
Unsigned engravings: none.


Notes: the earliest definite example of Piccini’s work – executed, if sources are to be believed, when she was just 19 years old.

1665. GRANARA, Giacinto Maria. *Scuola di Vera Sapienza. Discorsi Morali*… Venice: Pietro Brigonci, 1665. 4to. [22.2 x 15.2 cm]. (60), 992 pp, (88) including engr. frontispiece bound as (a)2. Contemporary vellum, with later (19th century?) marbled boards added and endpapers renewed. Lengthy ownership inscriptions on flyleaf dated 1672 onwards recording the book’s possession by various clerics.

Unsigned engravings: none

Signed engravings: frontispiece of Christ delivering the Beatitudes on the Mount, with the author (Granara) in the lower left foreground composing his book. Signed ‘Elisabeta [sic] piccini Scul.’, after Anto[nio] Zanchi [sic] In[ventor].

US Copies: none

Notes: An important early example of the use of Piccini’s initials only to sign a piece of work.


Unsigned engravings: none

Signed engravings: allegorical engr. title-page with various figures, signed ‘S. I. P. F.’.

US copies: none

Notes: An important early example of the use of Piccini’s initials only to sign a piece of work.

Unsigned engravings: none

Signed engravings: added title-page featuring a bust of Livy, two Roman generals, and scenes of processions (elephants etc.). Signed ‘Isabella P. F.’.

US Copies: Kansas, St. Johns (MN), Wisconsin

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1672. **Belli, Constantino. Istoria dello Stato Presente dell’ Imperio Ottomano**… Venice: Combi, & La Noù, 1672. 4to. [21.5 x 16 cm]. (16), 296 pp, including frontispiece. Contemporary vellum. A splendid, fresh copy with the faint stamp of ‘Graf Segur’ on flyleaf.

Unsigned engravings: Two. Small vignette of a turban on p. 65; half-page plate of ‘Femme di Constantinopoli’ on p. 209.

Signed engravings: Twenty-one. Frontispiece depicting the Ottoman Sultan addressing a crowd, signed ‘Sr. Isabella P. F.’; and 20 half-page engravings depicting various scenes in the lives of the sultans, generally signed ‘Suor Isabella Piccini Monacha in St. Croce di Venetia F.’ or some variation thereof (on pp. 5, 34, 40, 48, 50, 53, 57, 59, 62, 152, 154, 188, 201, 203, 256, 263, 268, 275, 279).


Notes: A particularly imaginative and well-executed example of Piccini’s art.

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1673. **Frugoni, Francesco Fulvio. L’Heroina Intrepida, overo la Duchessa di Valentinose**… Venice: Combi, & La Noù, 1673. 12mo. (36), 556 pp, (40), including engr. frontispiece and engr. portrait. Contemporary vellum. Head of spine lost, impressions of both plates a little worn; portrait strengthened at margins. Title-page with slight loss.

Unsigned engravings: none.

Signed engravings: frontispiece depicting an angel and a bare-breasted demoness; portrait depicting Aurelia Spinola, Duchess of Valentinois (1620-1670), at the age of 45, both signed ‘Sr. Isabella P. F.’.
OCLC: no US copies of any part.

Notes: Sole edition of this rare novel based on the recently-deceased Aurelia Spinola (d. 1670). Part I of III (in 4 volumes); most institutions hold single parts only. Part I is the only part to contain engravings by Piccini.


Unsigned engravings: frontispiece of a nymph or muse reading Marino’s book.

Signed engravings: Marino, crowned with laurel, and looking wistfully out of the corner of his eye. Signed ‘S. I. P. F.’.

US Copies: none

Notes: Final leaf of text (index) only partially present, laid down on old paper.


Unsigned engravings: none

Signed engravings: frontispiece of a Roman goddess (?), signed ‘S. I. P. F.’.

US Copies: Penn State

1677. [BIBLE]. *Biblia Sacra Vulgatae Editionis...* Venice: Nicolo Pezzana, 1677. Large 8vo. [19 x 12.5 cm]. (24), 996 pp, (52), including added engr. title. Early 20th century pebbled cloth. Engr. title trimmed to platemarks and laid down, with slight abrasion to a few areas.

Unsigned engravings: 255 half-page woodcuts in text.

Signed engravings: added title-page featuring allegories of the Church and Scriptures, as well as a globe, signed “Sr Isabella P. F.”
US Copies: General Theological Seminary (NY), North Carolina, La Salle (PA), Sante Fe University, American Bible Society (PA).

Notes: a less-than-ideal copy, but important as an example of one of the earliest Bible title-pages executed by Piccini. Liturgical books would go on to become a large part of her annual output, but this is the earliest usage of this plate that we have traced. It is preceded only by her 1669 Biblia Sacra which employed a slightly different plate, evidently re-engraved for this edition. It is interesting to note that Jacopo Piccini also engraved a similar design for earlier Venetian editions of the Biblia Sacra, and the father’s/daughter’s styles can be compared side-by-side.

