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855 *From the Editor's Desk*

ARTICLES

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**"Maximizing
Cross-Cultural
Understanding,
Minimizing
Stereotypes:
Three Case
Studies"**

This article reports the changes in three beginning French language learners' impressions of French people and culture over the course of a semester during which the learners participated in weekly online classroom discussions in response to computer-mediated cultural instruction. Findings from the case study analyses suggest that personally identifying with French perspectives fostered these learners' ability to overcome their initial stereotypes of the French. The pedagogical practices presented in this study provide ideas to French instructors interested in the use of technology to promote meaningful cultural inquiry in beginning courses while preserving target-language use for classroom instruction.

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Marie Jeanne Riccoboni's Original *Abeille*: Gender in Early Modern Journalism

by Marijn S. Kaplan

ILLUSTRATING THE PRESENCE of a gender/genre connection in early modern French journalism, Marie Jeanne Riccoboni (1713–92) is one of the rare women to be included among the 810 journalists listed in the *Dictionnaire des journalistes* (1600–1789).¹ Known mostly as a best-selling novelist who also wrote short stories and translated several plays from English, she contributed to several issues of the bi-monthly 1760–61 periodical *Le Monde*,² edited by Jean-François de Bastide (1724–98). Letters exchanged by Riccoboni and Bastide, which he published in *Le Monde* alongside her journalistic texts, document the unusual publication process of the contributions she made as *L'Abeille*—her journalistic persona—while revealing a fascinating *querelle* centered on issues of gender and genre that illustrates the obstacles faced by early modern women wishing to practice the journalistic genre.

The early 1760s were a pivotal period for Riccoboni. She had been an actress with the Comédie-Italienne since 1734, but retired from the stage at the end of the 1761 season after a year on inactive status (Nicholls 13). Additionally, she had published three novels, all anonymously, including the 1759 bestseller *Lettres de Juliette Catesby* of which the 1760 English translation by Frances Brooke had already become a bestseller as well.³ Her literary success combined with her acting pension of 1000 *livres* per year (Nicholls 13) allowed her in 1761 to leave an acting career she had never loved but that had earned her a living. Once she retired from the theater, her literary production proliferated and she stopped writing anonymously, publishing *Amélie: roman de Mr. Fielding* in 1762 as well as numerous subsequent texts in her own name. In late 1760 however, Riccoboni, who had a profound understanding of the difficulties associated with women going public and the nature of eighteenth-century journalism,⁴ chose to keep both her *Abeille* essays and her letters to Bastide anonymous.

L'Abeille was republished in Riccoboni's later, non-anonymous works, starting in 1765.⁵ It differs from the rest of her *œuvre* in that it was originally

modeled after the British *Spectator*, founded by Addison and Steele, a journalistic periodical in which the authors wished to “enliven morality with wit and to temper wit with morality” (Addison). In her version, Riccoboni encourages reflection on various topics such as love and moralizes specifically on the unequal treatment of women. *L’Abeille* arguably constitutes the author’s most overtly feminist creation and has been called “a lens through which to read Riccoboni’s more conventional novels, a preface to her corpus that exposes the economic and sexual politics of literary production” (Lanser 58) and “a primer on Riccoboni’s thought” (Bostic 120). Scholars have analyzed *L’Abeille*’s feminism from various perspectives. Suzan van Dijk compares the author’s essays to her novels, arguing that “Riccoboni se conduit là en journaliste de femmes. Mais plutôt que de s’adresser aux femmes, elle donne la parole à des personnages féminins, qui attaquent les hommes. Le message des romans est présenté ici d’une manière plus explicite, parce que plus directe” (“Madame Riccoboni” 773). More recently, Heidi Bostic has advocated that Riccoboni be considered an Enlightenment thinker.⁶

Riccoboni’s works show that reason is an especially potent remedy for the social ills that women face. *L’Abeille* appeared in a self-consciously “philosophical” publication [...] and introduced the concerns of women—education, marriage, everyday sexism, and so on—as major themes. By doing so, it elevated these concerns as worthy of philosophical investigation. (147)

