM catalogue, for example, suggests that the engraving was published very shortly thereafter. The present engraving is rather charming in its frankness and simplicity, capturing Schurmann at what she did best: reading and writing. Wearing a fur-trimmed mantle, her hair is demurely tied up and set off with pearls as well with as a small veil at the back, while her left hand rests on an open book. The 42-year old unmarried prodigy gazes confidently at the viewer, looking every bit the serious scholar she strived to be accepted as. Dating between her own small, engraved self-portrait (ca. 1633), a painted self-portrait ca. 1640, and the Cornelis Jonson van Ceulen grisaille of 1657, the present portrait is an important contribution to Schurmann's iconography but is far rarer than the Ceulen / Dalen engraving.

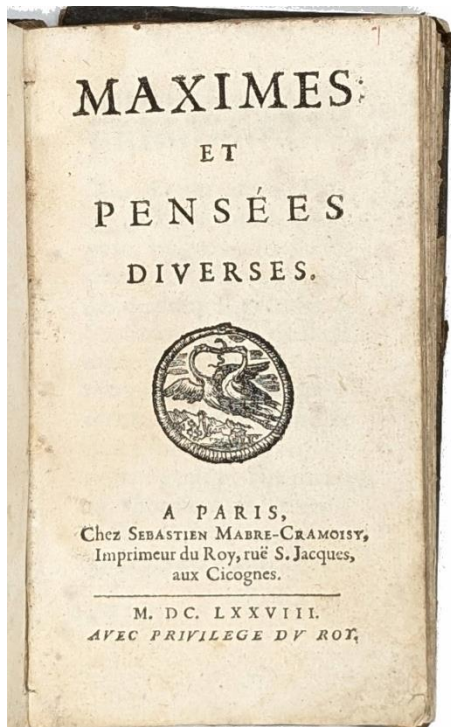
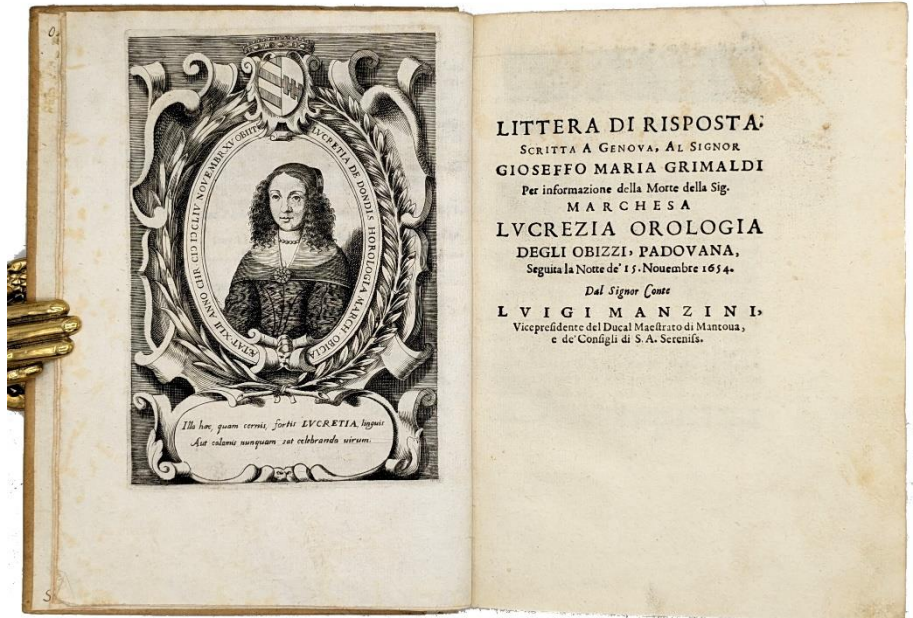
A CRIME OF PASSION WITH POEMS IN ENGLISH, HEBREW, AND GREEK

3. [MANZINI, Luigi]. *Le Lagrime della Fama. Nella spietata Morte della Sig. Marchesa Lucrezia Orologi degli Obizzi, Componimenti varii...* Padua: Paolo Frambotto, 1655. 4to. (8) including engr. portrait, 68 pp, (16), 69-120 pp. Early 19th century quarter vellum over boards. An excellent, fresh copy.

\$3,650

Very rare sole edition. Lucrezia Obizzi (1612-1654) was a celebrated Padovan noblewoman. Married at 17, she bore four children. On the night of November 15, 1654, she was murdered in her bedroom by a jealous lover, Attilio Pavanello, a friend of her husband who had become

infatuated with her. Evidently delighting in the scandalous circumstances of her death, the publisher Frambotto and the Royal Councilor Luigi Manzini together produced this 'report' on the death of Orologi. Her engraved portrait here depicts a demure woman, aged 42 at her death, who nevertheless managed to inspire such a crime of passion. Following a 20-page account of her life and murder, we find a singular array of poetic tributes to Orologi, evidently contributed by pan-European figures immediately following her death. One of these (pp. 41-43) is a lengthy sonnet by Cavina dal Cortivo (d. 1711), an obscure Padovan female poet of whom little else survives. Another is by a certain Donna Castiglioni (leaf I3); and others are in Portuguese, Spanish, English (I9, by John Burbery), Southern German dialect, High German, French, Hebrew, Greek, Latin, and of course Runic. OCLC: Newberry. **No copies recorded in Rare Book Hub.**



THE FIRST EDITION, PREDATING ROCHEFOUCAULD'S *MAXIMES*

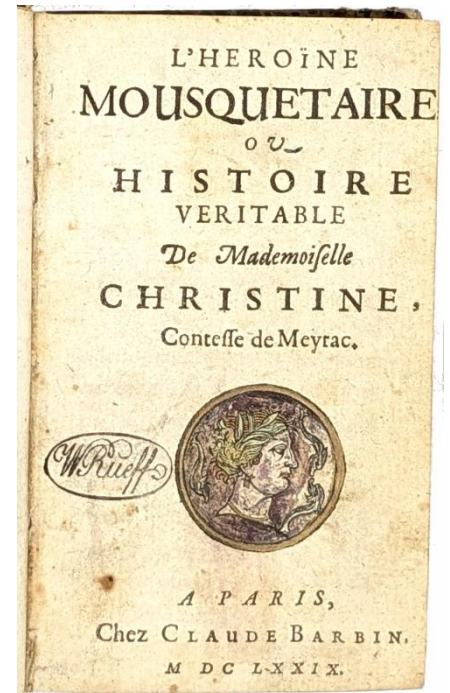
4. [SABLÉ, Madeleine de Souvré]. *Maximes et Pensées diverses*. Paris: Sebastien Marbre-Cramoisy, 1678. 12mo. (24) including 3 integral blanks, 90 pp, (12). Contemporary calf, rather worn; contents occasionally soiled. **\$1,850**

Rare first edition – preserving the author's anonymity – of this collection of musings by a female philosopher of the French Enlightenment. The *salonnière* Madeleine de Souvré, marquise de Sablé (1599-1678) in fact composed her own *Maximes* long before those of La Rochefoucauld, but they were only printed after her death. With her friend the Comtesse de St Maur, Souvré took rooms in the Place Royale, Paris, and established a literary salon; the two women also lived together following Souvré's retirement from public life in 1655. We have traced just one copy at auction in the last 20 years. Two issues were printed in 1678, one featuring the name of the author. OCLC: Newberry, Harvard, UVA. Columbia and Princeton hold the issue with Souvré's name on the title-page.

THE FEMALE MUSKETEER

5. **PRÉCHAC, Jean de.** *L'Héroïne Mousquetaire ou Histoire Vritable de Mademoiselle Christine, Comtesse de Meyrac.* Paris: Barbin, 1679. 12mo. 4 parts in 1. (6), 7-144 pp; (4), 5-144 pp; (2), 3-144 pp; (4), 5-144 pp. Early 19th century German marbled boards. **Occasional underlining and early notes in a Germanic hand through all four parts.** **\$1,500**

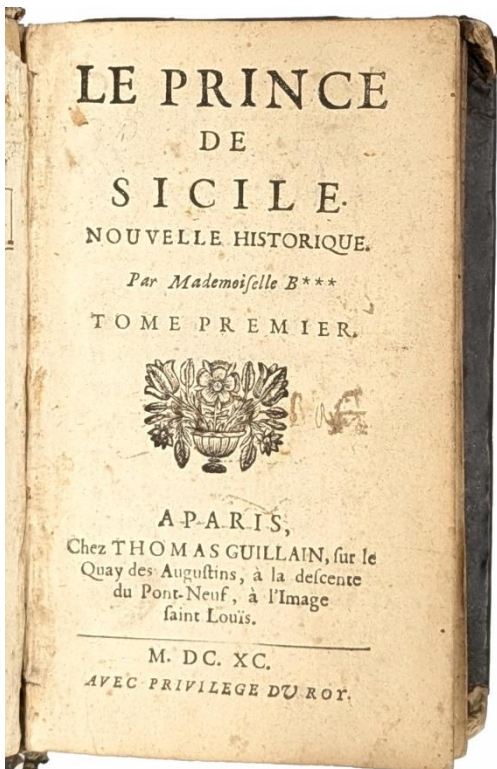
Early edition (first, 1677) of this subversive novel. “Some two decades before *Amazoninnen* or Hildegard, a *histoire véritable* appeared, also featuring a martial heroine, convents, and a setting predominantly in Spain: *L'Héroïne mousquetaire*, published in four installments in 1677-78 ... In *L'Héroïne mousquetaire*, however, we encounter a heroine whose innate desire for military glory ultimately disrupts any stability of a gendered identity. Like Hildegard, this heroine ultimately rejects marriage; unlike Hildegard, this heroine not only symbolically acts like a man, she literally appropriates the clothing, speech, and manners of a man for several extended periods of time...” (Wiggin, *Fiction, France, and Other Vices: Crossing German Borders in Fictional Narratives, 1680-1720* (2002), p. 231). The narrative is based on sensational accounts in contemporary newspapers of the adventures of the noblewoman Christine de Meyrac during the Second Flanders War from 1676 to 1678. Meyrac disguised herself as a *chevalier* under the name of St Aubin and joined a company of musketeers. She fought in Flanders, was wounded in Tournai, and was finally taken prisoner in Brussels by the Spanish. OCLC (this edition): Princeton.



