

1663. PALAZZI, Giovanni. *De Dominio Maris, Libri Duo...* Venice: Combi & La Nou, 1663. 12mo. [15.3 x 8.5 cm]. (32), 565 pp, (31), [2 terminal blanks], including engr. frontispiece. Contemporary cartonnato. A beautifully fresh and unsophisticated copy 'in barbe', edges deckled and unevenly trimmed.

Unsigned engravings: none.

Signed engravings: frontispiece of a large-breasted, nude woman riding a chariot along with a lion, pulled by an unfortunate-looking man. Signed 'Elisabeta [sic] Piccini f.' after 'B. R.'

US Copies: Berkeley Law, Emory, Newberry, Michigan Law, Chicago Public, Boston Public, Harvard Law, Library of Congress, Princeton.

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

1671. TESAURO, Emmanuele. *La Filosofia Morale derivata dall' alto Fonte del grande Aristotele Stagirita...* Venice: Nicolò Pezzana, 1671. 12mo. [14.5 x 7.5 cm]. 648 pp, (58), [1 terminal blank], including added engr. title-page. Contemporary vellum.

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.

1672. LIVY. *Historiarum ab Urbe condita, Libri XLV...* Venice: Nicolo Pezzana, 1672. 12mo. [14.8 x 7.8 cm]. (24), 1029 pp, including added engr. title-page. Contemporary vellum.

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

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).

US Copies: Jewish Theological Seminary, San Francisco Public Library, Yale, Georgetown, Harvard, Walters Art Museum, Vermont, Bryn Mawr.

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

1673. FRUGONI, Francesco Fulvio. *L'Heroina Intrepida, overo la Duchessa di Valentinese...* 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.

1673. MARINO, Giovanni Battista. *Lettere... Gravi, Argute, e Familiari...* Venice: Heirs of Francesco Baba, 1673. 12mo [13.3 x 7 cm]. (12), 534 pp, (2), including engr. frontispiece and portrait. 18th century sheep, spine gilt.

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.

1674. MASCARDI, Agostino. *Discorsi Morali... Sù la Tavola di Cebete Tebano...* Venice: Paolo Baglioni, 1674. 12mo. [15 x 7.5 cm]. 491 pp, (24), including engr. frontispiece. Contemporary vellum.

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 *Bibla 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:

MENINNI, Federigo. *Delle Poesie... Le Canzoni...* Venice: Nicolo Pezzana, 1677. (24), (2), 3-247 pp, (3), [1 terminal blank], including engr. frontispiece. Modern binding of repurposed old vellum.

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 Civiltà 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.

1685. FINETTI, Bernardo. *Riflessi di Spirito, e Considerationi morali sopra li Sette Salmi penitentiali...* Venice: Giovanni Francesco Valvasense, 1685. 12mo. [14.5 x 8.5 cm]. (16), 943 pp, (1), including engr. frontispiece. Later calf.

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.

1685. LUPIS, Antonio. *Il Chiaro Scuro di Pittura Morale...* Venice: Ferretti, 1685. 12mo. [14.5 x 7.6 cm]. (16), 17-550 pp, (2), including engr. frontispiece. Contemporary vellum.

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: Giuseppe 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.

1688. [COUNCIL OF TRENT]. *Sacrosancti et OEcumenici Concilii Tridentini Paulo III, Julio III et Pio IV. PP. MM...* Venice: Nicolò Pezzana, 1688. 12mo. [13 x 7 cm]. (24), 348 pp, (82), including engr. title-page. Contemp calf. Ownership inscription dated 1697 on verso of title.

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.

1689. DOTTI, Bartolomeo. *Delle Rime... i Sonetti...* Venice: [no printer], 1689. 8vo. [14.5 x 8 cm]. (6), 7-24 pp, 452 pp, (2), [1 integral blank], 33 pp, (1), including added engr. title-page. Contemporary vellum.

Unsigned engravings: none

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

US Copies: Harvard, U Penn.

1690. FABRI, Giovanni Battista. *La Conchiglia Celeste... dedicate à sua Eccellenza 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, borne 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.'