The feminist philosophy Riccoboni espouses in *L’Abeille* calls for a rational reaction on the part of readers to the unfair treatment women receive. She encourages readers to observe the world around them and to learn from experience: “Jettons les yeux autour de nous! Quel livre que le Monde! qu’il est facile d’y lire! & combien il nous instruit si nous l’examinons! [...] Vivons dans ce monde, n’adoptons point ses erreurs” (Bastide, *Le Monde* 24). As Bostic has shown (117–21), *L’Abeille*’s three embedded stories subsequently illustrate three lessons to be learned from observing how eighteenth-century French women are treated inequitably: the education of girls is neglected (“Suite de L’Abeille”), men value a woman’s beauty more than her mind (“Lettre de Madame de ** à Monsieur le comte de **”), and fathers prefer sons over daughters (“Mémoires du comte de Lipari”). The rational remedies Riccoboni proposes for these three situations are respectively that “les connoissances [...] & les vertus [...] sont le partage égal des deux sexes” (124), “Si les hommes étoient sensés, les femmes seroient raisonnables” (127), and “la loi de l’humanité plus sainte que celle de l’usage doit rendre également chères [des créatures si semblables (i.e., sons and daughters) aux parents]” (131). Importantly, the final point is made by a father-narrator and the second remedy is generated in response to a man suggesting to a woman that she spend more time in serious pursuits rather than perfecting her beauty.

Riccoboni thus underscores the positive role men (can) play in combating and correcting women's unfair treatment.

In contrast to *L'Abeille's* redemption from anonymity and inclusion in the author's *œuvre*, the letters exchanged between Riccoboni and Bastide about *L'Abeille* were never republished and exist only in the original periodical *Le Monde*. Although one critic calls them "des documents précieux" (Lévrier 94) in the context of a study on newspapers in the tradition of the *Spectator*, the letters themselves have not formed the object of any substantial scholarly investigation.⁷ In 1976 James C. Nicholls edited and published 141 other, non-anonymous letters written by and to Riccoboni between 1764 and 1783 and many of them have been examined as metatexts, i.e., describing or explaining other texts by Riccoboni, particularly her novels.⁸ I will argue that although Riccoboni agreed reluctantly to have *L'Abeille* edited and republished in 1765, without the correspondence with Bastide,⁹ reading the correspondence in conjunction with this work greatly enhances our understanding of her feminist agenda. For when these letters about journalistic genre and gender issues are read as a metatext for *L'Abeille*, they evoke Riccoboni's feminist philosophy in a far more explicit and direct manner than that text or any of her novels, while simultaneously elucidating early modern women's struggle to practice journalism.

The epistolary exchange between Riccoboni and Bastide unfolded rapidly over the course of two months. In the *Mercure de France* of December 1760,¹⁰ Bastide announced that he would resurrect his periodical *Du monde comme il est*¹¹ as a new periodical entitled *Le Monde* beginning on 15 December (114–15). Riccoboni read the *Mercure*¹² and must have written to Bastide almost immediately, because that first 15 December issue contains not only her letter to him and his response to her, but also her subsequent reply to him and the first installment of *L'Abeille*. Issue 2 of *Le Monde* appeared two weeks later on 31 December and contains the sequel to *L'Abeille*. It also includes Riccoboni's anonymous continuation of Marivaux's *Vie de Marianne* written as early as 1751 but published here for the first time (Stewart, *The Novels* 25), which highlights *Le Monde's* literary significance. It is preceded by a notice from Bastide in which he does not, however, indicate any kind of link with *L'Abeille*.¹³ Issue 3, published on 15 January 1761, has a second letter from Bastide to Riccoboni in which he requests she send him the continuation to the *Lettres de la marquise de Sancerre à Monsieur le comte de Nancé* included in issue 2. She obliges in issue 4 which came out on 31 January 1761, and he printed it preceded by her fourth and final letter to him.