CATHERINE BERNARD'S TREATMENT OF YOLANDE, THE PRINCESS RAISED AS A BOY

6. **BERNARD, Catherine.** *Le Prince de Sicile, nouvelle historique.* Paris: Thomas Guillain, 1690. 12mo. 3 vols in 1. (6), 192 pp; (2), 176 pp; (2), 178 pp. Contemporary polished calf. Ownership inscription of Marie Justine LaChaume, dated 1789, on verso of title-page. **\$1,450**

Second edition (first, 1680) of Catherine Bernard's adaptation of the tale of Yolande, the Princess of Sicily raised as a boy. Bernard may have been influenced by Claude Boyer's 1660 tragi-comedy *Fédéric*. “While the two texts share a historical backdrop and basic plot (the politically inspired transvestism of the king's daughter), the focus [in Bernard's novel] is entirely on love, complete with the lost letters, mistaken identity, multiple lovers, and *qui proprois* typical of the *nouvelle* genre.... It is not clear whether Boyer's play was known to Bernard or to what extent she may have used it as a source: in the *Avis au lecteur*, she indicates her source to be a Spanish *nouvelle*.” (Conroy, *Ruling Women* Vol II, pp. 168-9). OCLC: no US copy. The first edition of 1680 is held at the Newberry, Illinois, and Berkeley.



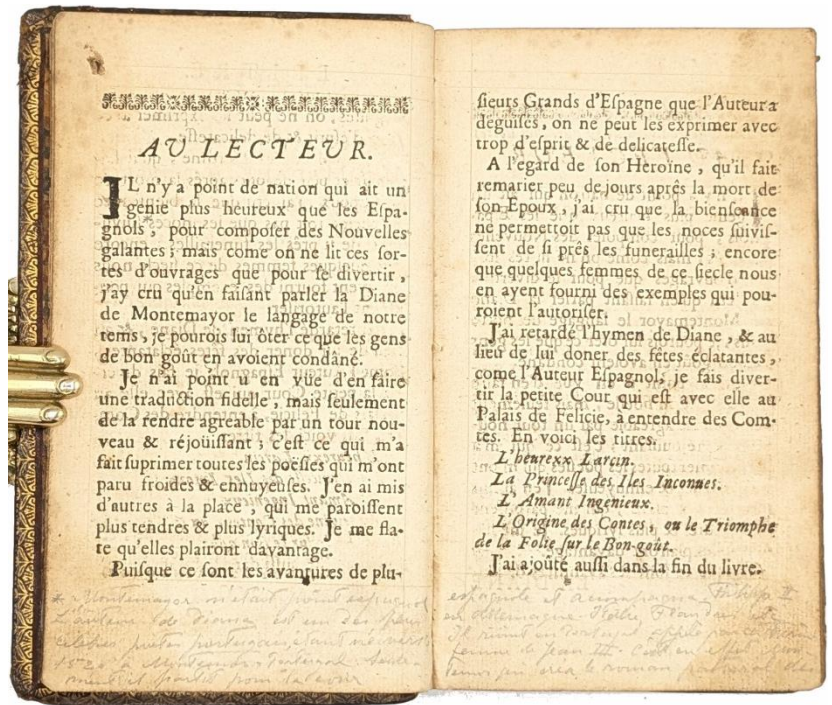
MONTEMAYOR, IMPROVED

7. **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 Letres 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 Inconues"), 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.



BY THE 19-YEAR OLD VIRGINIA CAVAZZONI



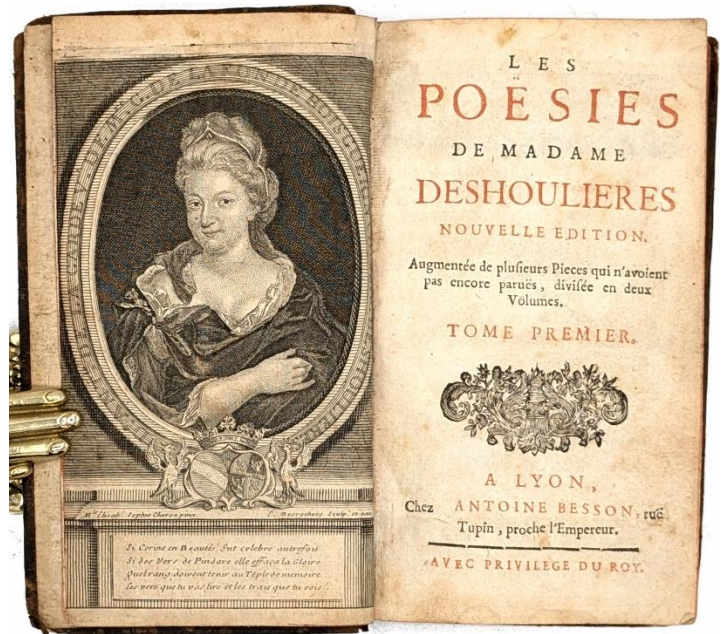
8. **CAVAZZONI, Virginia Bazani.** *Divertimenti Poetici.* Venice: Poletti, 1701. 12mo. (24) including initial blank and engr. portrait of the author, 335 pp, (1). Contemporary cartonnato. \$2,850

Extremely rare sole edition of Cavazzoni's collected poetry, embellished with a delightful portrait of the 19-year old author in feathered head-dress. The subjects of Cavazzoni's compositions were often women of her circle: Rosa Agnese Bruni, Gonzaga Rivora, Cristina Strozzi, Trotti Gonzaga, Eleonora Strozza, Clarina Rangoni, Olimpia Arrivabeni, and so on; also included is a 'sogno poetico' by Rosa Agnese Bruni in praise of Cavazzoni (pp. 45-51). OCLC shows just 1 copy outside of Italy (Chicago).

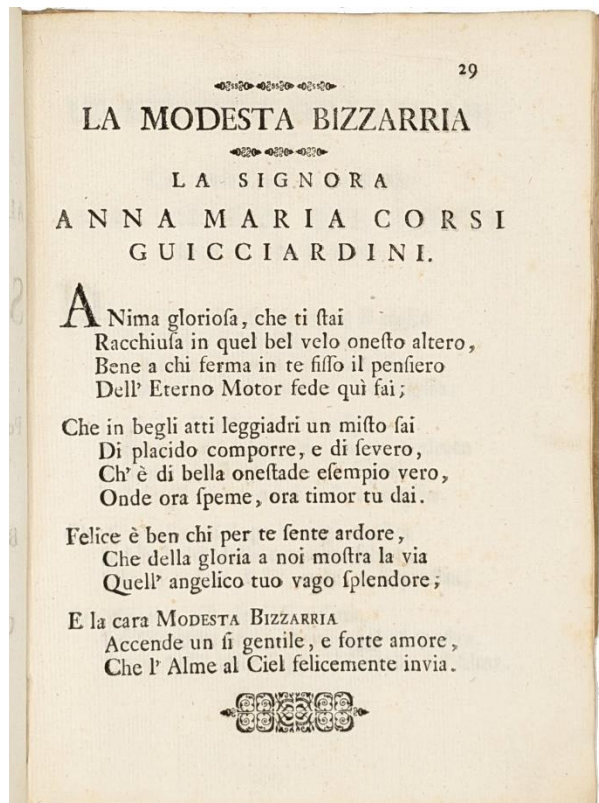
**THIS EDITION WITH A PORTRAIT BY ELISABETH CHERON
AND A PREFACE BY THE AUTHOR'S DAUGHTER**

9. DESHOULIÈRES, Antoinette Thérèse (ed.). *Les Poésies de Madame Deshoulières, Nouvelle Edition. Augmentée de plusieurs Pièces qui n'avoient pas encore paruës, divisée en deux Volumes.* Lyon: Besson, [1704?]. 8vos, 2 vols in 1. (2), 203 pp, (1), plus engr frontispiece after Elisabeth Sophie Cheron; (2), 199 pp, (1). Contemporary calf. **\$1,450**

Second (?) edition as such (first, 1703), with a frontispiece engraved after a portrait of Madame Deshoulières by the celebrated artist Elisabeth Sophie Cheron. Volume 2 was edited by Madame Deshoulières' daughter, who gives remarks on her mother's legacy and reception in her preface. Antoinette-Thérèse also adds a handful of her own compositions to this second volume, including an elegy on the death of her mother (pp. 189-190). OCLC: no US copies.