1677. MENINNI, Federigo. Delle Poesie… i Sonetti, ed i Madrigali… Venice: Nicolo Pezzana, 1677. 12mo. [15.2 x 8.2 cm]. (24), 336, including engr. frontispiece.

Bound with:

Unsigned engravings: none

Signed engravings: Frontispiece featuring Classical figures and instruments, signed ‘Suor Isabella P. F.’ (repeated in both works).

US Copies: Newberry (Sonetti only).

Notes: small dampstain to upper margin of first few signatures of the Sonetti.

1680. [Portrait of Cardinal Giovanni Delphino]. [Venice: no printer, ca. 1680?]. 34.2 x 23.9 cm. Trimmed to platemarks. Signed ‘Suor Isabella Piccini Scolpi’.

US Copies: none

Notes: A rare example of a separately-issued portrait engraved by Piccini. Giovanni Delfino (1617-1699) was both a Cardinal and an active playwright, and served as a prominent Venetian in Papal circles. Nagler, Neues allgemeines Künstler-Lexicon (1841), XI p. 270 mentions this among Piccini’s known works, as does Le Blanc, Manuel de l’amateur d’estampes (1888) III, p. 199. The format seems too large to have been bound into a book; nor are there signs of creasing as a ‘folding plate’.

1682. CICOGNA, Michele. Memorie Funeste de’ Fatti Dolorosi, Occorsi nella Passione amarissima dell’ Unigenito Figlio di Dio, Rappresentati dal Sacerdote nelle cerimonie della Santa
Messa... Venice: Giangiacomo Hertz, 1682. 12mo. [14 x 8 cm]. (2), 96 pp. With small woodcut vignette on title-page and 34 full-page engraved plates in text by Isabella Piccini (“Soror Isabella Piccini integrum celavit opus” on p. 62). Bound in 18th century marbled boards with vellum spine; paper title label “S. Messa”.

Unsigned engravings: 33 (all except that on p. 62, which is inscribed “Sor Isabella Piccini carved the complete work”). Consisting of 30 views of a priest administering the Mass, each also containing a different view of the Passion above the altar. Following this main suite, we find two plates of Our Lady of Sorrows, and one of the Holy Grail.

Signed engravings: 1, found on p. 62 and confirming that all plates were engraved by Piccini.

OCLC: unrecorded

Notes: a fascinating, apparently unique survival of a book condemned by the Sacred Congregation of the Index in a decree of November 21, 1690 (i.e. well within the lifetime of Sor Isabella). The author, a parish priest of the Church of San Agostino in Venice, suffered the ignominious fate of having all or most of his books placed on the Index over the course of his lifetime. At fault was Cicogna’s Quietism, but one modern commentator also accuses Cicogna’s books of being too visually terrifying: “he combines a grisly visual cruelty, worthy of the most convicted demoniac, an exaggerated spiritual lust, with spiritual representation worthy of a Bosch or a Grunewald, and scandalous mawkishness…” (Giuseppe De Luca, "Della pietà veneziana nel Seicento e d’un prete veneziano quietista" in Malraux (ed.), La Civilità veneziana nell’Età barocca).

The present work embodies Cicogna’s imaginative re-telling of the Passion of Christ through the actions of a priest administering the Blessed Sacrament of the Eucharist – a theologically novel concept without precedent in accepted texts. In 31 extremely detailed engravings, Sor Isabella demonstrates the priest’s every action at the altar – while in the upper part of the altar we see the exact episode of the Passion being contemplated during each step.

Sor Isabella also executed suites of illustrations for three other banned Cicogna titles during the period 1679-1683. Was she personally acquainted with her neighbor the parish priest, who would have enjoyed easier access to the convent than a secular layman? In any event, the nun’s lengthy association with a heretic whose books were almost immediately suppressed is remarkable.

Aside from listings in editions of the Index, we have been unable to trace a single other copy of the present work in any library database including the Italian Union Catalogue.

On the prohibition of Cicogna’s books, each of which was individually reviewed at different times, cf Bujunda’s Index Librorum prohibitorum: 1600-1966 Vol XI, pp. 221-222.

Unsigned engravings: none

Signed engravings: frontispiece depicting King David, signed “Suor Isabella Piccini f.”

OCLC: University of Washington.

Notes: of the myriad editions of this popular work in late 17th and early 18th century Venice, this is the only one to contain Piccini’s engraving.


Unsigned engravings: none.

Signed engravings: the frontispiece ostensibly bears no sign of having been engraved by Piccini, aside from stylistically. However, in comparing this 1685 edition to the 1679 edition with a signed frontispiece, we find that the lower half of the engraving was re-drawn to incorporate a different set of arms (for a new dedicatee); and in the lower right corner of the 1685 the vague outline of the word ‘Crucis’ from the 1679 signature of Piccini is still visible.

US Copies: none

Notes: An intriguing example of the physical process of Piccini’s plates.