Two factors account for the contentious language in Riccoboni's first letter to Bastide: her desire for anonymity (of name and gender) and her anger at him for repeatedly publishing the type of periodical she herself wanted to publish. Riccoboni's letters to Bastide, like all her works

before 1762, are anonymous. She uses this anonymity as a feminist tool, trying to protect herself from the negative repercussions of early modern female publishing, which her companion Thérèse Biancolelli explained after Riccoboni's death: "Dès qu'elle fut connue, on lui disputa ses ouvrages; c'est la règle surtout à l'égard des femmes" (qtd. in Stewart, *Gynographs* 6). Additionally, in another feminist move, she emphasizes the importance of gender by speculating about her own and refusing to reveal it. As for her anger, Riccoboni says in her first letter that Bastide repeatedly interfered with her journalistic aspirations. First, she wanted to start a periodical: "j'avois pris le *Spectateur Anglois* pour modele, & j'allois essayer de l'imiter (bien foiblement sans doute) lorsque vous eûtes la bonté de me prévenir en vous emparant de ce nom" (9). Given that he launched his *Nouveau Spectateur* in August 1758,¹⁴ Riccoboni's journalistic endeavors evidently predate that period. When he abandoned the periodical in February 1760, she restarted her *Abeille*, but his "*Monde comme il est* vint encore se jeter à la traverse" (10) in March 1760. When he stopped its publication in August 1760, she waited a couple of months and then restarted her *Abeille* yet again, but now she has read in the *Mercure* that he will be launching another periodical still and tells him that "cela devient insupportable au moins" (10). In her anger she starts a *querelle* and threatens to create her competing periodical after all: "si vous continuez, j'entrerais en lice avec vous: oui, Monsieur, & sans m'embarrasser de votre Monde, je donnerai l'essor à mon *Abeille*" (10).¹⁵

Riccoboni's *querelle* with Bastide exemplifies a practical application of the feminist philosophy she advocates in *L'Abeille* and explains her desire for anonymity. Refusing to fall victim to the errors she has observed in the world and in order to escape the unfair gender-based treatment of women she exposes in *L'Abeille*, particularly with respect to education and intelligence, Riccoboni asks Bastide to respect her anonymity, both of name and of gender: "Permettez-moi de finir sans ces vains compliments qui terminent toutes les lettres. Je veux cacher & mon nom & mon sexe, ils le décéleroient" (12). Since female journalists were extremely rare in the eighteenth century, the fact that she insists on hiding her name and gender appears to hint at her being a woman. Her refusal to confirm it though—a rhetorical tactic—allows her to adopt a stronger, more masculine position from which she threatens Bastide directly: she includes the first *Abeille* installment, not asking him to publish it but showing him her work so that, if she in fact publishes it as her own periodical, he can not accuse her of copying him and may "éviter toute espèce de ressemblance" (11). She encourages him to "choisir un autre [genre]" (11) because she herself refuses to abandon journalism. If they had been known to come from a woman, similar threats would have been rejected outright.

Instead, Bastide responds playfully to the threats while acknowledging that he is unsure of his correspondent's gender. Ironically, in the process,

he substantiates the gender-based concerns Riccoboni had hoped to address by refusing to sign her letter to him. While hypothesizing his correspondent is female, Bastide justifies her apprehensions by praising the Abeille lavishly. Using the vocabulary of gallantry, he first commends her beauty by calling her "Beau masque", then describes her effect on his heart which "ressent l'atteinte d'un trait charmant" and finally his emotional reaction to her work: "j'ai lu avec transport ce cahier" (12). He begs her to allow him to make amends for the crime "de n'avoir pas été prophète" (12-13) in not foreseeing that she wanted to be a journalist in the same manner and at the same time as he did. Acknowledging the threat of a public quarrel and competition, he implores her to share her work with him and his readers so that "vous ajouterez le trait qui charme au trait qui blesse, & tout le monde en admirant votre générosité regrettera de n'en être pas l'objet comme moi" (13).