NICKNAMES FOR THE PRINCESS'S FAVORITE WOMEN



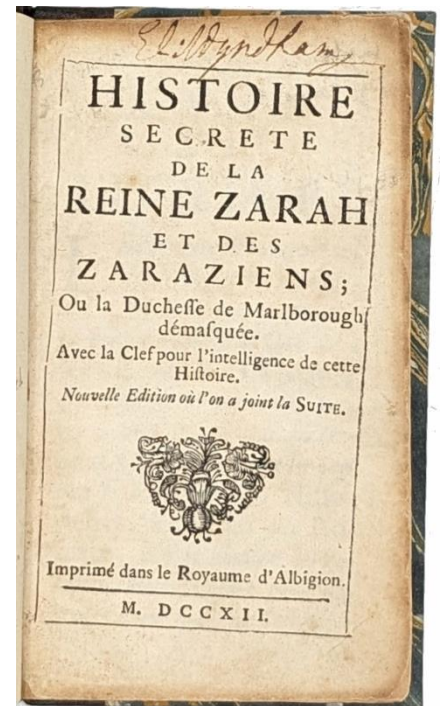
10. MOZZI, Marco Antonio. *Sonetti... sopra i Nomi dati ad alcune Dame Fiorentine dalla Serenissima Principessa di Toscana, e... dedicate alla medesima Altezza Sereniss[ima].* Florence: Stamperia de S. A. R., 1705. 4to. 115 pp, (3). Contemporary vellum, a perfectly unsophisticated copy. **\$2,500**

Sole edition, a charming conceit in which the Accademician Mozzi plays on the nicknames of the female courtiers of the Princess of Tuscany. More specifically, in the spirit of Academic literary *jeux d'esprits*, Mozzi's subjects take on emblematic pseudonyms just like their (predominantly male) counterparts in the local Accademia della Crusca. Thus we find Aldobrandesca Colombini Castellani, "chiamata Il Sole ascoso"; Anna Maria Corsi Guicciardini, "la modesta bizzarria"; Anna Rosa Ubaldini Maggio, "La Rosa senza spina"; and so on. **In all, 45 women are celebrated in this fashion, including the writer Maria Ugolini del Chiaro.** OCLC: Berkeley, Harvard, Texas.

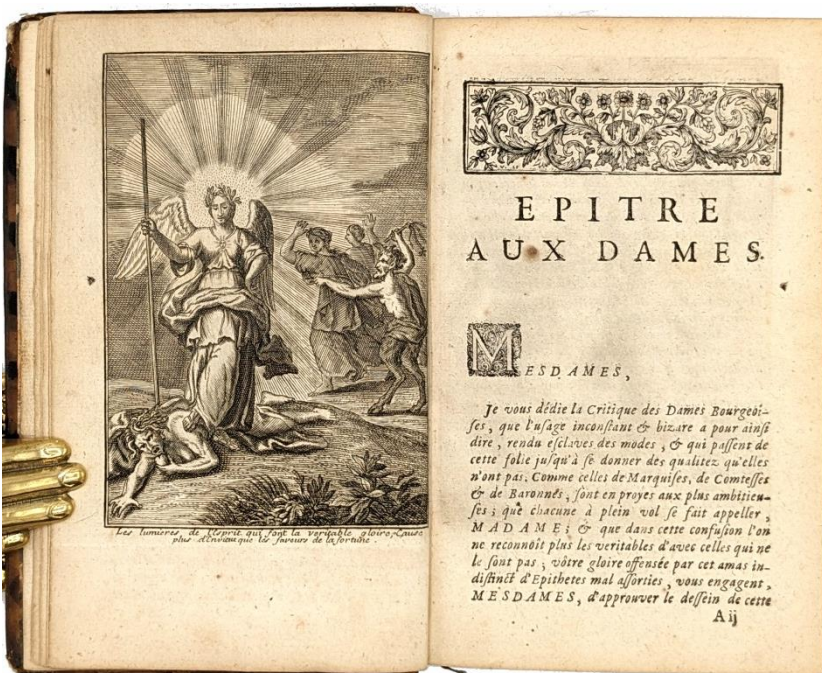
MARY MANLEY'S SATIRE ON SARAH CHURCHILL

11. [MANLEY, Mary de la Rivière]. *Histoire Secrete de la Reine Zarah et des Zaraziens; Ou la Duchesse de Marlborough démasquée. Avec la Clef pour l'intelligence de cette Histoire.* "Imprimé dans le Royaume d'Albignon" [i.e., Oxford or the Netherlands?], no printer, 1712. 12mo. (24), 110 pp; 122 pp; (2), 3-72 pp, (4). Title-page to Part II erroneously bound before the 'Suite de l'Histoire Secrete', but collated complete as per the ESTC record. **\$1,650**

Early edition – likely printed in Oxford, or the Netherlands – of this French translation of Queen Zarah (1705), an elaborate allegorical satire on the life of Queen Anne's favorite, Sarah Churchill, Duchess of Marlborough. In this edition, no attempt is made to disguise the true subject and a 'key' to all of the characters is included for the first time. "If ... properly attributed to [Mrs. Manley] it is the first of her series of volumes dealing with politics and personal scandal in the form of a romance. The book was reprinted, with a 2d pt., in 1711, and a French version, with a key, was pub. at Oxford in 1712." (DNB). OCLC shows US copies at Indiana and Illinois.



THOSE WHO CALL THEMSELVES 'MADAME'



12. [HENNISSART, Jean Félix d']. *Satyres sur les Femmes Bourgeoises qui se font appeler Madame, avec une Distinction qui sépare les Véritables d'avec Celles qui ne le sont que par le Caprice de la Fortune, la Bizarerie & la Vanité du Siècle.* The Hague [i.e. Paris?]: Frik, 1713. 8vo. (16), 500 pp, plus 12 engr. plates. Frontispiece and 'Epître aux Dames' [Aii] misbound after Avi. Contemporary calf gilt. **\$4,000**

Second edition, with a cancel title-page disguising its place of publication. According to Jules Gay (III, 1076), the contents of the work were so scandalous that the author was unable to obtain a printing privilege for it; instead, he appended a privilege for a completely different work to the publication. For this crime he was

thrown in the Bastille and most copies of his work were seized and burned. Those which escaped are either lacking the lower half of the title-page with the imprint information, or bear a cancel title-page like the present copy. The contents of this work are endlessly fascinating: the title-page ostensibly announces a biting satire aimed at women 'above their station' ("who call themselves 'Madame', along with a distinction which separates the true examples from those who are thus thanks to the whims of fortune, and the hazards and vanities of our times"). However, many of the anecdotes poke fun at men, or blame men for women's failings. Already rare, the work is sometimes also encountered without the engravings; Gay calls for only 11, while this copy has 12. This Hague edition omits the false privilege and the errata leaf of the Paris original. OCLC: no US copy.

THE WOMEN'S LIBRARY

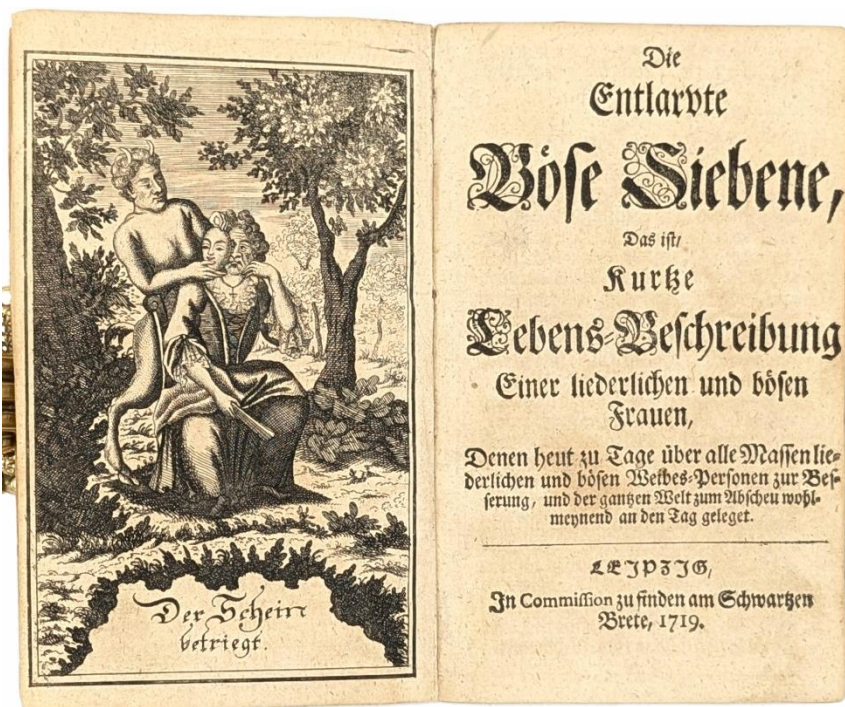
13. [WRAY, Mary Harrison?]. *Bibliothèque des Dames, contenant des Règles générales pour leur conduit dans toutes les circonstances de la Vie...* Amsterdam: Emanuel du Villard, 1716-1719. 8vos., 2 vols in 2. (12), 524 pp, (4); (8), 425 pp, (17), including engr. frontispiece of a woman in her private library intently focused on the pages of a large folio. Contemporary vellum.

\$1,250

First edition of this translation of *The Ladies' Library* (1714), with a delightful frontispiece. Written in the first person by a female narrator, the work was long assumed to have been authored by Mary Wray, granddaughter of the writer Jeremy Taylor (1613-1667). Today, Wray's authorship is disputed. OCLC shows both volumes at Harvard; Vol I only is held at the Huntington, Duke, and U Penn.