1687. **LUPIS, Antonio.** *La Segretaria Morale...* Venice: Gioseppe Maria Ruinetti, 1687. 8vo. [14.8 x 7.7 cm]. (32), 590 pp, (14), including engr. frontispiece. Contemporary vellum.

Unsigned engravings: none

Signed engravings: allegorical frontispiece of a female ‘segretaria’ (?) with quill in hand, signed “Suor Isabella Piccini Sco.” after a design by Giacomo Cotta (1627-1689).

US Copies: none

Notes: the sole edition illustrated by Piccini.

Unsigned engravings: none.

Signed engravings: engr. title-page depicting Popes Paul III and Julian III, alongside a view of the proceedings of the Council of Trent, signed “Soror Isabella P”.

OCLC: LC, Woodstock, Michigan.


Unsigned engravings: none

Signed engravings: added title-page, depicting a harpist with an arrow-stricken serpent at his feet, signed ‘Suor Isabella Piccini f.’.


1690. FABRI, Giovanni Battista. La Conchiglia Celeste… dedicate à sua Eccelenza il Signor Lelio Martinengo Patritio Veneto, Conte di Barco, &c. Venice: Giovanni Giacomo Hertz, 1690. Folio [33.5 x 23.5 cm]. (24), 24 pp; (2), 58 pp; (6), 50 pp; (6), 26 pp; (6), 7-40pp; (6), 42 pp; (8), 10 pp, 4 pp, (4) including terminal blank. With 13 full-page plates and 59 further engravings in text. Bound in contemporary sheep with gilt title on spine. “Loci Cappuccinorum Bassani” in early manuscript at foot of title-page, with later blue ink stamps of the Bassano Cappuchin monastery on a few leaves.

Unsigned engravings: 44

*1: large headpiece pf an allegorical eagle; smaller decorative block of a mermaid; and large armorial initial ‘N’.
B [i.e. A]1r: large headpiece of the miraculous image of the Virgin Mary in a clamshell; large initial E with clamshell in background
B [i.e. A]1v: large armorial headpiece; initial L with clamshell
A2r: large headpiece of the miraculous image of the Virgin Mary in a clamshell, surrounded by strange sea-creatures (lobster, crab, etc.); initial F with clamshell in background
A2v: large headpiece of the miraculous image of the Virgin Mary in a clamshell, surrounded by books and celestial globes
A3r: large headpiece of the miraculous image of the Virgin Mary in a clamshell, surrounded by strange fish; smaller block of two mermaids harvesting pearls
A3v: large headpiece of the miraculous image of the Virgin Mary in a clamshell, flanked by angels; smaller block of two mermaids harvesting pearls (different to A3r!).
A1r (second gathering): small block (clamshell)
(A)2 (third gathering): small block (clamshell); large initial L
(A)3r (fourth gathering): armorial headpiece incorporating Papal regalia, armor, and a citrus tree; small block (clamshell); large initial C
(A)4r (fourth gathering): small block (clamshell); large initial P
(A)3r (fifth gathering): armorial headpiece; small block (clamshell); large initial I
(A)4 (fifth gathering): large headpiece with a view of Mantua; small block (clamshell); large initial P
A)3r (sixth gathering): armorial headpiece; small block (clamshell); large initial E
(A)4 (sixth gathering): large headpiece with a view of Modena; small block (clamshell); large initial C
(A)3r (seventh gathering): armorial headpiece flanked by two shaved-headed captives with chains around their necks; small block (clamshell); large initial S.
(A)4r (seventh gathering): small block (clamshell); large initial E
(*)3r (eighth gathering): armorial head-piece flanked by shields, drums, and military banners; large initial C.
A1r (eighth gathering): small block (clamshell); large initial T.
(C)1r (eighth gathering): head-piece featuring the Virgin Mary.