At the same time, Bastide also entertains the possibility that his correspondent may be male and addresses Riccoboni very differently in this scenario, albeit still on the basis of gender. As if to apologize for his treatment of her in the scenario where he assumed her to be a woman and to defend himself proactively if she is not, he compares himself to one of the most eminent intellectual male icons of their time, Voltaire. In 1732, Voltaire had believed that a certain Mademoiselle Malcrais de la Vigne sent him poetry about his work. She turned out to be a man in disguise however, Paul Desforgues-Maillard,¹⁶ whose writing was appreciated more when the public thought he was a woman. Voltaire later removed all gallantry from his communications with the impostor. According to Bastide, Voltaire was not ashamed to have been deceived and he himself would have even less cause for embarrassment if his correspondent turned out to be male, because "Mademoiselle de la Vigne n'avoit ni vos pensées, ni votre coloris" (13). Rather than praising her beauty, her work's effect on his heart and his emotional reaction to it, Bastide now lauds the decidedly more masculine attributes of mind and style. He returns Riccoboni's text with his letter, likely in order to justify the trust she placed in him by sending it to him.

This epistolary exchange has an unexpected outcome. In her response, Riccoboni attacks Bastide's sexism immediately and even indicates she considers it typical for men:

Si votre lettre étoit anonyme, Monsieur, je n'hésiterois pas un instant à déterminer votre sexe. Vous me croyez femme, & vite, vite, vous voilà à mes pieds. La première idée d'un homme est de penser qu'une femme l'attend à ses pieds, le désire à ses pieds, qu'on obtient tout d'elle en s'y prosternant. (14-15)

She rejects his behavior and asks him to stop trying to uncover her identity and gender. Then, despite their quarrel about gender and the journalistic genre, Riccoboni changes her mind and agrees to let him publish her

Abeille with the following explanation: "Je ne veux point vous troubler dans une entreprise que vous avez formée depuis long-tems; ainsi j'abandonne un projet qui pourroit vous inquiéter plus que vous nuire. Si mon cahier vous plaît, vous êtes le maître de le placer dans votre livre" (15–16). She even offers to send him a second installment that is already finished, yet warns him not to expect more from her: "j'ai l'esprit paresseux, tout assujettissement m'effraye; d'ailleurs il se pourroit fort bien qu'après avoir inséré deux cahiers dans votre Ouvrage, vous n'eussiez aucune raison d'en souhaiter un troisième" (16).

Perhaps using a clever marketing ploy, Riccoboni ensures that Bastide does in fact want a third installment, however. For at the end of the second installment, she states:

Les lettres angloises ont si bien réussi en France,¹⁷ qu'il y a peut-être de l'imprudence à en donner sans ce caractère étranger [...] Je finirai donc mon cahier par des lettres qui se trouvent dans mon portefeuille; si elles ne déplaisent pas, leur suite deviendra une ressource pour moi. (132)

After this, she inserts the first five of the *Lettres de Madame la marquise de Sancerre, à Monsieur le comte de Nancé*.¹⁸ Later versions of *L'Abeille* do not include the *Lettres de Madame la marquise de Sancerre* and their sequel,¹⁹ but the latter interest us here as they prolong, change and eventually conclude the exchange between Bastide and Riccoboni on gender and genre. Riccoboni introduces a new genre in her second installment of *L'Abeille*, i.e., epistolary fiction. Although she also included the "Lettre de Madame de **, à Monsieur le comte de ***" (125–28), the fictional letter in which men's appreciation of female beauty over the female mind is discussed, the *Lettres de Madame la marquise de Sancerre* are different in that they are not only longer and more numerous, but also appear independently, not imbedded in the narrator's narrative. This periodical epistolary fiction also differs from the later novel version, both in length and in feminist scope. Scholars have argued convincingly that the periodical version, due to different genre requirements, is more explicitly feminist than the novel version.²⁰ My examination of the correspondence, however, indicates that Riccoboni's letters to Bastide are more pointedly feminist still in their application of the philosophy espoused in *L'Abeille*.

Issue 3 of *Le Monde* published on 15 January 1761 contains a "Lettre à l'Abeille" in which Bastide addresses Riccoboni as "Madame" (287). We can deduce that given that "abeille" is a feminine noun in French, he simply uses the gender of that noun to address Riccoboni because his letter is once again a request to reveal her identity in which he calls her an "énigme" (287). He claims readers demand she disclose who she is: "nommez-nous-la, ou nous ne la lirons plus, cela fatigue l'imagination" (287). He himself is also at his wits' end and, reminding her of her threats to him, he issues one to her, namely that her honor and reputation are at