WOMEN AS DEVILS



14. [ANONYMOUS]. *Die Entlarvte Böse Siebene, Das ist, Kurtze Lebens-Beschreibung Einer liederlichen und bösen Frauen Denen heut zu Tage über alle Massen liederlichen und bösen Weibes-Personen zur Besserung, und der gantzen Welt zum Abscheu wohlmeynend an den Tag gelegt.* Leipzig: "In Commission", 1719. 8vo. 48 pp, plus engr. frontispiece. Makeshift early 20th century wrappers; last two leaves with some crude tape repairs, but no loss of text. **\$2,450**

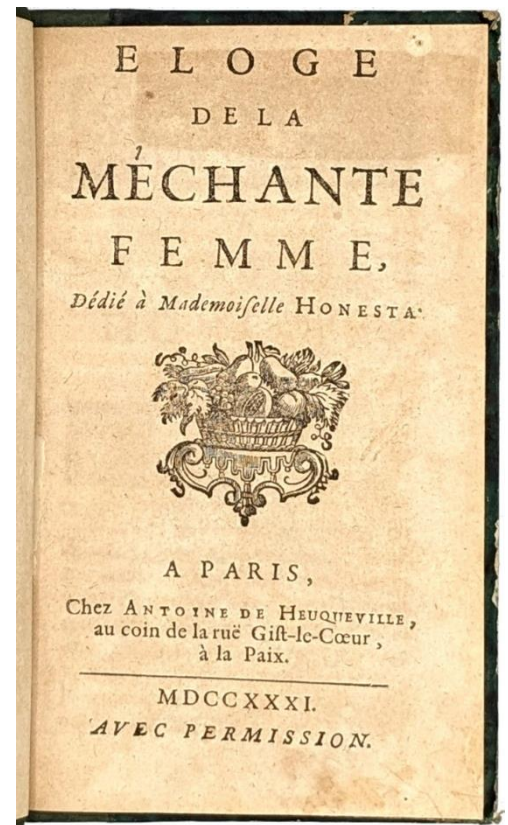
First edition, and the third recorded copy (after those in the Staatsbibliothek zu Berlin and Göttingen) of this remarkable example of early 18th century misogyny, perpetuating the *querelle des femmes*. 'Die Bösen Sieben' [the Evil Seven] is an archaic German term for the Devil; the work describes a seemingly normal woman who is in

fact evil to the core. "In fourteen short chapters, a student narrator attests to his experiences during his time as a lodger with a 'handsome young merchant'. Although his landlord's wife is 'pretty' to look at, she soon turns out to be a 'Devil'... she treats her servants badly, insults her husband, and has an extramarital affair with her 'galan[t]', who also seems to be the father of her child. After the death of her martyred husband, she marries her lover. However, the fact that her second child is born a few months too early earns her the disgraceful reputation of a 'whore'..." (Emma Brucklacher, *Frauensatiren der Frühen Neuzeit* (2023), pp. 470-471). The work is illustrated with a frontispiece showing the Devil himself disguising a demonic woman as a beauty, and on pp. 26-34 we find an astonishing set of 'Privileges' granted to Foeminarus, Governor and Lord-Protector of the Women, in which all sorts of odious rights are guaranteed at the expense of their husbands. OCLC: no US copy.

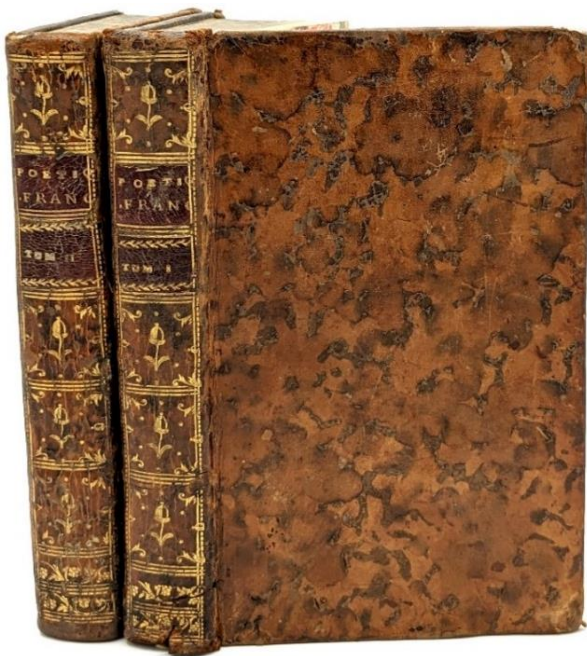
IN PRAISE OF 'THE WICKED WOMAN'

15. [COQUELET, Louis?]. *Eloge de la Méchante Femme, Dédié à Mademoiselle Honesta*. Paris: Heuqueville, 1731. 12mo. (8), 49 pp, (1). 19th century half green calf. Ex-libris of José M. Catarineu. **\$950**

First edition of this treatise on the 'wicked woman', an ambivalent text which "echoes in places earlier misogynist parodies, but [the author's] expressions of respect for strong women and disdain for male self-delusion seem unfeigned" (Musinsky, catalog description). Comparing men's stereotypical fears of the corrupting 'strong woman' to the absurdity of superstition, the author traces the root of this fear to their upbringing, just as they are taught to fear the number thirteen. Finally, our author notes that these almost congenital prejudices are further strengthened by the misogyny inherent in the literature of great male writers, illustrated by numerous citations and references. OCLC shows US copies at Harvard, Princeton, and UCLA.



“IT IS WOMEN WHO TEACH US TO THINK AND TO FEEL, AND THE PUBLIC CAN ONLY GAIN IMMENSELY, EVERY TIME THEY DESIRE TO EXPRESS THEIR THOUGHTS AND FEELINGS.” (p. viii)



16. GAILLARD, Gabriel-Henri. *Poétique Française, à l'Usage des Dames. Avec des Exemples*. Paris: Nyon, 1749. 8vos, 2 vols in 2. ix pp, (1), x pp, 402 pp; (4), 404 pp, (4). Contemporary mottled calf. **\$1,500**

First edition of this intriguing example of Enlightenment pedagogy. Gaillard's noteworthy preface speaks of rescuing women from the "shameful prejudice, which confined [their] minds to the obscurity of their domestic affairs, and which pitilessly forbade them to have sophistication and intellectuality". This attitude, he warns, risks plunging the country back into the dark ages of illiteracy – but is being countered by formidable female authors in the sciences, "disciples and rivals of the Maupertuis, Muschembroeks, Fontenelles, & Algarottis", who are leading the charge "for the gain of society". OCLC shows US copies at the BPL, Harvard, Michigan, Washington, Yale, and Duke. A second edition appeared in 1752, also rare.

THE 'PLAYTHING OF WOMEN' WITH 56 ENGRAVINGS



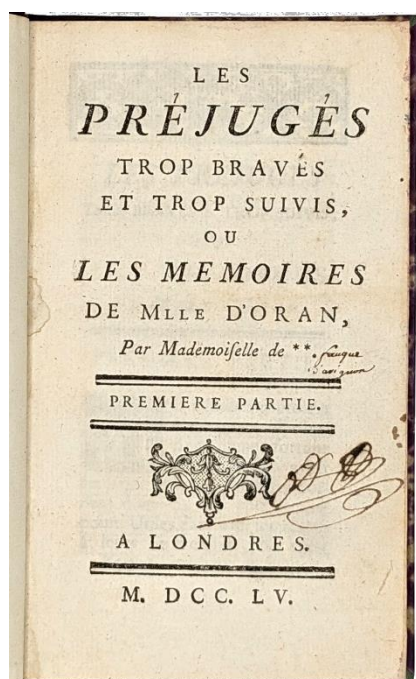
17. [JOUFFREAU DE LAZARIE, Abbé?]. *Le Jonjon des Demoiselles. Avec de Nouvelles Gravures. Nouvelle Edition Augmentée.* [Paris?]: no printer, [ca. 1752?]. Tall 4to. Entirely engraved throughout, comprising title-page, frontispiece, 50 numbered plates, and 5 further plates. Contemporary calf, spine gilt. Joints a little cracked. **\$2,000**

Sole edition as such of this extraordinary work of eroticism, titled 'The Plaything of Women'. Intended (according to the 20th century editor Apollinaire) for a female audience, the work explores – visually and textually – various titillating and romantic scenarios in a bawdy light. The more common 'Londres' editions of 1753 and 1758 were wholly unillustrated. There exists an undated engraved version without the 'Nouvelles Gravures', which proves to contain tame engravings of a pastoral nature (eg, a ship on the horizon to illustrate 'The Chambermaid'; gothic ruins to illustrate



'A Woman of Good Appetite'); and finally, there is the present, 'X-Rated' version which contains dozens of terrifically explicit vignettes: "Women who are [ridden] like donkeys"; "A Remedy for Hemorrhoids"; "On Women who Show Their Breasts"; etc. etc. OCLC shows no complete US copy of this edition: the UCLA copy contains just 46 leaves, and the Redwood Athenaeum copy just 54 leaves.