Signed engravings: 28

(*)1r: allegorical frontispiece with Venetian or Brescian palazzos in the background, signed ‘Soror Isabella Piccina [sic] in Monasterio S. Crucis Venetiarum Sculp.’ after Giovanni Antonio Fumiato.
(*)2r: large title-page vignette featuring the miraculous image of the Virgin Mary in a clamshell, born aloft by angels over a seabed of further shells. Signed twice (!), ‘Suor Isabella Piccini Scolpi’ and ‘Suor Isabella Piccini Sculpi’.
*6v: large armorial eagle, signed ‘Suor Isabella P. F.’
A2v: decorative block featuring the miraculous image of the Virgin Mary in a clamshell, borne by angels, signed ‘Suor Isabella P. F.’
A1r (second gathering): large headpiece of an ocean view, signed very discreetly in the foliate border ‘Suor Isabella P.’
C4v (second gathering): large tail-piece featuring three angels around a clamshell, signed ‘Soror Isabella Piccina Sculp.’
(A)2 (third gathering): large headpiece with a view of Venice, flanked by curiously violent imagery – two dark-skinned men being slaughtered by gryphons, signed at left ‘Suor Isabella P. F.’
H4v (third gathering): large tail-piece featuring three angels around a clamshell, signed ‘Soror Isabella Piccina Sculp.’ (repeated)
(A)2r (fourth gathering): divisional frontispiece celebrating the triumphant entry of Grand Duke Cosimo III Medici, signed ‘Suor Isabella Piccini Scupi. [sic] Monaca in S. Croce di Venetia’.
(A)3v (fourth gathering): portrait of Cosimo III, signed ‘Soror Isabella Piccina [sic] S. Crucis Venetiarum Scul.’ after Giuseppe Nasino (?)
(A)4r (fourth gathering): headpiece featuring a view of Florence, flanked by baroque lions, signed ‘Suor Isabella P. F.’
G4v (fourth gathering): large tail-piece featuring three angels around a clamshell, signed ‘Soror Isabella Piccina Sculp.’ (repeated)
(A)2r (fifth gathering): divisional frontispiece celebrating the triumphant entry of Duke Ferdinand of Mantua, signed ‘Suor Isabella Piccin Scupi. [sic] Monaca in S. Croce di Venetia’.
(A)3v (fifth gathering): portrait of Ferdinand, signed ‘Soror Isabella Piccina [sic] Scul.’
D4v (fifth gathering): large tail-piece featuring three angels around a clamshell, signed ‘Soror Isabella Piccina Sculp.’ (repeated)
(A)2r (sixth gathering): divisional frontispiece celebrating the triumphant entry of Duke Francesco II of Modena, signed ‘Suor Isabella Piccin Scupi. [sic] Monaca in S. Croce di Venetia’.
(A)3v (sixth gathering): portrait of Francesco II, signed ‘Soror Isabella Piccina [sic] Scul. Monaca in S. Crucis Venetiarum’
E4v (sixth gathering): large tail-piece featuring three angels around a clamshell, signed ‘Soror Isabella Piccina Sculp.’ (repeated)
(A)2r (seventh gathering): divisional frontispiece celebrating the triumphant entry of Duke Ranuccio II of Parma, signed ‘Suor Isabella Piccin Scupi. [sic] Monaca in S. Croce di Venetia’.
(A)3v (seventh gathering): portrait of Ranuccio II, signed ‘Suor Isabella Piccini Monaca in S. Croce di Venetia Sculp.’
(A)4r (seventh gathering): headpiece featuring a view of Parma flanked by putti, signed at lower left ‘Su[o].r Isabella’.
F4v (seventh gathering): large tail-piece featuring three angels around a clamshell, signed ‘Soror Isabella Piccina Sculp.’ (repeated)
(*)2r (eighth gathering): divisional frontispiece celebrating the triumphant entry of Count Gerardo Martinengo of Cavernago, signed ‘Suor Isabella Pic. Scol.’.
(*)3v (eighth gathering): portrait of Gerardo Martinengo, signed ‘Suor Isabella Piccini Scolpi’.
(*)4r (eighth gathering): full-page plate featuring the miraculous image of the Virgin Mary born aloft by an angel, above the city of Brescia, signed ‘Suor Isabella Piccin Scolpi’.
A1r (eighth gathering): large head-piece featuring the Virgin Mary flanked by putti, signed ‘Suor Isabella Piccini Scul.’
(B)2v (eighth gathering): large tail-piece featuring three angels around a clamshell, signed ‘Soror Isabella Piccina Sculp.’ (repeated)

US copies: NYPL.

Notes: as well as being Piccini’s chef d’oeuvre, this book contains the only contemporary acknowledgement we have traced of Piccini as an artist. Executed at the height of her activity in 1690, the program of illustration required significant labor. On the very last leaf of the book, we find a sonnet ‘In lode della M. R. Madre Suor Isabella Picini, Celebre Intagliatrice”, composed by
the Father Provincial of the Franciscan Order, Giovanni Battista Fabri, praising her talents in creating ‘immortal’ works in copper rather than the ‘frail’ media like brushes and ink of other artists.

We also note that Piccini’s work on the book attracted the unusual praise of the editors of Europe’s pre-eminent learned journal, the *Acta Eruditorum*: “Caeterum multum gratiae accedit volumini huic a non paucis figuris perquam elegantibus, quas Isabella Piccina, monialis ad S. Crucis Veneta, pinxit ac aeneis tabulis incidit, egregio hoc opere merita, ut ipsius elogio Franciscanus noster panegyrico suo sinem imponeret.” (1691, pp 203-204).

There are at least two distinct issues (though unrecognized as such in ICCU and OCLC): one with a dedication on the title-page to Lelio Martinengo, a Venetian patrician, and one dedicated instead to the Virgin Mary. This is the issue with the Martinengo dedication; the only other copy we have confirmed as such is that in the Municipal Library of Cremona. The present copy collates similarly to the NL Sweden copy and the Bodleian copies (though with a few more plates in the final section). Some copies also contain a portrait of E.C. Piscopia.