stake, since readers claim that "cette Abeille est étrangère, ou du moins a voulu le paroître" (289) and "je lui trouve de la ressemblance avec certaine Insulaire²¹ qui m'a plû beaucoup" (290). He says he defends her in public, trying to convince people she is both new and French, but that they do not believe him (290). Therefore, he suggests: "faites voir qui vous êtes; & après nous avoir charmé comme aimable, enchantez-nous comme *nouvelle*" (290). The language of gallantry has evidently returned and when asking for the continuation to Madame de Sancerre's letters, Bastide even extends his gender-biased compliments to Riccoboni's fictional character: "sur-tout continuez à nous donner les lettres de Madame de Sancerre: quelle femme que cette Madame de Sancerre! il n'y a que vous que je puisse me figurer aussi spirituelle & aussi intéressante" (290–91).

Riccoboni's fierce and final response to Bastide appears in issue 4 on 31 January 1761. She refuses to be threatened ("vous me donnerez un prétexte honnête pour vous laisser là, vous & votre livre" [38]) and to reveal her name ("il ne me plaît pas de dire mon nom" [40]). Rejecting his compliments anew and preferring honesty to flattery, she scolds him in no uncertain terms: "je vous trouve malhonnête, bizarre, ridicule" (39). She does not appreciate being compared with her fictional character and nearly declares war on him using an ever more antagonistic tone:

Je n'ai point d'esprit, Monsieur, je ne fais pas cas de l'esprit; cet aveu est très choquant pour vous; mais fâchez-vous, ne vous fâchez pas; cela m'est parfaitement égal! Ça, nous ne pouvons nous souffrir; voilà un commencement de commerce qu'il ne faut pas négliger. (39)

With this, Riccoboni very deftly turns the tables on the gender quarrel by showing Bastide with honesty rather than flattery how he focused on her appearance when he thought she was a woman:

Êtes-vous beau, je crois que non; comme je ne vous trouve pas le sens commun, je m'imagine que vous avez un minois de fantaisie, un visage chiffonné, des traits placés au hasard, tout de travers, aussi dérangés que les propos de vos lettres. (39–40)

Her statement about his appearance recalls one of the lessons from *L'Abeille*, namely how unjust it is that men value a woman's beauty more than her mind, particularly when judging intellectual creations. Especially given that Riccoboni seems to indicate she has not met Bastide in person, it is ironic that she focuses on his (imagined) physical appearance (as men typically do with women) in order to deduce his (inferior) intellectual qualities ("dérangés").

Riccoboni issues another threat, based on how Bastide handled her request for anonymity: "Dans la première [lettre], vous m'appellez *masque*; je l'ai trouvé assez mauvais: dans la seconde, vous me traitez d'*énigme*:

encore une épithète, & je vous enverrai promener" (40). It is ironic that although she does not want to be compared to her character, the language she uses to offend him is the same Madame de Sancerre uses in her final lines: "sçavez-vous bien que votre sexe n'a pas le sens commun" (68) and "allez vous promener aussi" (69). Riccoboni's final letter mirrors that text in format (a woman writing to a man) and in its more radical and personal nature (his rejection based on perceived unfair treatment, no narrator), thus offering a practical application of her feminist philosophy in *L'Abeille* and a remedy, with fact and fiction paralleling each other. This parallelism underscores the importance of reading the original *Abeille* in conjunction with the correspondence as it arguably illustrates her philosophy even better than her previous letters.

In her final attack on him, *L'Abeille* stings Bastide with yet another gender twist by portraying herself as having masculine qualities (again facilitated by the rhetorical tactic of hiding her gender) while questioning his:

Je voulois faire un Ouvrage *raisonnable*, mêler à une morale douce des récits amusans; mais avec une maudite tête comme la vôtre, on ne peut suivre un plan *sensé*.²² Vous vous êtes *épris* de Madame de Sancerre [...] C'est vous seul dont le goût se décide pour le *sentiment*, vous mourez d'envie de me persuader que vous êtes fort *tendre* [...] vous m'entretenez déjà de *cœur*, de *faiblesse*, d'*illusions*, d'*espérances*, de *délire*. (40–41, emphasis added)

Thus, she represents reason (*raisonnable*, *sensé*) while he embodies emotion and feeling (*épris*, *sentiment*, *tendre*, *cœur*, *faiblesse*, *illusions*, *espérances*, *délire*). Whereas she set out to write journalism and philosophy, traditionally masculine genres, she notes his preference for epistolary fiction, considered a feminine genre at the time.