A FEMALE DUELIST



18. FAUQUES, Marianne-Agnès Pillement. *Les Préjugés trop braves et trop suivis, ou les Memoires de Mlle d'Oran.* London [i.e. Paris?]: Jorry, 1755. 8vo. 2 parts in 1. 132 pp; 156 pp. Early 20th century quarter calf over marbled boards. **\$1,850**

Extremely rare sole edition of this 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. The protagonist in her *Memoires de Mlle d'Oran* also 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

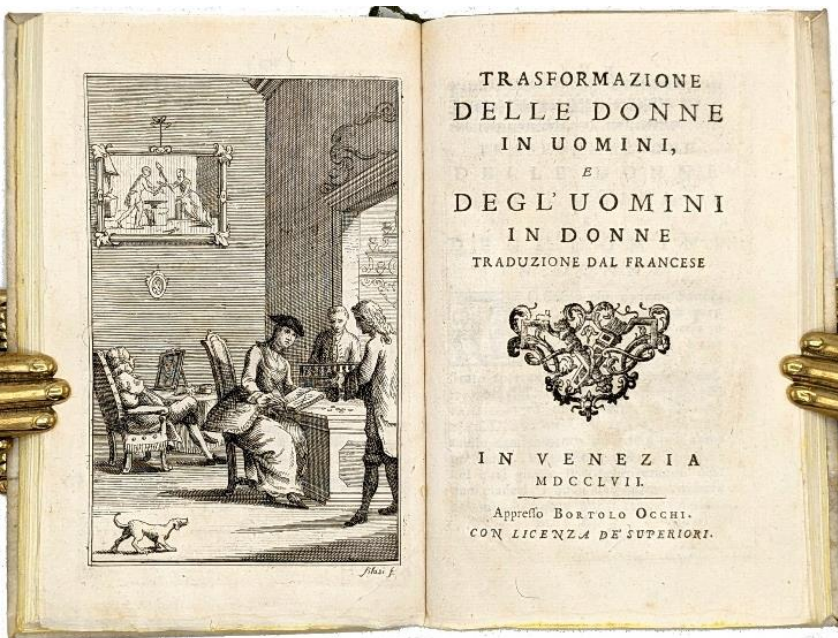
herself into a masked ball. Here she is called upon to be a second in a duel and successfully wounds her adversary with an epee in order to prove (to herself, because she cannot afford to give up her disguise) that she is of 'equal valor' to any man. **OCLC shows just a handful of copies worldwide, none in the US.**

WITH DUAL PORTRAITS OF THE AUTHOR AND TRANSLATOR

19. **GOZZI, Luisa Bergalli / DU BOCCAGE, Anne-Marie.** *Le Amazzone, Tragedia della Signora Du Boccage. Tradotta nell' Italiana...* Venice: Bassaglia, 1756. 4to. VIII pp, 127 pp, (1), plus engr. frontispiece. Contemporary speckled cartonnato. **\$2,000**

Extremely rare 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 four copies of the present work worldwide:** Harvard, Toronto, Birmingham, BnF – but the ICCU adds a handful of other copies in Italian libraries.



GENDER ROLES REVERSED; UNRECORDED IN OCLC

20. **[ANONYMOUS].** *Trasformazione delle Donne in Uomini, e degl' Uomini in Donne.* Venice: Occhi, 1757. 8vo. LVIII pp, (6) pp publisher's catalog, including engr. frontispiece of a woman in male garb attending to masculine tasks (at a writing desk). Contemporary velum. **\$3,500**

Extremely rare sole edition, 'translated from the French' but undoubtedly an original, and rather pointed satire attacking the perceived emasculation of men in the mid-18th century. The engraved frontispiece drives this argument home by depicting a typical domestic scene in

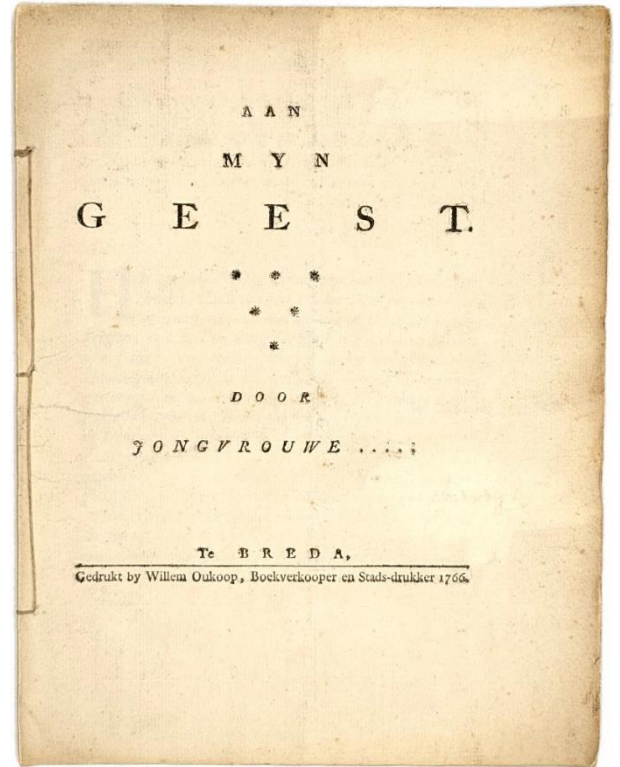
which the gender roles are horrifyingly reversed: a woman dressed as a man negotiates with two merchants while writing in her ledger, while a man reclines in an armchair in the background. A painting hanging on the wall of the room shows a man exchanging his axe for a woman's distaff (spinning tool). Unrecorded in OCLC.

AN INTERNAL DIALOGUE; NO US COPY

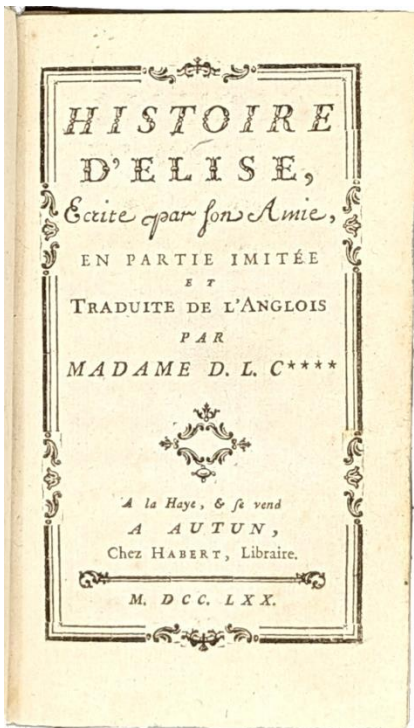
21. LANNOY, Juliana Cornelia de. *Aan myn Geest*. Breda: Willem Oukoop, 1766. Large 4to. (4), 12 pp. Stab-stitched as issued.

\$1,850

Very rare first edition (reprinted in 1767) of this landmark of Dutch literature. Published anonymously as the 28-year old De Lannoy's first work to appear in print, the title translated as "To My Intellect", and "describes a discussion between 'I' and 'my mind'. The 'mind' argues that a woman should be free to make use of her intellectual abilities, to which 'I' replies that this would expose her to rejection and social exclusion. The 'mind' acknowledges the risk, but is prepared to take it." (Lia van Gemert, *Women's Writing from the Low Countries 1200-1875: A Bilingual Anthology*, pp. 46-7. As Gemert further notes, "Juliana Cornelia, Baroness de Lannoy was a witty, self-assured woman who remained unmarried and lived in several places in the Republic... This background may help to explain the confident tone of De Lannoy's work. Although she always observed the social niceties, she was never afraid to give her opinion and often used irony to expose prejudices about women. Already in her first long poem, *To My Intellect*, De Lannoy disputed the prejudice that women were intellectually less gifted than men and should therefore settle for an inferior social position. She argued that women could and should do more than care for their husbands and children. To De Lannoy, writing was much more than an appropriate pastime: it was an honourable way of life, one that she was determined to pursue. (Ibid, p. 418). OCLC: no US copy.



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THE HISTORY OF ELIZA MUSGROVE

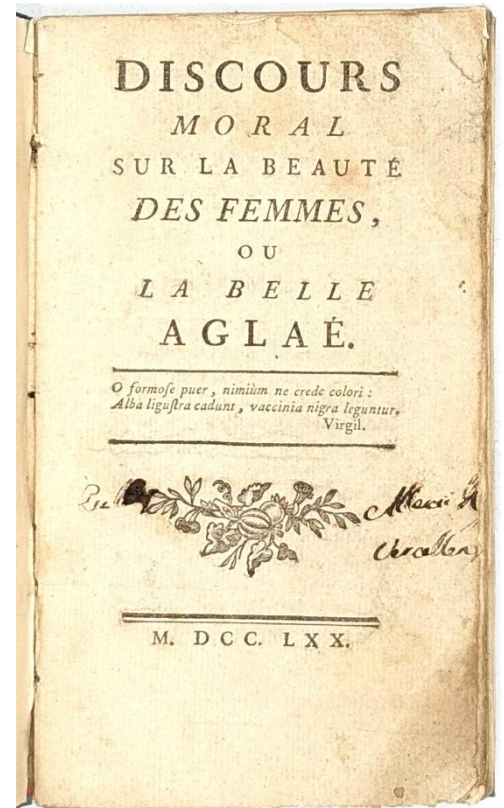
22. [GIBBES, Phebe] / "Madame D. L. C****." (trans.). *Histoire d'Elise, ecrite par son Amie, en partie imitee et traduite de l'Anglois*. Autun: Habert, 1770. 12mo. (8) including initial blank, 232 pp. Contemporary calf. \$850

Extremely rare sole edition of this curious provincial adaptation – 'partially imitated and translated' by an unidentified woman – of Phebe Gibbes' *The History of Eliza Musgrove* (London, 1769) – **itself an extremely rare novel surviving in just three copies according to the ESTC**. As the title suggests, *The History of Eliza Musgrove* is a somewhat Richardsonian work, and received a favorable notice in the *Critical Review* of that year. OCLC shows no US copies of this 'partial imitation'.