Unsigned engravings: none

Signed engravings: St. Augustine reading from a lectern. Signed ‘Suor Isabella P. F.’

US Copies: Union College (NY), Berkeley, Yale, Duke, Penn State, Getty, Stanford, Texas Tech, Columbia, Harvard


Unsigned engravings: large [48 x 47 mm] initial on )(3 depicting St Peter’s Basilica and square.

Signed engravings: Large headpiece on )(3 depicting allegorical female figures of Justitia and the Church (?), signed ‘Suor Isabella P. F.’

US Copies: Yale Law, SMU Law.

Notes: this is the only volume to contain Piccini’s engravings.
1694. SENECA. *Tragoediae cum Notis Farnabie*. Amsterdam [i.e. Venice!]: Giacomo Bertano, 1694. 8vo. (8), 9-476 pp, including engr. title-page. Contemporary cartonnato. A beautifully fresh copy.

Unsigned engravings: none

Signed engravings: title-page depicting an actress with dagger in hand; a male director (?) guides her from offstage. Signed ‘Suor Isabella P. F.’.

US Copies: San Diego State, Thousand Oaks (CA), Loyola (IL), St Johns (MN).

Notes: not in fact published in Amsterdam; the Italian Union Catalog suggests that this must be a false imprint. Bertano was an active publisher, but all of his other productions were indeed printed in Venice. This is thus the only example of Piccini’s work in a false imprint that we are aware of.


Unsigned engravings: half-page armorial device on title


US Copies: Washington University (MO), NLM, Harvard Medical, Berkeley

Notes: Piccini’s portrait is lacking is many copies (eg Rome, Madrid).


Unsigned engravings: none.

Signed engravings: portrait facing p. 1 depicting the dramatic scene of Thomas’s assassination, as he is stabbed by no fewer than three finely-dressed swordsmen. Thomas’ sanctity is already indicated by a halo, showing Piccini’s grasp of not only the martyology of the English archbishop, but the religious mores of depicting sanctity. Signed ‘Suor Isabella Piccini Scolpi. In S. Croce d’Veneti’.

Notes: one of the rare examples of Piccini’s work commissioned outside of Venice, by a Luccan publisher.


Unsigned engravings: Very large vignette of a ship filled with saintly monks on title-page, bearing the inscription ‘Navis Institoris de Longe Portans Panem’ (Proverbs 31:14, ‘She [the Church] is like the merchants' ships; she bringeth her food from afar’).

Signed engravings: frontispiece depicting the Angelic Doctor with his trademark blazing star on his chest, and holding a large sheaf of wheat, surrounded by Dominican monks also clutching sheaves – a reference we have not traced. Signed ‘Soror Isabella Piccina, S. Crucis Venetiarum Sculpt.’ after Antonio Zucchi and ‘A. Zan. del.’

US copies: Long Beach Public Library (CA), Newberry, Mount Angel (OR).

Notes: the first and last few leaves including the frontispiece suffer from a little worming. The title-page vignette is also likely the work of Piccini. Not all copies seem to contain the frontispiece.

1696. GIOVANNINI, Pier Benedetto. *La Vita Religiosa nello Stato Secolare...* Urbino: Stefano Leonardi, 1696. 4to. [21.1 x 14.6 cm]. (20), 583 pp, (1), including etched dedicatory plate, and plus added engr. title-page and 2 further plates. Contemporary vellum. Part 3, Vol I only [of 4].

Unsigned engravings: added engr. title-page; etched armorial dedication leaf to Elena of Poland; facing p. 1, a depiction of a secular woman, kneeling in prayer at her personal altar, prayer book in one hand and her young boy in the other, signed by the Urbino artist Alphonso Patanazzi.

Signed engravings: a dramatic scene facing p. 58: Isabella Piccini’s own interpretation of Patanazzi’s scene (or vice versa?). Here, the secular noblewoman is actively reaching for the feet of the extremely life-like Christ on the Cross, in order to kiss them. Her book lies before her open on a lectern, beside her prayer beads; her child seems agitated in the background, evidently annoyed at his mother’s religious fixation. Signed ‘Suor Isabella Piccini Religiosa Professa, in S.a Croce d’ Venetia Scolpi.’, after Nicolo Dorigato.

US Copies: none
Notes: a fascinating side-by-side comparison of Piccini’s style with one of her contemporaries. This is an elusive set of 3 parts in 4 volumes, all printed in Urbino under differing imprints between 1691-1697; none of the other volumes we have examined contain engravings by Piccini.


Unsigned engravings: none.

Signed engravings: portrait facing p. 1 of the Farnese princess-turned-nun, signed “Suor Isabella Piccini F”

OCLC: Carmelitana, JHU.

1697. OVID. *Metamorphoseon*. Venice: Nicolo Pezzana, 1697. 12mo. [12.9 x 7.1 cm]. 262 pp, [1 terminal blank], including engr. title-page.