Even the epistolary and fictional conclusions resemble each other. Madame de Sancerre writes to her male correspondent: "je fermerai ma porte, je n'écrirai plus, je ne penserai plus, j'oublierai le monde entier, laissez-moi tous; on ne peut vivre en repos avec des créatures de votre espèce" (69). *L'Abeille* does not ever write again either, as she warns Bastide in her final paragraph she may: "*L'Abeille* est volontaire; si vous l'obstinez, elle s'envolera, vous ferez en vain du bruit pour la ramener; ou bien elle s'enfermera dans sa ruche & ne se souviendra pas même si vous êtes au monde" (41). Nevertheless, and in spite of her apparent anger, Riccoboni does agree to send him the final installment of the *Lettres de Madame la marquise de Sancerre*: "Pour cette fois seulement je cède à votre prière importune" (41).

As this final letter's publication was anticipated, we may wonder whether Riccoboni composed it with marketing considerations in mind. For what started out as evidence of journalistic aspirations has now progressed toward epistolary fiction, a decidedly feminine genre and one

Riccoboni will continue to practice and excel in. Although she does not publish her own periodical, she does succeed in getting the feminist essays contained in *L'Abeille* published in Bastide's periodical. In the process, she technically remains anonymous in name and gender, but uses the rhetorical tactic of hidden gender to bring to the forefront and criticize some of the gender-related issues faced by eighteenth-century women. In her correspondence with Bastide²³ we find the feminist philosophy of *L'Abeille* evoked more explicitly and more directly than in her novels, as it is applied to the real-life situation of a female journalist trying to negotiate a place for herself in the eighteenth-century marketplace. As such, reading Riccoboni's correspondence with Bastide alongside *L'Abeille* contributes not only to our understanding of eighteenth-century gender issues, but also—and arguably more importantly so—to our comprehension of the obstacles faced by a small and rarely studied group of early modern professionals, namely female journalists.²⁴

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Notes

¹Suzan van Dijk, who first suggested the classification of Riccoboni as a journalist, composed her entry in the *Dictionnaire*: <dictionnaire-journalistes.gazettes18e.fr/journaliste/685-marie-jeanne-riccoboni>. See also van Dijk, "Madame Riccoboni: romancière ou journaliste?"

²Although the date printed on all six issues is 1761, the first two actually appeared in December 1760. It was common during the last months of a year to print texts bearing the date of the following year.

³For an annotated critical edition, see Kaplan, *Translations*. Two editions of the translation appeared in 1760; five more followed during Brooke's lifetime.

⁴See Kaplan, "Riccoboni's 1768 Letter," which analyzes her going public in a letter sent to the *Mercur*e in order to reclaim her literary legacy.

⁵*L'Abeille* appears in Riccoboni's name in, for instance, *Œuvres de Madame Riccoboni* [...] in *Recueil de pièces détachées* (1765), Paris: Humblot, 1781–83, and in *Œuvres complètes de Madame Riccoboni*, Paris: Volland, 1786. Starting in 1765, the essays were followed by *Lettres de la Princesse Zelmaïde au Prince Alamir, son époux* (see my 2009 annotated modern edition).

⁶She makes this claim for Graffigny, Charrière, and Riccoboni. For the latter, her argument is based particularly on *L'Abeille*, *Histoire du marquis de Cressy*, and *Lettres de Mylord Rivers*.

⁷Bostic devotes part of a paragraph to them, focusing on their "gender ambiguity" and comparing it to the narrator's (113).

⁸For an example, see Kaplan, "Mme Riccoboni épistolière-romancière."