AN UNRECORDED DISCOURSE ON THE ABUSE OF FEMALE BEAUTY

23. [ANONYMOUS]. *Discours Moral sur la Beauté des Femmes, ou la Belle Aglaé*. [Lyon?: no printer], 1770. 8vo. 82 pp. Modern card covers. **\$2,250**

Sole edition, unrecorded in OCLC or the CCFr. A fascinating appraisal of societal perceptions of female beauty; a contemporary review (*Le Moniteur judiciaire de Lyon*, 1771) gives a good flavor of the contents: "the Author ... [is] a philosopher who, without misanthropy, examines in the light of reason, the desire which occurs to us far too lightly, according to him, to grant women the title of 'beautiful' of which they are so jealous, which adulation, rather than truth, puts them in possession of. He... wants to convince us of the futility of Beauty. To persuade us, he proves that the imaginary privileges which our 'Beauties' arrogate to themselves, are established only on a frivolous and chimerical basis, since beauty itself exists only by the fictions & delirium of the imagination, & by national prejudices..."



PIETRO CHIARI AND THE STRONG FEMALE PROTAGONIST



24. [CHIARI, Pietro]. *Giulietta, ovvero il Seguito dell'Impresario in Rovina*. Venice: no printer, 1771. 8vo. (8), 94 pp, (2), including engr. frontispiece. Contemporary publisher's cartonnato, re-cased and restored. **\$850**

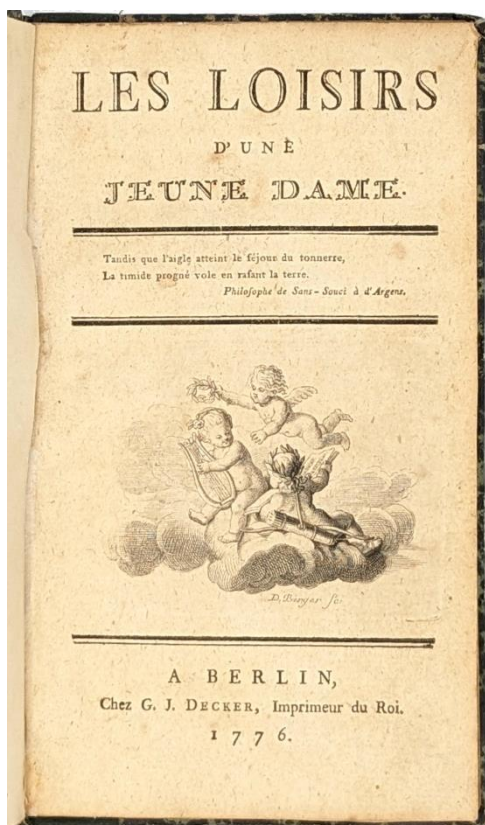
First edition. A typically Chiari-esque tale of the young singer Giulietta and her love-affair with an elderly Greek man, Patagiuro. Giulietta's adventures take her from Paris to London, where she falls in with a Scotsman named 'Smaccleton'. "Impersonating the female voice and point of view was a surreptitious means of promoting women's reform that was exploited by a number of male authors of the period. The literary genres commandeered by male authors feigning to cross the gender divide were often those explicitly directed at a female public: women's magazines, popular periodicals, and defenses of the sex. This male ventriloquism was not an empathetic interpretation of women's experience and desire, and the primary object was not to challenge or to complicate traditional notions of gender and sexual difference. On the contrary, the mask of femininity served as a means of re-

authorizing the traditional paradigm, of re-articulating the dominant discourse about women, and of impelling women's conformity and obedience." (Messbarger, "Double-Crossing: Female Impersonation in Gasparo Gozzi's "Gazzetta veneta"" *The Journal of the Midwest Modern Language Association*, Vol. 35 (2002), pp. 1-13. OCLC: Yale

THE SCOURGE OF HUMANITY

25. **CHIARAVIGLIO, Carlo Maria.** *Lo Scoglio dell' Umanità, ossia Avvertimento salutare alla Gioventù per cautelarsi contro le male qualità delle Donne cattive.* Venice: Antonio Zatta, 1774. VIII pp, 224 pp, (2), including engr. frontispiece. Contemporary cartonnato with marbled paper spine. **\$2,500**

Rare first edition of this poetic diatribe against women as the 'scourge of humanity'. The *Giornale storico della letteratura italiana* Vol 39 (1902, p. 236) aptly sums it up as "un dei più insipidi e, pare impossibile, più ricercati frutti della letteratura misogina, almeno a giudicare dal numero considerevole delle ristampe". The evocative frontispiece depicts a woman preening herself in front of a mirror surrounded by demons, while her husband lies on his deathbed. OCLC shows two US copies, at Harvard and Chicago. See below (#29) for a refutation of this text.



BY A TEENAGE DISCIPLE OF ROUSSEAU

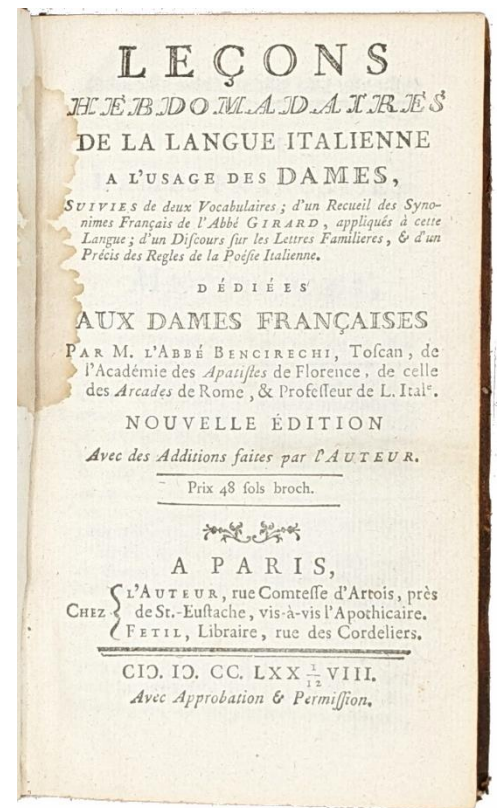
26. [MONBART, Marie Joséphine de Lescun]. *Les Loisirs d'une Jeune Dame.* Berlin: Decker, 1776. 8vo. (8), 142 pp, (2). Early 19th century quarter calf. **\$1,650**

Sole edition. The first published work of Monbart (ca. 1760-1800), who would have been around 17 years old at the time of publication. Monbart was a disciple of Rousseau and the early Romantics but lived for most of her life in Germany. Her preface reveals her identity only as a 'young woman' who has been "ceaselessly struggling between the attractions of poetry and the fear of passing for a woman of pretensions, or maybe for a pedant" and excuses "my youth and my sex". Monbart's writing was evidently strongly influenced by the German pastoralists including Gessner. OCLC: UCLA, Bryn Mawr, LC, Vanderbilt.

AN ITALIAN-MASTER ADVERTISES HIS SERVICES FOR LADIES

27. **BENCIRECHI, Abbé.** *Leçons Hebdomadaires de la Langue Italienne a l'Usage des Dames... dédiés aux Dames Françaises.* Paris: chez l'auteur, 1778. 8vo. (2), viii pp, 324 pp, vii pp, (5). Contemporary calf. With a delightfully-preserved large printed contemporary bookseller's advertisement pasted onto front pastedown. **\$1,250**

Second recorded copy (the other resides at the BnF). Bencirechi provides 'weekly lessons' for French women desiring to learn the language of love. In his preface the author assures 'mesdames' that they will find Italian the easiest of languages to pick up, and that his system will have them ready for any conceivable 'business, concern, visit, or recreation' in Italian within just 8 months. **Facing p. 1 Bencirechi further advertises his services specifically to the female sex:** "L'auteur demeure près de St.-Eustache... il a professé l'Italien auprès des Dames de la Cour de Vienne & autres personnes de distinction, pendant huit ans qu'il a demeuré dans cette Capitale..." OCLC shows no US or UK copy; the first edition appeared in 1772 and is equally rare in census.



THE CENTURY OF WOMEN

28. **CHIARI, Pietro.** *Il Secolo Corrente, Dialoghi d'una Dama col suo Cavaliere, scritta da lei medesima.* Venice: Leonardo & Giannaria Bassaglia, 1783. 8vo. (4), 180 pp, plus engr. frontispiece. Contemporary cartonnato; last few signatures partially uncut. **\$2,000**

Sole edition of one of the final works of Chiari, containing his musings following a spectacular literary career based on the adventures of his female protagonists. As might be expected, Chiari adopts the female perspective here (*The Current Century: Dialogs of a lady with her gentleman, written by herself*) to present his enthusiastic support for the new social and political ideas arriving from the French Enlightenment. S/he dismisses Dante while holding up Voltaire; s/he lauds recent discoveries in chemistry and chocolate manufacturing; s/he warns against suicide popularized in *The Sorrows of Young Werther*; s/he questions whether learning Latin is necessary in schools; and repeatedly praises the American experiment, by this time an independent nation (cf. Marchesi, *I Romanzi dell' Abate Chiari*, p. 27). "When the Venetian playwright Pietro Chiari described his epoch as 'The Century of Women' in 1783, he captured the incessant fascination with educated, independent-minded,

and socially unconventional women that characterized the eighteenth century." (Findlen et al. *Italy's Eighteenth Century: Gender and Culture in the Age of the Grand Tour*, p. 18). OCLC: UCLA, Chicago, Harvard, Kent State.