Unsigned engravings: none


US Copies: Iowa


Unsigned engravings: none

Signed engravings: a repeat of the vignette found in the ‘Elucubrationum Diversarum’ on )3.


1698. MARTIAL. *Ex Museo Petri Scriverii*. Venice: Nicolo Pezzana, 1698. 12mo. [12.8 x 6.5 cm]. 239 pp, including engr. title-page. Contemporary vellum.

Unsigned engravings: none

US Copies: none


Unsigned engravings: none.

Signed engravings: richly-engraved allegorical frontispiece featuring an angel taking dictation, signed ‘Suor Isabella Picini [sic] Scolpi. In Sta Croce Ven.’.


1703. Curtius Rufus, Quintus. *Historiarum Libri, accuratissimae editi.* Venice: Nicolò Pezzana, 1703. 12mo [12 x 6.3 cm]. 310 pp, (20), [3 integral blanks], including engr, title-page. Contemporary calf (front hinge broken and worn).

Unsigned engravings: none.

Signed engravings: engraved title-page depicting a victorious Roman emperor on horseback over a dead foe, signed in the foreground ‘Suor Isabella’.

US copies: this edition wholly unrecorded in OCLC


Unsigned engravings: none

Signed engravings: frontispiece, depicting a monk (presumably the author, Mabillon) in his study (surrounded by an armillary sphere, stacks of books, a celestial globe, trigonometric instruments, etc.), being inspired by both the Holy Spirit (a dove) and a curious figure (God the Father?) dressed in Roman garb with a cockerel on his helmet and a lamb under his arm.

US Copies: St Bonaventure (NY), Georgia, Northwestern, Michigan, St Anselm (NH), Wisconsin, Chicago, St Johns (MN), Duke, Columbia, Harvard, Yale.

Unsigned engravings: half-page allegory of the motto ‘Nescit Latere’ on title-page.

Signed engravings: frontispiece of Christ and the Disciples. Signed at the center of the image (!), just beside Christ’s feet, ‘Suor Isabella PI’.

US Copies: St. Thomas Seminary.

Notes: thin wormtrack just touching lower right corner of frontispiece; title-page vignette with ink stains and scrawls. The title vignette in Vol 2 is a woodcut rendition of the engraving found in Vol 1. The Piccini frontispiece (found only in Vol 1) seems to have also been used in the 1693 Ruinetti edition of the same work.

1710. **HORACE. Opera denuo emendata.** Venice: Nicolo Pezzana, 1710. 12mo. [12.8 x 6.8 cm]. 216 pp, including engr. title-page. Modern half-vellum over marbled boards.

Unsigned engravings: none


US Copies: Brown

Notes: Engraving a little ink-stained.


Unsigned engravings: none

Signed engravings: Elaborate title-page featuring an eagle, a horse, and Statius himself composing his book while observing events in Roman history. Signed ‘Suor Isabella P. F.’.

US Copies: Berkeley, JHU, Southern Mississippi, Texas
1712. **MASSEI, Giuseppe.** *Vita di S. Francesco Saverio della Compagnia di Gesù, Apostolo dell’Indie.* Venice: Nicolò Pezzana, 1712. Sm. 4to. [15.5 x 11 cm]. (16), 439 pp, including engr. portrait. Contemp sheep.

Unsigned engravings: none

Signed engravings: portrait of St. Francis Xavier on verso of *8, “Indiarum Apostolus”, signed “Sr. Isabella P. F.”.

Notes: this is the first appearance of the Piccini engraving; the earlier Pezzana edition of 1692 does not contain it. It further appeared in the 1723 Pezzana edition, also rare in census.

OCLC: Minnesota, Marquette.


US Copies: Cal State

Notes: Piccini’s engravings perhaps first appeared in the 1680 Pezzana edition. The unsigned engravings are almost certainly of a piece with the signed engravings, thus also the work of Piccini.

1712. **BRANACCIO, Lorenzo Maria.** *Opere di Santa Maddalena de’ Pazzi Carmelitana…* Venice: Paolo Baglioni, 1712. 4to. [22 x 16 cm]. (12), 308 pp, plus engr. portrait. Contemp cartonnato.

Unsigned engravings: none.
Signed engravings: portrait facing p. 1, depicting Maria Maddalena de’ Pazzi (1566-1607) experiencing a rapture while contemplating a crucifix on an altar. Signed “Suor Isabella Piccini Scolpi”.

US copies: Stanford, Carmelitana, Emory, Wellesley

Notes: this is the first appearance of this portrait, which also appeared in a further (posthumous) edition printed in 1739. The additional ‘Vita’ advertised on the title-page formed a separately-issued volume and is not present here (nor did it contain any Piccini engravings).


Unsigned engravings: none


US Copies: none

Note: serious water damage to lower blank corner of much of the textblock, with some paper loss, never affecting text or engraving.


Unsigned engravings: facing p. 1, the Annunciation, signed ‘F. I. B. Sabellus’ – a plausible anagram or pseudonym for Isabella, but untraced as such.