A4r: full-page portrait of the author, Giovanni Battista Fabri, holding a quill and a picture of the Virgin and Child, inscribed in Greek. Signed 'Suor Isabella Piccini Scolpi.' after Nicolo Cassana.

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 Ve[nezi]a'.

(A)3v (fourth gathering): portrait of Cosimo III, signed 'Soror Isabella Piccina [sic] S. Crucis Venetiarum Scul.' after Giuseppe Nasimo (?)

(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 Piccini Scupi. [sic] Monaca in S. Croce di Ve[nezi]a'.

(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 Piccini Scupi. [sic] Monaca in S. Croce di Ve[nezi]a'.

(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 Piccini Scupi. [sic] Monaca in S. Croce di Ve[nezi]a'.

(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 Caverno, signed 'Suor Isabella Pic. Scolp.'

(*)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 Piccini 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 Piccini, 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.

1691. SOMMALIUS, Henricus. *Divi Aurelii Augustini Hippon. Episcopi, Meditationes Soliloquia et Manuale...* Venice: Nicolo Pezzana, 1691. 12mo. [11.3 x 5.7 cm]. 367 pp, (16), including engr. title-page. Early 19th century half-calf over marbled boards.

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

1693. PACE, Giordano. *Elucubrationum Diversarum, quibus pleraque ad Episcopi Munus...* Venice: Paolo Baglioni, 1693. Vol I [of III]. Folio [32 x 21.8 cm]. (12), 416 pp, (40). Contemporary vellum.

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.

1696. HARTMANN, Johann. *Anthropologia Physico-Medico-Anatomica Joannis Hartmanni, olim in Veneto Athenaeo Publici Professoris Anatomes...* Venice: Giovanni Battista Tramontini, 1696. 4to. [24 x 17.5 cm]. (12), 350 pp, (2), plus engr. portrait. Contemporary cartonnato, a beautiful copy 'in barbe'.

Unsigned engravings: half-page armorial device on title

Signed engravings: full-page portrait of Hartmann. Signed 'Elisabeth Piccini sculpsit', after Giovanni Antonio Zoncha.

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

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

1696. [DU CAMBOUT DE PONTCHÂTEAU, Sébastien-Joseph?]. *Vita di S. Tomaso Arcivescovo di Cantuaria, e Martire...* Lucca: Marescandoli, 1696. 4to. [20.7 x 15.2 cm]. (26), 499 pp, (1), plus engr. portrait. Contemporary velum. A beautiful, fresh copy.

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 martyrology of the English archbishop, but the religious mores of depicting sanctity. Signed 'Suor Isabella Piccini Scolpi. In S. Croce d' Veneti'.

OCLC: Folger, Harvard, Princeton, Huntington.

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

1696. DE GODOY, Petrus. *Disputationes Theologicae in Primam Partem divi Thomae...* Vol I [of III]. Venice: Gian Giacomo Hertz, 1696. Folio [32 x 21.4 cm]. (44), 303 pp, (17), including engr. frontispiece. Contemporary vellum.

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.

1697. DELLA PURIFICAZIONE, Massimo. *Ragguaglio Istorico della Nascita, Vita, e Morte di Suor Teresa Margherita dell' Incarnazione.* Florence: Bindi, 1697. 4to. [20.5 x 15 cm]. xii pp, 212 pp, plus engr. portrait. Contemporary vellum. A little crudely recased with modern endpapers, slight loss to gutter of final leaf (license).

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

Signed engravings: Title-page depicting Ovid composing his book, inspired by figures from Roman mythology. Signed 'Suor Isabella Piccini F.', after "Montors."

US Copies: Iowa

1698. FRANCÉS DE URRUTIGOYTI, Miguel Antonio. *Tractatus de Ecclesiis Cathedralibus, earúmque Privilegiis, & Praerogativis...* Venice: Paolo Baglioni, 1698. Folio [33 x 22.5 cm]. Contemporary vellum, rebaked with early 19th century calf. (12), 472 pp; 76 pp, (4).