NOT THE SCOURGE OF HUMANITY

29. **SANIVAL, Marchesa di.** *La Difesa delle Donne o sia Risposta Apologetica al Libro detto Lo Scoglio dell'Umanità...* Siena: Bindi, 1786. 12mo. XXVI pp, 156 pp, (2). Engraved arms on A2. Printed on light blue paper throughout. Contemporary cartonnato; a few leaves stained. **\$1,650**

Extremely rare first edition, printed on blue paper, of this spirited attack on the late 18th century best-seller *Lo Scoglio dell' Humanità* ("The Scourge of Humanity", Venice, 1774, item #25 above). Dedicated to a local baroness, the preface suggests that the 46-year old Accademician 'Africia Melpea' feels compelled to join the fray; she signs her dedication to Giacinta Virginia Vernazza "vostra affezionatissima Amica, e Serva veta", and dates it from Macia the 18th December 1785. One contemporary female reader who seems to have been impressed by the *Difesa* was Elisabetta Caminer Turra (1751-1796), prolific author and translator: "A friar published an indecent satire against the gentle sex in rhymed octosyllabic verse [*Lo Scoglio dell' Humanità*]. In the same meter, a Tuscan lady responds to him. All women whose defense she has taken up must be grateful to her, even though in naming some of those who have distinguished themselves above all others in the present day, she limited herself to Tuscany and Geneva alone, while in all the other parts of Italy there are women who are very well educated and worthy of standing alongside great men...". As recently as 1941, Maria Ferrari Bandini Buti's comprehensive survey of *Italian Poetesse e scrittrici* devoted a lengthy entry to the Marchesa and the present work, suggesting that in publishing it she had sought the solidarity and support of her fellow female Arcadians. Melzi instead suggests the author as a certain 'Fausto Salvani' – who in fact proves to be just as much a ghost as Sanival herself. **OCLC shows just one copy of this first edition worldwide, at Berkeley (with no mention of blue paper).**



THE 'PRINCESS' IMPRISONED FOR HAVING AN ABORTION

30. **ANONYMOUS.** *Geschichte und Ursachen der Gefangenschaft einer indianischen Prinzessin. Originalbriefe.* [Prague: no printer], 1792. 8vo. (6), 201 pp. Contemporary half calf. **\$1,250**

Sole edition; in fact a roman-a-clef for the tragic imprisonment of Elisabeth Christine Ulrike of Brunswick-Wolfenbüttel (1746-1840), who was banished by her husband after aborting the fruit of an extra-marital affair with a musician. OCLC shows a single US copy, at Duke.

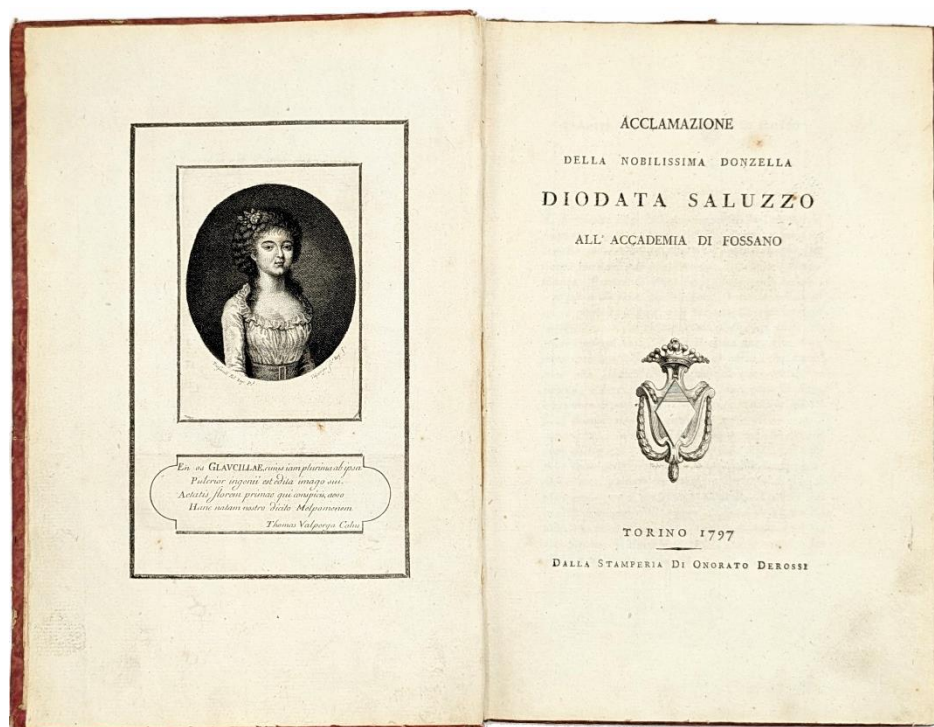
THE AUTHOR AT WORK

31. **VAN WINTER, Lucretia Wilhelmina.** *De waare Geluksbedeeling, Brieven en nagelaaten Gedichten...* Amsterdam: Uylenbroek, 1792. 4to. (4), 412 pp, (6), plus 2 engr. portraits. Contemporary half calf. **\$1,450**

First edition of Van Winter's final work, published posthumously and including – as often – the poems of her husband Nicolaas alongside her own. Like her best-known *Het Nut der Tegenspoeden*, these poems contemplate life, the inevitability of sorrow, and the comfort offered by religion. The evocative portrait depicts the author in her study. OCLC shows US copies at the Newberry, Chicago, and Indiana.



DIODATA SALUZZO ENTERS THE ACCADEMIA



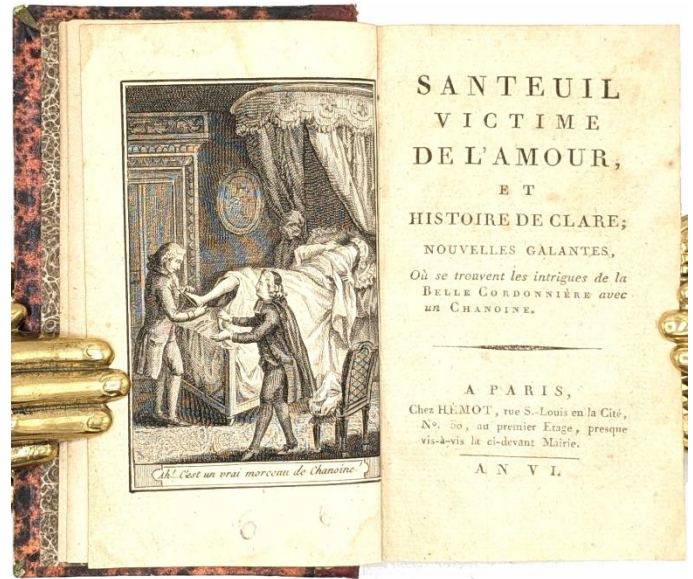
32. **DI CARUSO, Tommaso Valperga (ed.).** *Acclamazione della Nobilissima Donzella Diodata Saluzzo all'Accademia di Fossano.* Torino: Derossi, 1797. Large 8vo. 51 pp, (1), plus engr. frontispiece portrait. Contemporary patterned boards (spine frayed). **\$3,000**

Second recorded copy of this collection of laudatory and congratulatory poetry for the young prodigy Diodata Saluzzo (1774-1840), celebrating her acceptance into the Accademia di Fossano in Turin. "Diodata was barely twenty years old when she was catapulted to fame with the publication of her first poetry collection, *Versi* (Turin, 1796), and at

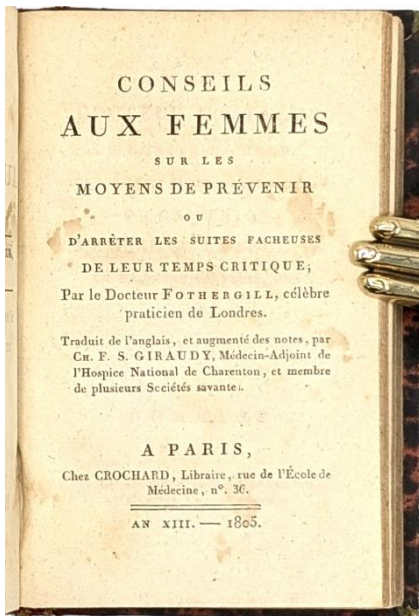
first she was trumpeted as the literary prodigy of the century. Her teacher and admirer, Abbot Valperga di Caluso, compared her with the 'famous Tasso whose *Rinaldo* was published before he was nineteen'. This was indeed a conspicuous poetic debut which was widely praised and which led to her election in 1801, the first woman ever, to the Accademia delle Scienze of Turin. She had already been one of the first women to be enrolled in the Arcadia of Rome in 1795, with the name of Glauquilla Eurotea, and in the Accademia Reale of Fossano on the nomination of the Abbot of Caluso in 1797." (*A History of Women's Writing in Italy*, p. 144). OCLC: no US copies, and only Montpellier elsewhere.

“NEVER BEFORE (AND NOT OFTEN SINCE) HAVE FRENCH WOMEN WRITERS CRAFTED SUCH SEXUALLY EXPLICIT PLOTS”

33. TENAIN, Madame de. *Santueil, Victime de l'Amour, et Histoire de Clare; Nouvelles Galantes, où se trouvent les intrigues de la Belle Cordonnrière avec un Chanoine.* Paris: Hénot, An VI [1797/8]. 12mo. 130 pp, plus engr. frontispiece depicting three men molesting a sleeping woman. 19th century quarter red calf over marbled boards, spine gilt. **Bound with 5 other titles, several suggesting a syphilitic female reader (see below).** **\$2,450**



Extremely rare re-edition, a full century after the original, of Madame de Tenain's powerfully explicit *Histoire du Comte de Clare*, one of the most elaborately erotic works of any early modern female author. A comparison of the present text with that of the 1695 edition shows that it has been strategically re-written for publication during the Revolutionary Period; most notably, the character of the Marquise is reprised by 'Euphrosyne', who has no apparent nobility. Otherwise, the texts seem to have remained nearly identical. "No critical attack gives a full sense of just how daringly innovative these novelists were with the new turn they gave *galanterie*. Never before (and not often since) have French women writers crafted such sexually explicit plots: it is hard to imagine the shock of their frankness in an age that actively promoted a myth of sexual chastity... Madame de Tenain's *Histoire du Comte de Clare, nouvelle galante* (1696) may well be the raciest work by an early woman writer: it contains scenes of lovemaking recounted far more graphically than anything in Crébillon." (DeJean, p. 139). OCLC shows a single US copy of this edition, at Princeton; earlier editions are equally rare.