Signed engravings: 3. Large vignette on title-page of a priest receiving Communion from the Virgin Mary assisted by angels, signed ‘Suor Isabella P. F.’; the Crucifixion on p. 196; and the Resurrection on p. 206.

US Copies: none.

Unsigned engravings: none

Signed engravings: vignette on title-page of Teresa de Ávila in her cell, bookcase on the wall and a book on her desk. Signed, on Teresa’s desk, ‘Suor Isabella PF’.

US Copies: none

Notes: the only edition to feature this Piccini engraving of Teresa.


Unsigned engravings: none

Signed engravings: Two: frontispiece of the Pope convening a synod of cardinals, signed ‘Suor Isabella Piccini F’ and half-page armorial device flanked by allegorical figures on title-page, signed ‘Suor Isabe[lla] PF’.

US Copies: Harvard


Unsigned engravings: none.


US Copies: Harvard

Notes: small wax stain on the Annunciation; small lacuna (infant Christ’s head) in the Nativity; old repairs to many pages, particularly the heavily-used Canon of the Mass. According to the Harvard record, “Original of title vignette is the first known illustration by Piazzetta” (Italian painter, 1682-1754).
1715. SOLIS, Antonio de. *Istoria della Conquista del Messico, della Poplazione, e de’ Progressi nell’ America Settentrionale*… Venice: Andrea Poletti, 1715. 4to. [21.8 x 16.5 cm]. (16), 624 pp, plus 8 engr. plates. Modern half vellum over marbled boards, endpapers renewed.

Unsigned engravings: 5 engr. plates depicting scenes of Mexican interest signed ‘Alessand[r]o Dalla Via f.’.

Signed engravings: portrait of the bespectacled Solis, signed ‘Suor Isabella P. F.’; portrait of Fernando Cortes facing p. 29, signed ‘Suor Isabella Piccini Scopi [sic]’; portrait of Montezuma facing p. 96 signed ‘Suor Isabella P. F.’.


Notes: Piccini’s engravings first appeared in the Poletti edition of 1704.


Unsigned engravings: none

Signed engravings: frontispiece depicting the ‘Angelic Doctor’ in a trance, being visited by an angel, having cast aside his bishop’s mitre, staff, crown, and books. Signed ‘Sr Isabella P. F.’.


Unsigned engravings: vignette on title-page.

Signed engravings: Seven. Facing p. 1, a scene of the baptism of the Virgin Mary; facing p. 81, the Annunciation; facing p. 227, Christ preaching the Beatitudes; facing p. 295, King David (all signed ‘Suor Isabella P. F.’); facing p. 151, the Nativity; facing p. 343, the Holy Spirit (both signed ‘Suor Isabella Piccini Scolpi’); facing p. 335, Christ on the Cross, signed ‘Suor Isabella Piccini Scol’.
Notes: this appears to be a reprint of the Baglioni edition of 1708. The precise printing history (and programs of illustration) of such canonical liturgical works during this period is extremely complex: for example, in the same year alone (1718), Baglioni brought out a separate publication under exactly the same title, but in a slightly smaller format with 608 pp.


Unsigned engravings: 47 plates (mainly maps) which we do not believe to be the work of Piccini.

Signed engravings: frontispiece to Vol I only (no other volumes contain Piccini engravings), depicting a complex allegorical concatenation of world geography and political history, signed “Sr. Isabella Piccini F.”

OCLC: Berkeley, Michigan.


Unsigned engravings: none


US Copies: Dayton, Gonzaga, Catholic University (DC).

Notes: a particularly fine specimen of Piccini’s art.

Unsigned engravings: none

Signed engravings: Frontispiece to Vol I depicting Francis de Sales (1567-1622) with arms crossed at his lectern, with a stack of books symbolizing his ‘opere’. Signed ‘Suor Isa-bella P. F.’.

US Copies: none

Notes: Small patch of abrasion at de Sales’ left shoulder.


Unsigned engravings: facing p. 1, the Adoration (unsigned, but most likely the work of Piccini).

Signed engravings: Title-page vignette of the ‘Mother Church’ clutching the Papal crown and staff above St. Peter’s Basilica in Rome, signed “Suor Isabella Piccini Scolpi.”; facing p. 195, the Crucifixion (signed “Suor Isabella P. F.” in lower right); facing p. 205, the Resurrection (signed “Suor Isabella Piccini F.” in lower right).

US Copies: none

Notes: unrecorded in OCLC and ICCU. This was one of a vast number of bibliographically complex Missals printed by Baglioni, Poleti, and Pezzana during this period. This issue, for example, is unrecorded in the ICCU, which notes an entirely different issue in the same year in a folio format with a different collation. To make matters even more complex, the illustrations were evidently re-engraved by Piccini with great frequency, and differ from year to year.

1727. [LALLEMANT, Jacques Phillippe]. Brevissima Parafrasi de’ Salmi di David… Venice: Baglioni, 1727. 12mo. [16 x 10 cm], 2 parts in 1. (20), 683 pp, (41), including engr. plate. Contemporary vellum.