Unsigned engravings: none

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

US copies: Columbia, Yale, LC, Emory, Harvard Law, Princeton, Berkeley Law.

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

Signed engravings: Elaborate allegorical title-page featuring theatrical figures of the Classical world: fauns, male and female actors, and many dramatic masks. Signed 'Suor Isabella P. F.'.

US Copies: none

1701. BATTAGLINI, Marco. *Annali del Sacerdozio, e dell' Imperio intorno all' intero Secolo Decimosettimo di Nostra Salute...* Venice: Andrea Poletti, 1701. Folio [32.5 x 21.5 cm]. (24), 455 pp, including engr. frontispiece. [and Vols II-IV, complete]. Contemporary vellum.

Unsigned engravings: none.

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

US copies: Chicago, Harvard, Princeton, U Penn.

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

1705. MABILLON, Jean. *Tractatus de Studiis Monasticis...* Venice: Andrea Poletti, 1705. 4to. [19.5 x 13.8 cm]. 2 vols in 1. (32), 659 pp, (1), including engr. frontispiece. Contemporary vellum.

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.

1707. VIVIEN, Michel. *Tertullianus Praedicans, et supra quamlibet Materiam omnibus Anni Dominicis...* Venice: Giuseppe Maria Ruinetti, 1707. 4to. [22.1 x 16.4 cm]. 2 vols [of 6]. (100), 360 pp, (12), plus engr. frontispiece; (12), 449 pp, (5). Contemporary vellum. Stamp of the Cappuchins of Pisa on title-page, with a contemporary presentation inscription from a Cappuchin priest on pastedowns of both volumes.

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

Signed engravings: engraved title-page featuring a harpist and cherubim riding atop swans. Signed 'Suor Isabel. F'.

US Copies: Brown

Notes: Engraving a little ink-stained.

1712. STATIUS. *Opera ex recensione, et cum notis I. Frederici Gronovii.* Venice: Nicolo Pezzana, 1712. 12mo. [12.6 x 6.6 cm]. 431 pp, including engr. title-page. Contemporary vellum.

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.

1712. A KEMPIS, Thomas. *De Imitatione Christi Libri Quatuor...* Venice: Nicolo Pezzana, 1712. 12mo. [14.1 x 8 cm]. (24), 432 pp, (34). Lacking terminal blank. Modern boards.

Unsigned engravings: 21. Vignette on title-page; half-page engravings on pp. A4r, 1, 90, 121, 139, 152, 171, 187, 201, 221, 234, 251, 263, 275, 298, 320, 343, 369, 385, 408.

Signed engravings: 6. Half-page engravings on pp. 14 (woman kneeling while reading a prayer book, signed 'Sr. Isabella P. F. '); p. 23 (young man with prayer beads, signed 'Sr. Isabella'); p. 38 (secular woman and child, signed 'Sr. Isabella P. E. [sic]'); p. 54 (man kneeling in prayer, signed 'S. I. P. F. '); p. 81 (a man self-flagellating, signed faintly in lower left 'S. I. P. F. '); p. 103 (man resting against tree, signed near the center of the image 'S. Isabella P. F. ').

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. BRANCACCIO, 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).

1713. OLIVA, Gian Paolo. *Sermoni Domestici detti privatamente nelle Case Romane della Compagnia di Giesù.* Venice: Paolo Baglioni, 1713. Vol 1 [of 2]. 4to. [22.5 x 16.5 cm]. (20), 719 pp, including engraved portrait. Contemporary publisher's cartonnato.

Unsigned engravings: none

Signed engravings: Striking portrait of a bare-headed Oliva. Signed 'Suor Isabella Piccini F'.

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.

1713. [MISSAL]. *Missale Romanum ex Decreto Sacrosancti Concilii Tridentini restitutum...* Venice: Nicolo Pezzana, 1713. Folio [32 x 23 cm]. (36), 472 pp, xcii pp, including 3 full-page engr. plates. Contemporary calf, richly gilt.

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.