[bound with]: [PREVENTING MENSTRUATION] / GIRAUDY, Charles François Simon. *Conseils aux Femmes sur les Moyens de Prévenir ou d'Arrêter les Suites Facheuses de leur Temps Critique...* Paris: Crochard, 1805. 12mo. xxiv pp, 123 pp, (1).

First edition of this treatise instructing women in how to regulate and prevent their menses, translated and enlarged from the English original by John Fothergill (1774). OCLC shows no US copy.

[and with]: [ANONYMOUS]. *Les Femmes Démasquées, ou le vrai Remède d'Amour.* Paris: Tiger, [1800?]. 12mo. 107 pp, (1), plus engr. frontispiece.

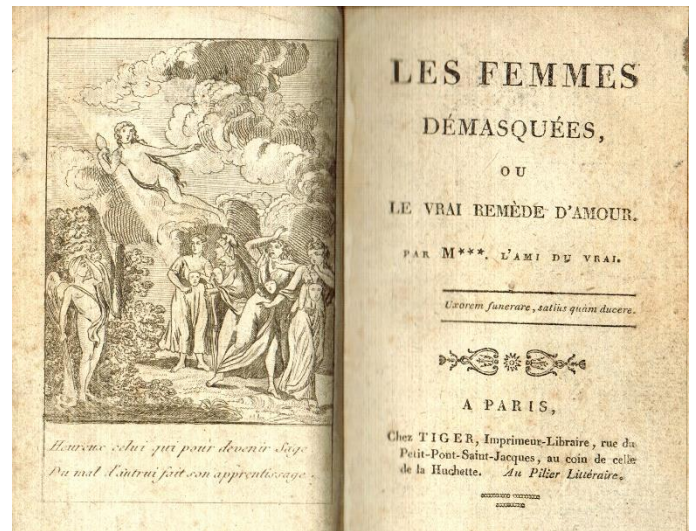
First edition of this broad-sided anonymous attack on the female sex printed during the Napoleonic era. Leaf A2 contains a few verses by a 'jeune Dame' who complains that the author is merely a lovelorn victim taking out his frustration on 'ce Sexe enchanteur / Qui rendit l'homme animal sociable', perhaps indicating the tongue-in-cheek nature of the entire enterprise. Nevertheless, the chapter headings ("To the Defenders of the Female Sex"; "On Girls and their Tricks"; "On Beauties"; "On Ugly Women"; "On Flirtatious Women"; "On Intelligent Women"; "On Prostitutes") certainly set a vituperative tone. The printer-publisher Tiger was active between 1786-1825. During a police inquest, according to Gay (p. 288), it was reported that "his shop was the depot used by colporteurs to inundate the boulevards and countryside with illicit novels and *historiettes*, to which he added

engravings”, for which Tiger was consequently “suitable for surveillance”. OCLC shows three US copies: Indiana, Princeton, and Texas A & M.

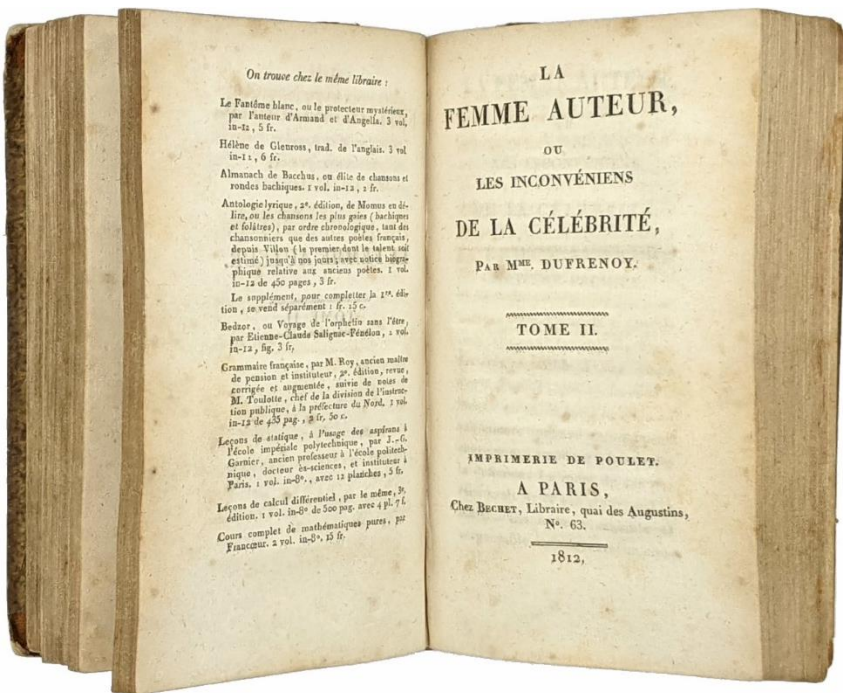
[and with]: *Récit Exact de ce qui s'est passé à la Séance de la Société des Observateurs de la Femme, le mardi 2 novembre 1802*. Paris: Deterville, 1803. 12mo. xx pp, 158 [of 170] pp, lacking pp 145-166.

[and with]: **MOUCELOT, J.** *Conseils aux Deux Sexes sur l'Art de se Guérir de la Syphilis. 2e Édition, avec des Additions et Changemens Importans*. Paris: ‘the author’s pharmacy’, 1830. Extremely rare – no copy in US libraries in OCLC of any edition, not held in the NLM.

[and with]: **LEMENEZ DE KERDELLEAU,** *Aux Mères de Famille, sur leurs Devoirs comme Épouses et Mères*. Paris: Mesnier, 1829. 12mo. (4), 158 pp. OCLC shows 1 copy worldwide, at the BnF.



A ‘CELEBRITY AUTHOR’ WHO GIVES UP HER CAREER FOR LOVE NO COPY IN US LIBRARIES



34. DUFRENOY, Adélaïde-Gillette. *La Femme Auteur, ou les Inconvénients de la Célébrité*. Paris: Imprimerie de Poulet; chez Bechet, 1812. 2 vols in 1. (4), 203pp; (4), 196 pp, including both half-titles. Signed by Dufrenoy herself on the verso of the title-page of Vol I. Contemporary quarter-calf over marbled boards. **\$2,000**

Extremely rare sole edition of this remarkable novel chronicling the travails of a female ‘celebrity author’ in the first decade of 19th century France. Dufrenoy herself juggled a literary career with that of the public-facing persona of the wife of a successful lawyer, and here critiques the social mores which dictate that a woman must give up her career – especially her literary career – if she wishes to

secure a husband. “The motif of the woman writer as a double self, at once public and private, circulated in fictional forms... in [*La Femme Auteur*] the young widowed woman writer, Mme. Simiane, is able to triumph over the chauvinist prejudices of the military hero she adores by wooing him first under an assumed name, which permits him to see her virtues independently of her fame and ultimately to overcome his aversion to literary women. It is only by producing a second self, as it were, that she can be seen for what she is. Dissimulation makes the recognition of feminine virtue possible.... From these women’s writings at the beginning of the new century a set of poetic tropes of female literary invention were thus set in motion – the proliferation of pseudonymous publications, or repudiation of the family name in public signatures, from the St. Simonians to Colette to the practices of literary transvestism à la George Sand...” (Carla Hesse). OCLC shows no UK copies, and only the Fisher Library (Toronto) in North America.

DIDACTIC ANECDOTES ABOUT THE PITFALLS OF MARRIAGE BY THE AUTHOR OF A BEST-SELLING LESBIAN ROMANCE

35. CHOISEUL-MEUSE, Félicité de. *Récréations Morales et Amusantes, à l'usage des jeunes Demoiselles qui entrent dans le monde... revue, corrigée et augmentée de six nouvelles Récréations et de six jolies Gravures.* Paris: Alexis Eymery, 1817. 8vo. (3), 6-353 pp, (1), plus 6 engraved plates, all finished in contemporary handcolor. Contemporary calf with gilt trim.

\$950

Second edition, nearly doubling the text and adding six new plates, here finished in fine contemporary handcolor. Choiseul-Meuse is today celebrated for having authored *Julie, ou j'ai sauvé ma Rose* (1807), “the first sexually explicit novel to be signed by a woman” (Norberg), but her less salacious output has been necessarily neglected. “Whether they are called Julie, Amélie, Elvire, Eugénie, Cécile, or Paola, all of Choiseul-Meuse’s central characters are adolescent girls between the ages of fifteen and eighteen... Always they face distinctly feminine dilemmas: courtship, unwanted suitors, clever female rivals, and bitter (step)mother-daughter conflicts... Although *Récréations morales* is Choiseul-Meuse’s only explicitly educational book, all her novels were implicitly didactic. They all had the goal, shocking by early nineteenth-century standards, of instructing girls in sexual matters. Girls, Choiseul-Meuse believed, were ‘in danger’ because they were ignorant... [In the *Récréations*] a mother takes the outlandish step of introducing her daughters to novels, apparently the only source of sexual information available...” (Norberg, pp. 170-171).

The first edition (with just six stories, and no plates other than a frontispiece) is held at NYPL and Stanford. The present second edition is held at Stony Brook, Kentucky, Harvard, and South Carolina. None of these is noted as colored.