Unsigned engravings: none

Signed engravings: plate facing p. 1 depicting King David and his harp visited by an angel, signed ‘Suor Isabella P. F.’.

US Copies: none.
Notes: this is the first edition to employ Piccini’s illustration of King David, though it also appeared in later editions.

1727. [OFFICES]. *Officium Hebdomadæ Sanctæ, Secundùm Missale, & Breviarium Romanum*… Venice: Nicolo Pezzana, 1727. 12mo. [11.2 x 6.5 cm]. 408 pp, including 4 full-page plates. Late 18th century red calf, richly gilt.

Unsigned engravings: vignette of Christ in a Crown of Thorns; Matthew with an angel facing p. 21;


US Copies: none

Notes: this edition is wholly unrecorded in any library database we have consulted. All four full-page plates have been skillfully handcolored, possibly in the 18th century. We have not traced an earlier usage of the plates, but they are a different suite to those used in eg the Balleoni editions of the *Officium Hebdomadæ Sanctæ*.


Unsigned engravings: none

Signed engravings: Large vignette on title-page of the Pope illuminating the world, signed ‘Suor Isabella Piccini F.’.

US Copies: ND.

Notes: Spine crudely repaired.

1733. GARZONI, Marino. *L’Arte di Ben Conoscere e Distinguere le Qualità de’ Cavalli*… Venice: Andrea Poletti, 1733. 4to. [23.3 x 16.5 cm]. (14), 403 pp, (1), plus 3 full-page engr. plates. 19th century half calf over marbled boards.

Unsigned engravings: none
Signed engravings: Three plates of horses. Signed ‘Suor Isabella Piccini Scopi’ [sic] or ‘Suor Isabella Piccini F’.

US Copies: Cornell, NLM, Washington State

Notes: Piccini’s three engravings first appeared in the 1692 Poletti edition.


Unsigned engravings: large armorial vignette on title-page.

Signed engravings: frontispiece depicting the monument to Giovanni Battista de Luca in the Roman church of Santo Spirito dei Napoletani, by Domenico Guidi, completed in 1683. Signed ‘Suor Isabella Piccini Scolpi.’

US Copies: Yale Law, LC, Newberry, St Johns (MN), Wisconsin, Berkeley Law, Harvard Law, Cornell, Arizona, Loyola (IL), St Bonaventure (NY), Minnesota Law.

Notes: this was the only volume of the 15-volume set which contains Piccini’s engraved frontispiece. It is perhaps the latest verifiably-dated example of Piccini’s work, indicating that it was engraved when the nun was almost 90 years old. Comparing earlier editions, we can see that Piccini produced a fairly close copy of the 1698, 1706, and 1716 (and 1726?) Baglioni editions’ frontispiece, engraved (and signed) by Pietro Santi Bartoli.


Unsigned engravings: none

Signed engravings: frontispiece portrait of St. Teresa of Ávila in the act of receiving the Holy Spirit (a dove) with quill and blank notebook at the ready. Signed ‘Suor Isabella Piccini Scolpi Venetia’.

US Copies: SMU, Carmelitana Collection.

Notes: Piccini’s engraving first appeared in the 1720 Poletti edition of the *Avvisi*. 

Unsigned engravings: Frontispiece depicting the Virgin and Child as patrons of Croatia; Christ preaching the Beatitudes (?) on p. 320.

Signed engravings: Two: The Holy Trinity including Christ on the Cross, witnessed by angels (B5 verso); Mary ascending (?) on p. 80. Both signed ‘Sr. Isabella P. F.’.

US Copies: none

Notes: Lacking leaf aa5 (which had a further engraving of King David on verso); an early manuscript copy has been bound in its place.


Unsigned engravings: none

Signed engravings: portrait on verso of a8 of Maddalena de Pazzi (1566-1607) kneeling in devotion before a crucifix. Signed ‘Suor Isabella Piccini Scolpi’.

US Copies: Kansas, Carmelitana Collection (DC)

Notes: the portrait was also used in the 1712 Baglioni edition of Pazzi’s *Opere* (though often found lacking).


Unsigned engravings: none.

Signed engravings: frontispiece of St Jerome and the Lion, signed ‘Suor Isabella P. F.’.

US Copies: none.
Notes: apparently first used in the 1740 edition (i.e. also after Piccini’s death).

1775. CANISIUS, Petrus. L’Epistole di Girolamo Sdrignese scelte, e divise in tre Libri. Venice: Francesco Pitteri, 1775. 8vo. [15.5 x 8.6 cm]. 513 pp, (1), [1 integral blank], including engr. frontispiece. 

Unsigned engravings: none 

Signed engravings: frontispiece of St Jerome and the Lion, signed ‘Suor Isabella P. F.’. 

US Copies: none 

Notes: probably first used in the 1740 edition; an interesting example of the re-use of Piccini’s plates well into the late 18th century.