1714. DE ÀVILA, Teresa. *Opere Spirituali della Santa Madre Teresa di Giesù...* Venice: Paolo Baglioni, 1714. 4to. [22 x 17 cm]. 2 vols in 1. (16), 313 pp, (39); 322 pp, (22). Contemporary vellum. 19th century (?) childish ownership inscriptions on flyleaf of Damiano Bartoli and his widow Silvia Gradi: "per de Damiano è morto, e io Silvia sono la moglie di Damiano...".

Unsigned engravings: none

Signed engravings: vignette on title-page of Teresa de Àvila 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.

1714. [SYNOD]. *Acta, et Decreta Synodalia Veneta.* Venice: Carlo Bonarrigo, 1714. 4to. [24 x 18 cm]. (16), 193 pp, including engr. frontispiece. Contemporary marbled cartonnato; spine worn. Ownership inscription on title-page dated 1718, of a cleric present at a synod.

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

1714. [MISSAL]. *Missale Romanum ex Decreto Sacrosancti Concilii Tridentini restitutum...* Venice: Nicolo Pezzana, 1714. Folio [32 x 23 cm]. (28), 428 pp, lxxx pp, including 5 full-page engr. plates. Bound with a 19th-century *Missae Propriae Sanctorum* etc. 19th century green calf with cloth tabs etc.

Unsigned engravings: none.

Signed engravings: 6. Large vignette on title-page depicting various scribes busy editing the Bible (?), signed 'Suor Isabella P. S.' after Giovanni Battista Piazzetta; facing p. 1, the Annunciation, signed 'Suor Isabella P. F.'; on p. 14, the Nativity, signed 'Suor Isabella P. Scolpi'; on p. 178 the Crucifixion, signed 'Suor Isabella P. F.'; on p. 188 the Resurrection, signed 'Suor Isabella P. F.'; on p. 210 the Holy Spirit.

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 Popolazione, 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.'

US Copies: NYPL, Illinois, Brown, Texas, Arizona State, California State, Occidental College, Harvard, IAS (Princeton), SUNY, Minnesota.

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

1717. MASSOULIE, Antonino. *Meditazioni cavate dall' Angelica Dottrina di S. Tommaso sopra le tre Vite Purgativa, Illuminativa, ed Unitiva...* Venice: Giovanni Battista Recurtti, 1717. 12mo. [15.1 x 7.9 cm]. (32), 496 pp, including engr. frontispiece. Early 19th century quarter calf over speckled boards.

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.'

US Copies: Folger, Harvard, Princeton

1718. [OFFICES]. *Officium Beatae Mariae Virginis S. PII. V. Pontificis Maximi iussu editum... Con l'Uffizio de' Morti...* Venice: Paolo Baglioni, 1718. 8vo. [17.9 x 10.9 cm]. (24), 453 pp, (3), including 7 engr. plates. Mid-19th century quarter calf over marbled boards.

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'.

US Copies: none

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.

1720. CHEVIGNY, Le Sieur de. *La Scienza delle Persone di Corte, di Spada, e di Toga...* Venice: Baglioni, 1720. 8vos [16 x 9 cm], 2 vols [of 4] in 2. (24) including engr. frontispiece, 432 pp; (6), 7-464 pp, plus 16 plates in Vol I and 31 plates in Vol II. Contemp. vellum, with ownership inscriptions of the nuns of the Convent of Santi Cosma e Damiano in Venice (suppressed 1806) on both title-pages.

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.

1720. SFONDRATI, Coelestino. *Gallia Vindicata, in qua Testimoniis, Exemplisque Gallicanae praesertim Ecclesiae...* Mantua: Alberto Pazzoni, 1720. 4to. [21.6 x 16 cm]. (20), 817 pp, (13), [1 terminal blank], plus engr. frontispiece. Contemporary vellum.

Unsigned engravings: none

Signed engravings: portrait of Cardinal Sfondrati within a remarkable Baroque frame, richly decorated with allegorical motifs: Sfondrati's patrons, previously-published works, personal arms and motto, etc. Signed 'Isabella Piccini Sculp. Ven. 1708', after Gabriel Hecht of St. Gallen's 1702 design (engraved in earlier editions by Jeremias Kilian).