⁹This is an example of a reluctant publication process as well as a letter being used as a metatext. Riccoboni's publisher, Humblot, was pressing her for her next novel. She sent him a letter, which he printed with the *Recueil de pièces détachées* in 1765 and in which she says: "croyez-vous que je puisse écrire précisément quand il vous plaît d'imprimer? [...] La petite histoire d'Ernestine est prête, il est vrai; je consens à vous la donner: mon dessein était de la placer ailleurs, n'importe. Mais *L'Abeille* déjà insérée dans un journal; mais Marianne, dont la moitié a paru; mais les lettres de Zelmaïde [...] Que voulez-vous faire de ces morceaux détachés? [...] Imprimez donc, M. Humblot, passez-en votre fantaisie" (*Œuvres complètes* 13: 5–7).

¹⁰This issue received permission to be printed on 29 November 1760 and became available soon afterwards ("Approbation" 214).

¹¹See Bastide's page in the *Dictionnaire des journalistes*: <dictionnaire-journalistes.gazettes18e.fr/journaliste/040-jean-francois-de-bastide>. This periodical, which he had started in March but discontinued in August, in turn followed his periodical *Le Nouveau Spectateur*, which he published from August 1758 through February 1760.

¹²She also published in it. See note 4.

¹³I agree with Katherine Astbury who says: "Est-ce une coïncidence que Bastide publia et *L'Abeille* et *La suite de Marianne* sans savoir de qui elles étaient, ni qu'elles étaient de la même plume? Faute de preuves pourtant, il faut accepter la version que donne madame Riccoboni dans la lettre publiée dans *Le Monde* annonçant sa contribution sous l'anonymat" (85).

¹⁴See note 11.

¹⁵According to the fourth edition of the *Dictionnaire de l'Académie française* (1762), "On dit figurément, *Entrer en lice*, pour dire, S'engager publiquement dans quelque contestation."

¹⁶Desforges-Maillard is included in the *Dictionnaire des journalistes*: <dictionnaire-journalistes.gazettes18e.fr/journaliste/226-desforges-maillard>.

¹⁷Riccoboni knows this first-hand, having published *Lettres de Mistriss Fanni Butlerd* in 1757.

¹⁸The author turned them and their sequel into a novel in 1767. See van Dijk, "Marie-Jeanne Riccoboni et les conventions romanesques" and "Transformations opérées."

¹⁹See note 5. This is why scholars such as Bostic and Lanser who use later versions do not examine *Lettres de Madame la marquise de Sancerre*.

²⁰See Kaplan, "Widows," and Van Dijk, "Marie-Jeanne Riccoboni et les conventions romanesques."

²¹"Habitant d'une île," according to the *Dictionnaire de l'Académie française*. Here: someone from England. The irony here is that Riccoboni had of course written the successful (but anonymous) *Lettres de Mistriss Fanni Butlerd* with an English narrator.

²²This word, "sensé," also occurred in the "Lettre de Madame de **, à Monsieur le comte de ***": "Si les hommes étoient sensés, les femmes seroient raisonnables" (127).

²³After the correspondence, Bastide publishes only two more issues of *Le Monde* and then abandons the project altogether at the end of February 1761, due to its perceived competition with the *Mercur*. As he writes in a letter to Rousseau dated 12 February 1761 about one of the latter's contributions: "ce morceau sur la paix [...] il ne paroitra pas dans le *Monde*; non, la porte lui en a été fermée. Une affreuse cabale s'est élevée contre mon recueil, on l'a cru contraire au succès du divin *Mercur*, et ce morceau comme n'étant pas relatif aux mœurs en a été banni" (91). Following the failure of his periodical, he tries to publish periodicals in various other countries, but without much success.

²⁴Riccoboni and Bastide cross paths at least once more nearly two decades later when he publishes four of her short stories set in the Middle Ages in the bi-monthly periodical *Bibliothèque universelle des romans: Histoire des amours de Gertrude* (April 1779), *Annales de Champagne* (July 1779), *Histoire d'Aloïse de Livarot* (October 1779) and *Histoire de Christine de Suabe* (March 1780). Pascale Bolognini-Centène published a modern edition of three of these stories in 2005 and an analysis of all of them in 2007. Given that they appeared in Riccoboni's name and belonged to a different genre, it is perhaps no surprise that she was less contentious and even quite pleased, writing on 27 May 1779: "Cette petite occupation me rapporte un profit raisonnable et me distrait" (Nicholls 433).

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