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

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

1725. DE SALES, François. *Delle Opere...* Venice: Nicolò Pezzana, 1725. 12mo, 5 vols in 5. [15 x 8 cm]. 341 pp, (7), including added engr. title-page; 383 pp, (1); 372 pp; 350 pp, (10); 489 pp, (1). 19th century quarter calf over marbled boards.

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.

1726. [MISSAL]. *Missale Romanum ex Decreto Sacrosancti Concilii Tridentini restitutum, S. Pii V. Pontificis Maximi jussu editum, Clementis VIII. & Urbani VIII. Auctoritate recognitum, in quo Missae novissimae sanctorum accurate sunt dispositae.* Venice: Baglioni, 1726. Large 4to [30 x 22 cm]. (36), 460 pp, xciii pp, (1), including 3 engr. plates . [bound with a handful of later printed and manuscript additions]. 19th century calf.

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 Hebdomadae Sanctae, Secundum 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;

Signed engravings: 4. Mark and a lion facing p. 45, signed 'Suor Isabella P. F.'; Luke and an ox facing p. 63, signed 'Suor Isabella P. F.'; John facing p. 197 signed 'Suor Isabella P. F.'.

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 Hebdomadae Sanctae*.

1733. DE SAINT-CHER, Hugues (ed.). *Sacrorum Bibliorum Vulgatae Editionis Concordantiae...* Venice: Nicolo Pezzana, 1733. Folio [30.7 x 20.3 cm]. (12), 1028 pp. Contemporary vellum. Cappuchin ownership inscription dated 1738 on title-page.

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.

1734. DE LUCA, Giovanni Battista. *Theatrum Veritatis, et Justitiae, sive Decisivi, Discursus per Materias, seu Titulos distincti...* Venice: [Paolo?] Baglioni, 1734. Volume I [of XV]. Folio [37.5 x 23.5 cm]. (20), 456 pp, including engr. frontispiece. Contemporary vellum.

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.

1737. DE ANDRADE, Alonso. *Avvisi Spirituali della Gloriosa Madre Santa Teresa di Giesù...* Venice: Andrea Poletti, 1737. 4to [23 x 17 cm]. (32), 854 pp, including engr. frontispiece. Contemporary patterned boards. A beautiful, fresh copy.

Unsigned engravings: none

Signed engravings: frontispiece portrait of St. Teresa of Àvila 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*.

1737. [OFFICES]. *Officium Rakocianum, in quo continentur Exercitia Ordinaria Hominis Christiani. DD. Sodalibus sub titulo Beatae Virginis Mariae ab Angelo salutatae...* Zagreb: Johann Michael Sattner, 1737. 12mo. [11.6 x 6.1 cm]. (26), 402 pp, including engr. frontispiece and 3 full-page plates. Early 19th century gilt calf with pink endpapers.

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.

1739. PUCCINI, Vincenzo. *La Vita di Santa Maria Maddalena de' Pazzi Vergine, Nobile Fiorentina, Monaca nel Venerando Monastero di S. Maria degl' Angioli...* Venice: Stamperia Baglioni, 1739. 4to. [23 x 16.2 cm]. (16), 253 pp, (3), including engr. portrait. Contemporary vellum.

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 Balgioni edition of Pazzi's *Opere* (though often found lacking).

1749. CANISIUS, Petrus. *L'Epistole di Girolamo Sdrignese scelte, e divise in tre Libri.* Venice: Francesco Pitteri, 1749. 8vo. [15.1 x 8.4 cm]. 612 pp, including engr. frontispiece. Contemporary vellum.

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.

Bound after:

CANISIUS, Petrus. *Divi Hieronymi Stridonensis, Epistolae Selectae, et in Libros Tres distributae.* Venice: Francisco Pitteri, 1730. 8vo. (24), 551 pp, (73). Unillustrated. Contemporary mottled calf.

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.